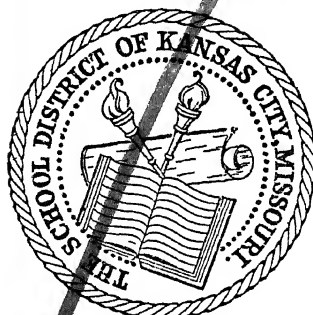




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# Don't Say It

A CYCLOPEDIA OF ENGLISH  
USE AND ABUSE



# Don't Say It

A CYCLOPEDIA OF ENGLISH  
USE AND ABUSE

By

JOHN B. OPDYCKE

*Author of GET IT RIGHT!  
TAKE A LETTER PLEASE, etc.*



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*To*

*T. H.*



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# DON'T SAY IT

S\*P\*U\*M

Many years ago a certain schoolmaster devised this homely little word from the initial letters of *Spelling Pronunciation Use Meaning*. He was forever calling these the four heavy mortgages on dictional property, and he insisted that no one had a right to use a word until he could pay the mortgages off with interest compounded. So indefatigably did he hammer away at these four essentials in the study of English, that his students eventually wrote *spum* in place of *English* on their school programs, spoke of doing homework in spum rather than in English, and nicknamed their master *Spummie* mostly in deserved affection

Invariably, as they entered his classroom, they found word lists on the boards. He would point to a word, name a student, and say "Spum!" The student thus designated would stand and remove the mortgages, turning his exposition, in accordance with training, into as neat a speech as possible and looking Spummie straight in the eye all the time. The order in which the mortgages were treated was not important, so long as all were gracefully and accurately removed. The student spelt and pronounced by syllables; then he used the word in a sentence of his own devising, and explained whatever other uses and meanings it had. His weakness—every student's weakness—was the master's teaching point. This was the only educational order Spummie knew or cared about. Attacking the weak or blind spot in every student's knowledge of English was starting at scratch for him—pedagogical theory being one thing and pedagogical practice quite another

Of the many memorable happenings in Spummie's classes, one must ever remain preeminent. A cockney lad with the unphonetic name of *Foulke* (to rime with *joulke*, we ragged him) had, in addition to his insuperable difficulty with the letter *b*, a stubborn tendency to stutter. It was indeed painful to see and hear Foulke struggle when he was called to spell a word. His preliminary maneuvers were almost cataleptic. He would sputter and spit,

emit throaty groans, rattle his teeth and bite, his whole body twisting and writhing. Once started, however, he could frequently sail through a spelling successfully to the end. On this conspicuous occasion the master pointed to a word, saying "Foulke, spum!" How the lad "spam"! Tackling the spelling first, and performing more contortions than usual, if possible, he blurted "A hess, a hay, a hell, two hoes, and a hen." He had orthographically achieved *saloon*!

True to teaching form Spummie concentrated upon Foulke, trained him to spell by syllables, and thus relieved him to a considerable degree of stuttering. The credo upon which this was done (and upon which numerous other cases were similarly treated) was that, since the stutterer seldom flounders with a short word, the formidably long one should be broken into short syllabic parts for him. This establishes confidence, eliminates fear, counteracts inferiority, all as result of letting the stutterer see and feel that the thing he is called upon to attack is short and simple

Ironically enough, just before the turn of the century, when the "educational fathers" ruled out the precious practice of spelling by syllables, one of their major reasons for doing so was that it caused stuttering! But this was not their only objection, to be sure. They contended that it prevented a child's getting the idea of a dissyllabic or longer word as a unified symbol of thought. The argument that syllabication teaches accent, quantity, etymology, orthography, and dictional analysis in general, left them cold. They waxed even more dogmatic when they were reminded that syllabication made students classic-conscious (practically all students studied Latin and Greek in those days)—of *natus*, for instance, when they lifted the mortgages from *nature*, *natural*, *native*, *nativity*, *nation*, *nationality*, *natal*, *nascent*, and still other derivatives. The jokesmiths of the time had armed them with the retort discourteous by spreading abroad two particular howlers taken from examination papers. One young college hopeful had written (and syllabized) to the effect that *res' tau rant* comes from two Latin words—*res* thing, and *taurus* bull; hence, a bully thing. The other one had made the revelation that *bron chi' tis* comes from two Greek words—*broncho* a small horse, and *itis* inflammatory; hence, a small inflammatory horse. The august fathers were not impressed; they said something about classic-unconsciousness

Most present-day stenographers and typists received no training whatever in word partitioning or syllabication when they took their preparatory courses. As a consequence they are obliged to interrupt their work frequently to consult the dictionary about

correct word division. But very often they do not take the trouble to do this, as witness the numerous instances of incorrect, even ridiculous, division of words from line to line in business letters. Sometimes you will find monosyllables so divided! Teachers' examinations reveal (*sic*) that there are candidates today for English-teaching positions who do not know whether such words as *talked* and *walked* are monosyllabic or dissyllabic. The twofold merit of syllabication, of particular value to stenographers and typists—welding the parts of a word together as a unit and preventing the addition of letters that do not belong—is not realized now, as it once was—in Spummie's classes. In keeping with the jazz and swing (and unsyllabic) spirit of the times, the average typist may turn out something like the following, without so much as a qualm of her dictional conscience (if any)

I-	wan-	go-	ho-	to-	Di-	el-
a	na	a	me	a	xi-	and

. . . . .

This book attempts to present about twenty thousand terms from the points of view of spelling, pronunciation, use, meaning, according to Mr Average Man's teaching point or instructional need. It aims to give generally required instruction in these terms, to remove uncertainty regarding them, to correct error in them, as far as the Man in the Street is concerned. Perhaps it may fittingly be called a John Doe dictionary or a "materia verba." But it is not to be taken as a dictionary really. It is, rather, a gateway or an invitation to the unabridged. It attempts to place emphasis upon the most vulnerable element of word or phrase—accent here, meaning there, spelling elsewhere. It aims always to attack that point regarding which error or question or hesitation is likely to follow. The dictionary cannot veer off at a tangent to undertake this sort of thing. It must treat all terms alike and each term exhaustively, whereas in these pages each term is accorded special treatment and no term is treated exhaustively. The dictionary is a compendium of both essentials and nonessentials; this, of essentials only in practical everyday communication

The meaning of *question*, for instance, is well known, and it is therefore not given. But inasmuch as this word is badly pronounced by many persons, it is explained from the angle of pronunciation alone. Again, there is little if any trouble about the spelling or pronunciation of *decompose* and *surname* but a great many persons are in doubt as to their exact meaning; thus, they are discussed chiefly from this point of view. Still again, *embarrass* and *occasion* are commonly regarded as "spelling terrors";

spelling is, therefore, stressed in their exposition. Many terms, of course, require treatment in regard to two or three or all four of the mortgages; most do not. All terms included are live, working words and expressions in the field of vocabulary and grammatical action; there is little if any dead wood, as there is and must be in the dictionary. Comprehensiveness in the dictionary sense has not been undertaken at all, but inclusiveness within the range of the average person's expressional requirements has been—inclusiveness to cover errors made as result of haste, ignorance, carelessness, fear, in that person's daily expressional rounds

Fear is by no means an uncommon cause of errors in usage or of failure to use correct and desirable language. Many a sensitive person refrains from using such words as *coyote*, *debris*, *debut*, *elite*, *juxtapose*, *penchant*, just because he is in doubt about their pronunciation or meaning, or both. So he very often "runs away" from the term that he would like to use and that he knows would convey his exact meaning, to use a less accurate one that he is sure he knows. This kind of dictional cowardice occurs time and time again also in connection with spelling. How often have you evaded the word you knew you ought to use, because you were not sure of its spelling, and used one that you could spell but knew to be inadequate? There has long been a stage joke based upon this very pusillanimity

The content of *Don't Say It* is, therefore, as the title clearly indicates it must be, highly selective. But it is not arbitrarily so, for the twenty thousand expressional items are culled from the following major sources: newspapers in all parts of the country, magazines of many kinds, platform and radio talks, high-school and college classrooms, papers set by examining boards for teaching and civil service positions. They represent, as nearly as it is possible to represent, the terms that the person of average intelligence meets with in his daily round of listening and expressing himself, the terms that he and others use—abuse, confuse, misuse, overuse—or may wish to use as an integral part of his expressional life. In addition, by way of "general coverage" and corroboration, these terms represent the author's accumulation of "troublesome cases" during his thirty-five years of English-teaching experience in schools and colleges in different parts of the United States

It would be absurd to contend that the book contains—that any book could contain—just exactly those words and phrases that the average individual errs in using or fears to use lest he may



err, and thus needs for study and correction. While the content is broad in scope and fluid in application, running as it does from the *ba'n't* of Maine to the *photogenic* of Southern California—from "Sath Klina to Hurrigan"—it makes no claims to attainment of the absolute. The terms "average human intelligence" and "average vocabulary" are speculative to say the least. Estimates of the one are never more than fifty-one per cent meaningful; of the other, approaches or approximations merely. The latest report on John Doe's vocabulary indicated 11,700 words; on the highly educated person's, 13,500 words. These figures have stood in some reports as high as 20,000 and 25,000 respectively, and as low as 8000 and 10,000. When it is estimated that Shakspeare had a vocabulary of 15,000, and Milton 8000, the figures are not significant unless they are pondered in comparison with the estimated number of words in the language in the seventeenth century, namely, about 75,000. Today, with an unabridged dictionary that lists more than half a million words, one may have justifiable curiosity in considering what Shakspeare's vocabulary would be were he now living, why John Doe does not have command of more than a paltry eleven or twelve thousand, and what ought to be the reserve word-power of the latter—the number of words at command but unused because occasion lacks

It may be just your luck not to find in these pages the difficulty in English regarding which you seek guidance, that word or phrase that you have been trying to find explained, that mortgage that you wish to clear. It is hoped that under a similar term you will find at least a principle laid down that will apply to your "pet case." After all, the object of most diligent searches and researches is sometimes notoriously elusive, dictionaries and encyclopedias and even museum vaults yielding nothing. But certainly some of your most troublesome words and phrases—and the other fellow's—will be found here, else seeing and hearing are never synonymous with believing: the expression, for instance, that you saw in the newspaper this morning and didn't understand; the unusual pronunciation a friend used over the telephone last evening; the point in grammar that you had a discussion with the wife about last week; the phrase you are pretty sure Smith misused last night at the club when you were inclined to correct him but refrained; the word that you think your typist syllabized wrongly in that important letter to Brown who is a stickler about such things; the correct spelling of the word you saw misspelt in a movie caption Sunday afternoon; the definitions cleared at last that are always given reciprocally whenever you look them up or ask anybody about them, as

*chaste is virtuous* and *virtuous is chaste* (see page 20); answers to Junior's questions that so often embarrass you and make you evasive; the French term that you mispronounced ignominiously just when you were trying to "put on the ritz" talking to the boss's wife; the word that you have always spelt with two *r*'s and one *s*, instead of with one *r* and two *s*'s. And so on

\* \* \*

Among the many professorial indoor sports pertaining to speech few are more interesting (and probably less important) than listing the "mosts" of this or that. Accuracy can never be claimed of course, since here as elsewhere one man's vitriol may so easily be another man's vitamin. But there may be learning value in playing with such assortments, just as there is in playing with the highly vulnerable spelling rules. Since no book of this kind is considered complete without its quota of such theoretical lists, the following are set down for what they may be worth. It should be remembered that the individual entry usually represents a group or type of expressional liability, and that, since grammar and pronunciation and spelling are so inextricably linked, most of the items in these lists are interrelated

#### THE TWELVE MOST ILLITERATE NEGATIVES

ain't	not none	won't never
hain't	not never	hardly never
nohow	not nothing	not no more
won't not	nor nothing	never no more

#### THE TWENTY MOST FREQUENTLY MISPRONOUNCED WORDS

absolutely	incidentally
address	inhospitable
administrative	interesting
adult	library
amateur	orchestra
apparatus	positively
automobile	primarily
data	program
despicable	recognize
financier	strength

#### THE TWENTY MOST FREQUENTLY MISPELLED WORDS

accidentally	harass
accommodate	lose
accumulate	occasion
adviser	proceed
all right	responsible
athletic	seize
benefited	supersede
casualty	their
disappearance	were
embarrass	woman

## THE THIRTY MISTAKES MOST FREQUENTLY MADE IN GRAMMAR

I ain't  
 It's me  
 He don't \*  
 He spoke good  
 I only have two \*  
 If I was you I'd go  
 He hasn't came yet  
 He shouldn't of gone  
 He acts like he is ill \*  
 You will do as I say \*  
 What are his politics \*  
 He should try and go \*  
 They had ought to stop  
 Its shedding it's feathers  
 Whom did you say he is  
 He asked if I would go \*  
 Either he or I are going \*  
 He is different than Bill \*  
 He is much taller than me  
 One of the fellows are going  
 She goes from worst to worst \*  
 John as well as Tom are going  
 This sort of a scarf is durable \*  
 Can I stand between you and he  
 I have not and will never do it \*  
 He won't go without you go along  
 These kind of books must not be read  
 He's better than any man in the world \*  
 Everybody must have their own books \*  
 There is a book and an old magazine on the desk

No college graduate should make any of the above mistakes but he will habitually make half of them. No high school graduate should make any of them either but he will habitually make three fourths of them, if not all of them. The fourteen asterisked ones will be found in your morning newspaper and your favorite weekly or monthly, will be heard as you listen to conversation or radio or public speech. Indeed these fourteen by the sheer authoritative frequency or momentum of their occurrence are rapidly becoming acceptable, and in a few years may cease to be regarded as errors at all. Unfortunately the seriousness of error in English too often fluctuates with the prominence or importance of the person making it. Error ceases to be regarded as error when it finds itself in unusually good company. Let a leading college president or a highclass publication use *had ought* frequently enough, and the expression will soon become standard English. "Cæsar," said Frederick the Great to Voltaire, "was above grammar"

Dictionaries confirm usage rather than establish it. They record what the socalled and so-thought best speakers and writers are

using and have used, not what they will or should use. They follow but never lead. True, some time elapses between the tardy and irregular decisions of usage, and its tardier reception by the dictionary. While usage is thus making up its mind and the dictionaries are waiting (even tho they are now issued annually) moot points are left inconveniently and dangerously in the balance. It has taken the lexicographers about a quarter of a century to get the noun *detail* listed as permissibly accented on the first syllable or on either syllable. In 1900 both the noun *detail* and the verb *detail* had to be accented on the second syllable—*de tail'*. Teachers told their students that there was no such word as *de' tail*—and there wasn't. Evolution—especially the evolution of language—is a painfully slow and ragged process. Try to force it, as Andrew Carnegie tried to do with simplified spelling, and the consequences may be little short of tragic

The famous anthropologist Sir Donald Macalaster explained before the British Association of Anthropology more than half a century ago that the acquisition of articulate speech became possible to man only when the alveolar arch and palatine area became shortened and widened, and when his tongue, by its accommodation to the modified mouth, became shorter and more horizontally flattened; and that the higher refinements of pronunciation depend for their production upon the more extensive modifications in the same direction. Even for differences in dialect there is a physical basis. With the macrodont alveolar arch and the corresponding modified tongue, sibilation is a difficult feat to accomplish; hence, the sibilant sounds are practically unknown in all the Australian dialects

The speech apparatus has been diverted from its original purposes during the course of evolution, and is as yet only tolerably adapted to its present use of articulate communication. The larynx, for instance, was a million or more years ago a little trapdoor that prevented particles from passing through to the lungs. The glottis and the epiglottis had and still have as their major function, cooperative assistance in the act of swallowing, and as their minor job cooperative assistance in the act of smelling. The nasal passages (the olfactory outfit in general) were primarily for the discharge of mucus, for the expulsion of water taken into the mouth, for the scenting of favorable and unfavorable environment. The tongue was, and still is in many animals, a sweat gland, a taste gland, a poison detector, an agency of animal affection, and so forth. The teeth were for war—upon food or prey—or for defense. The cheeks were for the temporary deposit of cuds, or for the storage of food when more had been

bitten off than could be immediately chewed. The lungs, for hundreds of centuries, were the "air works" of the physical organism; they had nothing to do but to superintend respiration—a sufficient order to be sure. Came the evolutionary demands for articulate speech, and they had to negotiate their regular functioning with the interruption of air-flow for its play over the vocal cords. They have not yet completely oriented themselves to the twofold performance, especially in the cases of spread-eagle oratory and women's club discussions. And so on. All of this, mind you, not so very long ago really, as an Einstein understands time

These organs, with others located near them, are now required to perform the relatively new function of articulating sounds into highly complicated and nicely adjusted speech units called letters, syllables, words. Of course the machinery slips and creaks a little, as any machinery does when it is assigned to work for which it was not originally built. There are thousands of mechanics in the speech garages—doctors, teachers, lawyers, ministers—kept more than busy with adjustments and repairs and consequences of the inadequate and inefficient functioning of these makeshift parts. They are doing better than they did. Perhaps in another million or more years the genus homo may be able to say what he means as he should say it, trippingly and intelligibly from the tongue, in voice "like a piece of uncurrent gold . . . not cracked within the ring." But there are—alas—evidences both audible and visible that the organs above named are by way of putting off the new and returning to the old!

The science of phonology is not and never can be an exact science, in spite of all the efforts expended to make it so. There are no absolute standards of speech; there is no finality of authority regarding it. Fairly safe temporary approximations are all that may be reasonably hoped for. Obviously, anything that is eternally moving defies fixedness or stabilization. The shape of the glottis and of the oral passage decides the utterance of the most important elements of speech sounds. The organs of speech, like thumbprints, are stubbornly different as between one individual and another, and perfection of vocal equipment does not exist. Moreover, climatic conditions—with their inevitable effects upon the formation of speech sounds—are ever varying in given communities and widely varying over large areas. And the admixture of linguistic predilections and traditions in the average locality adds further obstacle and embarrassment to the establishment of anything that may be rigidly designated as standard speech. "A really standard dictionary," said the great philologist

Henry Sweet, "is recognized to be an impossibility if not an absurdity, for a spoken language is necessarily a vague and floating entity." About a century and a half earlier Samuel Johnson wrote in the preface of his famous dictionary

Words are the daughters of earth and things are the sons of heaven. . . . Language is only the instrument of science and words are but the signs of ideas. I wish, however, that the instrument might be less apt to decay, and that the signs might be permanent, like the things they denote. . . . As language was at its beginning merely oral, all words of necessary or common use were spoken before they were written; and, while they were unfixed by any visible signs, must have been spoken with great diversity, as we now observe those who cannot read to catch sounds imperfectly, and utter them negligently. When this wild and barbarous jargon was first reduced to an alphabet, every penman endeavored to express, as he could, the sounds which he was accustomed to pronounce or to receive, and vitiated in writing such words as were already vitiated in speech. The powers of the letters, when they were applied to a new language, must have been vague and unsettled, and therefore different hands would exhibit the same sound by different combinations. . . . From this uncertain pronunciation arise in a great part the various dialects of the same country, which will always be observed to grow fewer and less different, as books are multiplied; and from this arbitrary representation of sounds by letters, proceeds that diversity of spelling observable in the Saxon remains, and I suppose in the first books of every nation, which perplexes and destroys analogy, and produces anomalous formations, that, being once incorporated, can never be afterward dismissed or reformed

It may be that lexicographers and speech specialists have worked not wisely but too well in their efforts to improve vocal communication among men. Certainly they have left nothing undone by way of instruction in the formation of speech sounds and in nice differentiations among them. This study and this instruction have always been focused upon ideals—as study and instruction should be—on the threefold assumption of pure ethnic strains, standardized climate, and perfect vocal organism. It is all very substantial and conscientious scholarship to point the dozen wrong ways of pronouncing *i* in *ice*, the twice-as-many possible mispronunciations of *th*, the twenty pesky pitfalls of the digraph *ng*, and so forth, and to equip teachers of expression with instructional methods for correction and adjustment. But when it comes to actual practice, the teachers find that the major part of their job has to do with objectifying these subjective findings to the vocal equipment of the individual, the compromise thus involved amounting very often to the sacrifice of ideals for the sake of achieving the merest rudiments of literacy

This is not at all to say that nice distinctions as among the various sounds are not desirable in everybody's speech, and that accent and tone and enunciation are not important. It is, rather,

just another statement of the lamentable fact that schools and colleges are not yet able—have never been able—to emphasize the teaching of oral English as it should be emphasized, and as lexicographers and speech specialists would rightly have it emphasized. It is a sad commentary that even when Mr Average Man takes the trouble to look up a word in the dictionary to learn its pronunciation, he is nine times out of ten not helped at all because he has never been thoroughly taught the mechanism employed to indicate it. He not infrequently gives up in despair, trusting to his ear and to imitation the next time he hears the word pronounced by some one whose English he respects. The information that he needs regarding pronunciation is all there in the front part of the dictionary but it is usually in forbiddingly small face and unattractive setup. Oh, for a dictionary one day that will display some of the simpler facts of pronunciation as if they were advertising copy—as they are or should be made—instead of packing them like the proverbial sardines in the smallest, most crowded, most unappetizing space possible! If, in addition, the dictionary makers could unite in the issue of ONE only dictionary, so that Mr Average Man would not be torn to find that Webster says this, Standard that, Oxford the other, when he looks up a word, the present babel—babble—would be somewhat less confused. This is one monopoly in restraint of competition that even legislators might justify—in enlightened self-interest

Since, however, the exigencies of economics forbid this sort of arrangement (*if* they do), and since secondary and collegiate education is so impotent in regard to speech training (there is no *if* here), then the benighted man in the street must needs get his diction in word-for-word homeopathic doses by means of the more or less accurate equivalencies of comparative rime and phonetic spelling. Even tho the rime may sometimes have to be nonsense or musical-comedy rime owing to paucity of riming facility in English (see *rime*), even tho the phonetic rendering may sometimes be strained and roundabout, even tho the printed word can never be an exact "photograph" of the spoken word, he will find them quicker and more practicable first-aids than the scientific alphabet which he doesn't know at all or the diacritical marks of which he knows a few only. He probably knows that ~ means the long or alphabetic sound, that ^ means the short or short-breath sound, that two dots over *a* mean the Italian *ah*. The other pronunciation symbols leave him in the dark. These ^ ~ ~ ~ mean little or nothing to him. He regrets this ignorance as much as the speech specialists do—give him credit for so much. For he knows as well as they that it is somehow

a mark of culture to distinguish however slightly the *o* in *history* from the *e* in *mystery* and the *a* in *estuary* when he pronounces these words (unless, like the Britisher, he prefers to omit the three vowels entirely and say "the mystry of the histry of the estry"). He wishes he were able to distinguish his *i* in *ill* from his *e* in *end*, his *o* in *occur* from his *a* in *account*, his *a* in *infant* from his *e* in *silent* (he wishes, too, that his spelling were not threatened by lack of such niceties). But such subtle distinctions are too much for him, as they are apparently for most of those to whom he listens. The human ear is not nicely attuned to them. He has neither much precept nor much example for guidance in the following major pronunciation pitfalls, each one of which is numerously represented in his dictional needs every waking hour of his life

#### THE THIRTY MOST STUBBORN PRONUNCIATION TROUBLES

a trouble	replaced by other vowels, as <i>cendy</i> for <i>candy</i> , <i>kin</i> for <i>can</i> , <i>was</i> for <i>was</i> ; omitted in <i>ary</i> endings, as <i>libry</i> , <i>secretry</i> ; shortened <i>a</i> (or <i>e</i> or <i>i</i> ) sound instead of shortened Italian- <i>a</i> sound at end of such words as <i>algebra</i> , <i>sofa</i>
b-p trouble	<i>pecause</i> for <i>because</i> , <i>ub</i> for <i>up</i> , <i>brop</i> or <i>prob</i> for <i>prop</i>
c trouble	<i>augtion</i> for <i>auction</i> , <i>grime</i> for <i>crime</i> , <i>ize</i> for <i>ice</i>
ch-j-g trouble	<i>rechoice</i> for <i>rejoice</i> , <i>jairman</i> for <i>chairman</i> , <i>jance</i> for <i>chance</i> , <i>colletch</i> for <i>college</i>
d-t trouble	<i>cidy</i> for <i>city</i> , <i>dear</i> for <i>tear</i> , <i>preddy</i> for <i>pretty</i>
e trouble	replaced by other vowels, as <i>jist</i> for <i>just</i> , <i>emetic</i> for <i>emetic</i> , <i>parunt</i> for <i>parent</i> ; omitted in <i>ery</i> endings, as <i>misry</i> , <i>watry</i>
ed trouble	<i>bid</i> for <i>bed</i> (vice versa), <i>lived</i> for <i>livid</i> , <i>riged</i> for <i>rigid</i> ; syllabized, as <i>join-ed</i> , <i>prepar-ed</i>
er-ear-ir-our-ur trouble	<i>serl</i> for <i>soil</i> , <i>poil</i> for <i>pearl</i> , <i>sboik</i> for <i>shirk</i> , <i>joinal</i> for <i>journal</i> , <i>oige</i> for <i>urge</i> (see <i>oi</i> )
es(s) trouble	<i>miss</i> for <i>mess</i> (vice versa), <i>repriss</i> for <i>repress</i> , <i>yisterday</i> for <i>yesterday</i>
f-v trouble	<i>reference</i> and <i>reverence</i> for <i>reverence</i> and <i>reference</i> , <i>jery</i> for <i>very</i> , <i>haf</i> for <i>have</i> , <i>fater</i> or <i>vater</i> for <i>water</i>
h trouble	<i>hair</i> for <i>air</i> , <i>old</i> for <i>hold</i> , <i>re-erse</i> for <i>rehearse</i>
i trouble	replaced by other vowels, as <i>detectuve</i> for <i>detective</i> , <i>Semetic</i> for <i>Semitic</i> , <i>et</i> for <i>it</i>
k-g trouble	<i>cikaret</i> for <i>cigaret</i> , <i>pek</i> for <i>peg</i> , <i>brigs</i> for <i>bricks</i>
ng trouble	one sound in words like <i>sing</i> and <i>bring</i> , two sounds in words like <i>congress</i> , <i>linger</i> , <i>sanguine</i> ; <i>ingwell</i> for <i>inkwell</i> , <i>sink</i> for <i>sing</i> , <i>sinker</i> or <i>singger</i> for <i>singer</i>
o trouble	replaced by other vowels, as <i>aral</i> for <i>oral</i> , <i>caral</i> for <i>coral</i> , <i>ufficer</i> for <i>officer</i> , <i>uffend</i> for <i>offend</i> ; as <i>ah</i> or <i>aw</i> in such words as <i>gone</i> , <i>long</i> , <i>prong</i> , <i>song</i> , <i>strong</i> , <i>throng</i> , <i>wrong</i> , in which, ideally, <i>o</i> is neither so short as in <i>lot</i> and <i>not</i> , nor so broad as in <i>nought</i> and <i>bought</i> . But authority has capitulated and now accepts <i>ab</i> or <i>aw</i> ( <i>labng</i> or <i>lawng</i> for <i>long</i> ); omitted in <i>ory</i> endings, as <i>memry</i> , <i>histry</i>
oi-oy trouble	<i>doime</i> for <i>dime</i> , <i>toime</i> for <i>time</i> , <i>oil</i> for <i>earl</i> , <i>erster</i> for <i>oyster</i> (see <i>er</i> )
qu trouble	<i>banket</i> for <i>banquet</i> ( <i>bankwet</i> ), <i>koit</i> for <i>quoit</i> ( <i>kwoit</i> ), <i>korum</i> for <i>quorum</i> ( <i>kworum</i> )



<b>r</b> trouble	<i>wed</i> for <i>red</i> , <i>wise</i> for <i>rise</i> ; terminal substitution, as <i>bab</i> for <i>bar</i> , <i>buttah</i> for <i>butter</i> ; terminal addition, as <i>roar</i> for <i>raw</i> , <i>soar</i> for <i>saw</i> ; excessive rolling, as <i>wu-r-r-rk</i>
<b>re</b> trouble	<i>brethern</i> for <i>brethren</i> , <i>childern</i> for <i>children</i> , <i>bunderd</i> for <i>hundred</i> , <i>lantren</i> for <i>lantern</i> , <i>modren</i> for <i>modern</i>
<b>s-z</b> trouble	<i>pleass</i> for <i>pleas(z)e</i> , <i>vissible</i> for <i>vis(z)ible</i> , <i>clazify</i> for <i>classify</i> , <i>zimular</i> for <i>similar</i>
<b>sh-zh(ch)</b> trouble	<i>adnizhun</i> for <i>admission (shun)</i> , <i>shain</i> for <i>chain</i> , <i>zhawl</i> for <i>shawl</i> , <i>queshun</i> for <i>question (kweschun)</i> , <i>suggeshun</i> for <i>suggestion (sugeschun)</i>
<b>th</b> trouble	<i>wid</i> for <i>with</i> , <i>dey</i> for <i>they</i> , <i>trow</i> for <i>throw</i> ; confusion of voiceless and voiced <i>th</i> , as <i>bath</i> and <i>bathe</i> , <i>breath</i> and <i>breathe</i>
<b>u</b> trouble	<i>lud</i> for <i>lord</i> , <i>jedgment</i> for <i>judgment</i> , <i>dooty</i> for <i>duty</i> ; "chewing it" after <i>t</i> and <i>d</i> , as <i>machoor</i> for <i>mature</i> , <i>enfoor</i> for <i>endure</i> ; substituted for other vowels especially in suffixes, as in <i>judgment</i> above, <i>program</i> , <i>prefuce</i> , <i>attendunt</i> , <i>differunce</i>
<b>wh</b> trouble	<i>wat</i> for <i>what (hwot)</i> , <i>wite</i> for <i>white (hwhite)</i> , <i>wy</i> for <i>why (hwi)</i> , <i>hwo</i> for <i>who (hoo)</i> , <i>hwole</i> for <i>whole (hole)</i> , <i>hwore</i> for <i>whore (hore)</i>
<b>x-ex</b> trouble	<i>egsklane</i> for <i>exclaim (eksklane)</i> , <i>lugshoori</i> for <i>luxury (lukshoori)</i> , <i>ekzibit</i> for <i>exhibit (egzibit)</i> , <i>ekzamin</i> for <i>examine (egzamin)</i> (see page 12)
[nitial slurring	<i>cept</i> for <i>accept</i> , <i>bye</i> for <i>good-by</i> , <i>fraid</i> for <i>afraid</i> , <i>phone</i> for <i>telephone</i> , <i>rithmetic</i> for <i>arithmetic</i>
Terminal slurring	<i>depen</i> for <i>depend</i> , <i>gran</i> for <i>grand</i> or <i>grant</i> , <i>doin</i> for <i>doing</i> (all <i>ing</i> words), <i>fif</i> for <i>fifth</i> (most of the ordinals)
Internal slurring	<i>accompaning</i> for <i>accompanying</i> , <i>audyence</i> for <i>audience</i> , <i>boistrous</i> for <i>boisterous</i> , <i>copetent</i> or <i>cometent</i> for <i>competent</i> , <i>cabd</i> for <i>card</i> , <i>delivry</i> for <i>delivery</i> , <i>government</i> for <i>government</i> , <i>habd</i> for <i>hard</i> , <i>intrist</i> for <i>interest</i> , <i>particulry</i> for <i>particularly</i> , <i>praps</i> for <i>perhaps</i> , <i>problly</i> for <i>probably</i> , <i>reconize</i> for <i>recognize</i> , <i>tremmle</i> for <i>tremble</i> , <i>strenth</i> for <i>strength</i>
Additions	<i>atbetics</i> for <i>athletics</i> , <i>boisterious</i> for <i>boisterous</i> , <i>drownedd</i> for <i>drowned</i> , <i>memorable</i> for <i>memorable</i> , <i>mischievious</i> for <i>mischievous</i> , <i>mountainious</i> for <i>mountainous</i> , <i>preposterious</i> for <i>preposterous</i> , <i>probabably</i> for <i>probably</i> , <i>several</i> for <i>several</i> , <i>shir-r-rk</i> for <i>shirk</i> , <i>similiar</i> for <i>similar</i> , <i>stupendious</i> for <i>stupendous</i>
Wrong accent	<i>ab so lute' ly</i> for <i>ab' so lute ly</i> , <i>ad' dress</i> for <i>ad dress'</i> , <i>ad min- is tra' tive</i> for <i>ad min' is tra tive</i> , <i>a li' as</i> for <i>a' li as</i> , <i>ap pli' ca- ble</i> for <i>ap pli ca ble</i> , <i>cham pi' on</i> for <i>cham' pion</i> , <i>com-par- a ble</i> for <i>com' par a ble</i> , <i>de fic' it</i> for <i>def' i cit</i> , <i>devi lope' ment</i> for <i>de vel' op ment</i> , <i>ex qui' site</i> for <i>ex' qui site</i> , <i>fi' nance</i> for <i>fin' ance</i> , <i>for mid' a ble</i> for <i>for' mid a ble</i> , <i>in fame' ous</i> for <i>in' fa mous</i> , <i>or ches' tra</i> for <i>or' ches tra</i> , <i>poli tic' al</i> for <i>po- lit' i cal</i> , <i>pos i tive' ly</i> for <i>pos' i tive ly</i> , <i>pre fer' a ble</i> for <i>pref' er a ble</i> , <i>the a' ter</i> for <i>the' a ter</i>

It is not desirable that all men and women speak alike. If it were desirable it would not be possible. Linguistic robotism should be the last wish and endeavor of the speech specialists. Their purpose should never be the achievement of dead uni-

formity, but, rather, such standardization only as is possible *and agreeable* under the individual's limitations and conditions. Men and women should no more be expected or required to speak alike than to write or walk or dress alike. *Shahp* for *sharp* and *pote* for *port* are not recommended pronunciations; yet behind each of them may reside elements of tradition and biography and geography that not only force respect but actually intrigue. Just a trace of accent, just a remnant of dialect, just the faintest suggestion of a lisp, just a tiny inclination to stammer, just the merest tendency toward lateral emission—each may really constitute an asset, a kind of stock in trade, that not only charms and ingratiates, but actually builds for position and influence. The speech specialist who would iron out such so-called speech handicaps, would in many cases commit a downright wrong to the individual not only, but as well to society. He should not forget that the cold, crisp, correct *How do you do* may be quite forbidding and inhospitable whereas the humble *Howdjee do* may have the charm and the warmth of that hospitality where the home fires are always burning.

The aim should be correctness and precision strictly within the normal powers of the individual, without the destruction of one iota of anything that may be developed to expressional advantage. Discernment as to just what constitutes liability in speech, and what constitutes asset, as to where nicely to draw the line against the one and toward the other, calls for more wisdom and intuition than most speech specialists are capable of exercising. Certainly their major job now and here is, not to attempt perfection in the French *u* or the faultily faultless and splendidly null exactness of *How do you do*, but to rescue the divinely endowed faculty of hearing from such garble as this by-no-means exaggerated example of coin-booth give-and-take

Cherummer, pliss? (What's your number, please?)

Threat sizzo. (3860)

Lyebizzy. Kaloobek. (Line busy. Call you back)

Heershyrbardy. (Here's your party)

Thashuel? (Is that you, Helen?)

Yezaliz. Hahr? (Yes, Alice. How are you?)

Goful. Ziksdaw. Amsterdam edeky zkudzgreem. (God awful! Sick as a dog. I'm so damned headachy I could scream)

Javeduker? (Did you have the doctor?)

Snowgud. Wazzied ikntd? (He's no good. What does he do that I can't do?)

Zoobad! (It's too bad!)

Nfulen. Iflawfl. (No fooling. I feel awful)

Zkather. Briteuver. (So I gather. I'll be right over)

Sdopzdore. Brigazbren en vaderbodl. (Stop at store. Bring aspirin and water bottle)

Zhurkid. Zall? (Sure, kid. Is that all?)

Yehbeturi. (Yes. But hurry)

Zlun. (So long)

Guy. (Good-by)

This makes Gertrude Stein in her happiest vein look very bland indeed. "The intention is what if application has that accident results are reappearing" (sic) is pure literature by comparison. It justifies the belief that when Samuel Johnson offended the fishwife to tears by calling her a parallelipedon, she perhaps thought she heard "Repair to hell and pipe down"

Ability to name the letters of the alphabet in succession is probably lacking in those persons who utter such "untoward noise." The mere naming of these letters has some values—it yields at least twenty-six sounds that may be used with fair precision. Once upon a time it was the educational fashion to teach children the alphabet almost as soon as they could crow and make other sputtering noises. The youngster who "started to school" without glib *abc* equipment, was regarded as the handicapped representative of an illiterate home. Fond parents prided themselves upon the *abc* gifts of their offspring. These included not merely the naming of the twenty-six letters correctly and rapidly, but also the ready solution of many an alphabetic problem. There were alphabetic games galore. The letters were issued, for instance, on colored cards, and after each letter stood its number in alphabetic sequence. Some one called a number to the five-year-old, and that prodigy promptly responded with the corresponding letter; or vice versa. Thus letters—"unborn literature"—were associated with number work—"unborn astronomy."—and the educational advance agents plumed themselves upon the subtle correlation they had wrought! Today Bill Boner writes the alphabet as follows (if at all): *Abie Seedy E Ephgee Ach I Jay Kay Elemnopee Kew Arrestee You Vee Doublewe Ekswie Zee*

More, children were trained to "pick up" the alphabetic sequence at any point, and follow through. Tom stopt at *f* abruptly; Dick carried on pronto to *o*; Harry bolted through to *z*—all in the twinkling of an eye, or almost. Many children—oh, the very bright (IQ's were unknown then)—could recite the alphabet backward as well as forward, the purpose of this training being, according to those aforementioned advance agents, to make it not merely familiar but instinctive! Masters even encouraged pupils to write what was known as upside-down notes. The alphabet was written vertically down, and then vertically up, so that *a* stood opposite *z*, *b* opposite *y*, *c* opposite *x*, and so on; and the opposite letters were used in forming words. Cards were issued

—again in colors—with the alphabet so arranged on them, and with sample spellings. In those refined days *I love Tom* was not scrawled brazenly on the schoolhouse wall, but rather *R òlev Gln*; thus were reticence and propriety in the delicate affairs of puppy love preserved the while education moved respectably apace and amain. It was all highly competitive and stirring—this acrobatic alphabetizing. If now and again a child appeared on the scene who was unequal to the requirements, the parental embarrassment was sad to behold. It is on record that one fond mother whose child could not master the alphabet even straight-away, felt the disgrace so keenly that she accused the lying-in hospital of having mixed babies when hers was born

An occasional master, more enlightened than others, taught the alphabet by sound. This departure always evoked protests. Parents “wrote in” to say that Johnny was being pressed too hard, that the twenty-six God-given letters were all that Johnny required, that there were to be no fads and frills for Johnny, *please*. And it did seem fantastic that instead of a single *a*, Johnny had to pronounce (or try to pronounce) six or seven *a*’s, that there were now several *e*’s instead of one, two *c*’s, two *g*’s, and so forth. But the instruction was primitive and easygoing. Most children were not up to these complexities. And the master usually gave himself the cold comfort that the vocal cords of his pupils were not yet mature enough for such niceties

Most men in the street today would have difficulty reciting the alphabet as forty-six sounds rather than as twenty-six letters.\* It is highly likely that most of them think of the alphabet as a collection of letters, not as a set of sound and visual symbols used for putting words together much as hammer and nails are used for putting boards together. Believe it or not, this latter view represents a state of enlightenment of comparatively recent development in the annals of a greatly overestimated and over-advertised educational progress. Only yesterday apparently did it dawn upon “educators” that Meaning and Purpose are invariably more important than the Thing itself. Dickens is, as usual, apropos: When Mr Guppy inquired of Tony in *Bleak House* whether Mr Krook could read, Tony pointedly replied: “Read! He’ll never read. He can make all the letters separately, and he knows most of them separately when he sees them; he has got on that much, under me; but he can’t put them together . . .”

This pretty well summarizes the concentrated study of the alphabet as it was taught to children years ago. But then, it pretty

\* The late Frank H Vizetelly estimated that more than sixty letters would be required to make an adequate “sound alphabet”

well summarizes the study of words *per se*—the child learned a great many of them separately and recognized them when he saw them. But he couldn't put them together. Just as later, he studied and knew many sentences and paragraphs as separate expressional entities, which he couldn't put sensibly or logically together. This is an indictment of education in the large—always the isolated Thing Itself, never its Meaning or Purpose or salient Relationship

\* \* \*

The very compositeness of the English tongue constitutes at once its power and richness, its confusion and difficulty. It is a natural as a universal medium—better, indeed, than either Volapuk or Esperanto—for it is made up from all other tongues, is itself part and parcel of them. It is a sort of Janus head stemming from a sturdy stock of its own, and peering in every possible linguistic direction to find *and take* whatever will facilitate and enrich

But just because of this, the beginner—native child or foreign newcomer—has many perplexities to contend with. Irrational and ridiculous as some of them may be, he will nevertheless find his language power established and increased only by the indefatigable effort of solving and mastering them. The wonder is that English gets spoken and understood as well as it does over vast areas of this earth, when it is considered that such anomalies as the following are met on every hand

The spelling and pronunciation of *convey* and *inveigh*, *conceit* and *receipt*, *fancy* and *phantom*, *explain* and *explanation*, *repeat* and *repetition*, *bough* and *cow*, *rough* and *stuff*, *dough* and *foe*, *hic-cough* and *up*; the contrasted use and meaning of *set-to* and *set-up* and *upset* and *set-off* and *offset*, of *shake-up* and *shake-down*, of *overturn* and *turnover*, of *overthrow* and *throw over*, of *bump off* and *bump into*; the differences among *stone a man—stone a cherry—stone a walk*; *chain store—chain gang—chain letter—chain mail—chain stitch*; *seed a field—seed a raisin—seed of Isaac—go to seed—seed oyster*; and among *before* meaning past as in *before the war*, meaning future as in *peril lies before you*, meaning position as in *stand before me*, meaning grade as in *Mary stands before Ethel*, meaning preference as in *John will die before he will beg*; the irregular imperfects of many verbs constituting, as they do, entirely different words, as *did*, *saw*, *sought*, *went*

These are but microscopic few. There are hundreds of such confusing elements and combinations in the Mother Tongue, which the stranger to it and in it must struggle with if he would

convert all its seeming liabilities into priceless assets of precise expression. Nothing will help in the vast majority of these inconsistencies except grammar, tho no statement could possibly be less popular with young and old alike, or less believable to the younger generation of educators in English. It is fashionable even for the general public (whatever that may be) to deplore the study of grammar itself, to make fun of the parsers and analyzers (ironically so called), and to place tabu upon any conscientious master in English who relies upon painstaking instruction in grammar for the betterment of speech and writing

Popular writers and speakers themselves—those who make a living (of sorts) through the use of grammar (of sorts)—never fail to take a fling at grammar when the slightest provocation arises, and to belittle any thoroughgoing teaching of it. But never do they—could they—tell how they would instruct in the basic functions and uses of language without resort to the study of grammar. They are merely destructive critics. It is all very well to insist that a child, as result of hearing good English in his home, will grow up to speak and write correctly, to say *Whom did you give it to* instinctively instead of *Who did you give it to*. But what about the child who is not to the manor born (see *manor*), who does not grow up in an atmosphere of sensitive hearing and refined speaking? He is in the majority, if you please, and much of the greatest genius lies dormant in him. How would the not-too-genial critics of the study of grammar unlock the word-hoard to him, instruct him in the correct use of *who* and *whom*? Is there any way other than through the straightaway, dyed-in-the-wool, oldfashioned grammatical method? If there is, then they should point it out to the benighted masters in English, who would be happier even than the youngsters they teach, to learn of a rational shortcut to the correction of this common error and the hundred-and-one others in the same category

The trouble is, with those who would have correct English taught without resort to grammar (if it can be done), that grammar is a more or less abstract subject, and is therefore not likely to be made an interesting subject, if indeed it can be. They feel that Herbert and the Herbartians promulgated something really incomparable by influencing educators to believe that interest is the "biggest word" in training the young. But this rash theory has done more to make teaching, especially the teaching of English, muddled and spineless and soft to putrefaction, than any other that has ever been foisted into the opportunistic realm of education. It so happens that the training of the will is a most impor-

tant function of the educational process. And it is probably because will training has been so lamentably neglected over the past half century, as result of this interest theory and soft pedagogy in general, that society has deteriorated to its present danger points on all levels

But there were two textbook authors who many years ago did succeed in making the study of grammar interesting. They were Reed and Kellogg who collaborated on a series of grammars unique in the history of education. They devised a system of diagraming that was at once foolproof and stimulating. It possessed all the qualities of a good game—a sentence game—and it was used enthusiastically by teachers and pupils in all parts of the United States. Every line in the system had a rational meaning of its own, and even the long two-page sentences of Ruskin could be tucked away part by part, snugly and accurately, into proper place—every particle accounted for in the completed picture, every construction made clear to the eye at a glance. Even apostrophes could be construed diagrammatically! The system had many imitations. But they were imitations only—they did not satisfy

It went to seed, as all other pat systems in education have done and invariably must do. Like the intensive study of the alphabet as such, it lost all content value and became form only. The pupil asked: "Master, on what line does this word belong?" And the master answered: "That word belongs on the short diagonal at the left." Reasoning thus resigned to give place to mere jugglery. Pupils were not taught to think of the sentence as an expression made up of related parts but rather as something made by the printer to fit into a kind of jigsaw puzzle frame. Supervisors at long last issued their edicts—diagraming must go! The master who was so careless as to allow a Reed-and-Kellogg diagram to remain on the boards in the sight of pupils, was due for a session on the carpet. This is one of the most curious and interesting facts that the teaching of grammar has been heir to. Its death was justified by the formalism that bad masters read into it and taught out of it. But it had its points, and under careful instruction it could profitably be revived today

For the sentence is dead and done with. The best-sellers apparently do not have to be bothered about grammar. As the masses have become more and more rattle-brained and uncultured and confused in their thinking and expression, fictionists and other writers are able to reach the market without taking pains as to refinement of structure. Much could, of course, be forgiven them if by way of compensation they could feed us with

unique character portrayal or startling creative quality or imaginative appeal or tasteful narration or inspiring picture or stimulating dialog or exquisite diction. But can they—*do* they? In more than one high solitary literary place the feeling is that, having sacrificed grammar, they have sacrificed all

The story is trite but it nevertheless belongs: An American novelist, breakfasting in a leading London hotel, was displeased because his eggs had been placed before him not strictly in the condition in which he had hoped to have them. The illiteracy of his reproof of the waiter was exceeded only by its Vesuvian fluency, but it provoked from that worthy this restrained and pregnant observation: "My position, sir, does not permit me to argue with you; but if it ever came to a choice of weapons, I should choose grammar"

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It has been said that man, by complicating his civilization overmuch, has defeated the very ends for which that civilization was purposed, that he has lost himself in the maze and entanglements of its various gadgets. Well, his language, especially if it happens to be English, is by no means the least cause of his bewilderment and perplexity. The enormous increase in its number of words during the past century and a half—the very wealth of diction resulting from his rapidly developed new interests and activities—has tended to blur the niceties of usage. And this is ironic, for English is intended to do quite the opposite, just as increasing degrees of civilization have been calculated to facilitate life and living. Precise and generally accepted definition, like precise and generally understood construction, have become difficult to lay finger on, because all-important words have come to mean so many things and to be applied so variously, and because the expression of thought has become so involved with contingencies and modifications, that certainty of meaning is defeated. Ask twelve persons what communism or fascism or democracy or republicanism is, and you will hear certainly twelve definitions of each, and possibly more. Ask even experts in highly specialized fields the meaning of technical terms, and you will find yourself in the labyrinth of reciprocal response or of definition that is less comprehensible than the term defined, such as the famous Johnsonisms *hind means the female of the stag, stag means the male of the hind*, and *dryness is aridity or siccidity*. Apparently the only way to avoid misunderstanding in this cocksure age is to make yourself completely unintelligible. Many a politician, it would appear, succeeds on this very principle, just as many an artist gets himself lionized by the very enigma that he and his work present



But even so, the politician may not be difficult to listen to, the work of the artist not difficult to look at. Everybody has a threefold duty to everybody else to whom he speaks and writes, however Gertrude-Steinish his thought-content may be. (Time was, of course, when thought was the be-all and the end-all of expression, when it was contended that clear thinking begot clear expression; but this is sheer heresy today, as witness evidences "too numerous to mention"!) Agreeableness and distinctness and correctness of expression are the inherent rights of every listener, even tho he may not understand all or much or anything that he hears. Faulty self-hearing on the part of a speaker, speech laziness, self-satisfaction with expression that is patently down-at-heel, ostensible lack of reading and, thus, of vocabulary that more than any other one qualification stands as the measure of one's intellectual and emotional stature—let him hold his peace who cannot open his mouth without manifesting one or more or all of these shortcomings. He can surmount them if he *will*. He can train himself now, if his education failed him in his youth. Whether English be only his parent tongue or his grandparent tongue or his ancestral tongue through many generations, he will have to fight to overcome difficulties (and those with the longest and proudest ancestry in the language called English not infrequently offend most and have to fight hardest). But he must make the good fight even before he would presume to offend the ears of the groundlings. It has been well said that a jest lies in the ear of him that hears it, never in the tongue of him that makes it. Well, dictionaries and wordbooks and grammars and speech guides and *Don't-Say-It* manuals are prepared and studied, please remember, quite as much for the ears of those to whom you speak as for the tongue with which you speak

J B O

## EXPLANATORY NOTE

The form (*q v*)—*quod vide* meaning which see—is used for cross reference. There are no “blind” cross references, that is, no terms with (*q v*) after them and nothing else. The word *alphabetic* is used to denote the sound of a letter as pronounced when the alphabet is recited. The word *indeed* means regular or customary pronunciation, as the last syllable of *dec’imate* is *mate* indeed. The word *yet* refers to the fact that pronunciation may soon undergo a change, as *ad’dress’* may not be accented on the first syllable—*yet*. Illustrative pronunciations are made principally by rime, a logical procedure since ear rather than eye decides pronunciation, tho the riming sometimes entails wrenched accent as well as other makeshift (see page 11 and *rime*). In many instances pronunciation is also indicated by phonetic spelling placed in dashes or parenthesis. All words are syllabized, and all primary accents are marked. No other diacritical marks are used. *Long* means the full-duration sound of a vowel (as in the alphabet); *short*, relatively brief duration sound value; *intermediate* or *half-long*, between the two; *neutral*, *slight*, *obscure*, the merest vocal touch—“shorter than short”; *Italian a* means *ab*. The exposition of individual letters at the beginning of sections does not pretend to be exhaustive. It aims rather to cover those points in regard to which the average person is in doubt, and it is supplementary to the pronunciation guides in the dictionaries. Individual entries are sometimes single and sometimes grouped, according to importance. Treatment of a word, especially in pronunciation, may not always agree with a reader’s notion of it. In all cases, especially in those in which the dictionaries themselves disagree, the author has been at pains to record weighted findings in both usage and pronunciation, and he cannot be held responsible for lexicographical differences or for changes made in lexicographical publications during the preparation of this book (some dictionaries issue annual revisions and addenda). Slang terms are not treated, and only such proper names are listed as are most frequently misspelt and mispronounced. These latter include a few family names, always a dangerous province since it is the inalienable right of every person to spell and pronounce his name as he likes. Out of sheer self-defense the author must repeat: The purpose of the book is to correct error by attacking the most vulnerable elements in each term listed, by advising what mistakes not to make. The twenty thousand words and expressions included represent the working vocabulary of newspaper and advertising men and women, of business men and women in general, of school and college students, of the man in the street who may or may not be a college graduate

## A

*No small part of education lies in learning the right use of words, in tracing their birth and behavior, in fitting them closely to facts and ideas*

STANLEY BALDWIN

is alphabetically pronounced long *a* to rime with *say*. Its plural is *a's* or *aes* pronounced to rime with *daze*. It is long or alphabetic in *rate*, short or flat in *rat*, intermediate in *chance* (tho this may also be Italian), neutral (slight or obscure) in *arouse*, Italian in *farther*, broad as in *walk* (see *o* in *organ*), lowered-long before *r* in *care* (see *e* in *mere*). (See below for the intermediate-Italian alternative.) Don't give the Italian sound to *a* at the end of such words as *algebra* (*algebrab*), *sofa* (*sofab*), *stamina* (*staminab*). Don't slur *a* in *ary* endings or when it stands as neutral in an independent syllable, as *customry* for *customary* and *proibly* for *probably*. *A* is an adjective specially classified as an indefinite article. It is a shortened form of *an*, meaning one, each, any, some, and having singular significance. It is used before consonant sounds, as *a boy*, *a girl*, *a desk*. Before vowel sounds it becomes *an*. These expressions are also correct: *an honest man* (*b* is really silent and the word begins with the sound of *o*), *a one-sided argument* (*one* is pronounced *won* and thus phonetically begins with a consonant), *a union* and *a U-boat* (*y* is the initial sound in the pronunciation of both these words) (see *an*). Don't use *a* or *an* after such expressions as *sort of*, *kind of*, *type of*, *style of*, *form of*, *manner of*, *fashion of*. *What manner of a man* and *what fashion of a dress* are somewhat absurd when the meaning of *a* is substituted—*one*, *each*, *any*—and they are invariably incorrect. *A* and *an* should be used sparingly after *such*; *such book as this* is quite as good an expression as *such a book as this*, but we haven't quite grown up to the former yet. Nobody thinks, of course, of using an article after *such* when a plural noun follows: *Such books as we have are yours*, for instance. But *I never heard of such book* is quite as correct as *I never heard of such a book*. These articles are rarely used before abstract nouns except when such nouns are concretely applied, as *a breadth of vision* and *an intuition that prompts*. But we do not speak in the abstract of *a generosity* and *an egregiousness*. They are used idiomatically before such plural indefinites as *few*, *many*, *more*, as *a few apples*, *a great* or *a good many men*, *a more eager group*. They are frequently used also after *at*, *of*, *on* to denote sameness or unity, as *one at a time*, *birds of a feather*, *on a day of days*. They are likewise used to indicate distribution in the sense of *per* or *each*, as *a dollar a day* and *a word a minute*. Again, they are used after an attribute that is preceded by *as*, *how*, *so*, *too*, *quite*, *such* (see above), *many*, *what*, as *quite a number*, *many a soldier*, *what a man*, *too great a sacrifice*, *so large an orange*, *how great a sum*. In the expression *I haven't a one* the *a* is used for emphasis solely, and is permissible but not recommended. *I haven't any* may be quite as emphatic. But in the event it is desired to emphasize a proper noun, the use of *a* for the purpose is not only permissible but is recom-

mended, as *We need a Lincoln* and *The battle will be a Waterloo*. Don't, however, throw *a* loosely into expressions, as *Let's go that a way* and *Do it this a way* (usually after *this* and *that*). The term *a ways* is seen to be wrong when it is remembered that *a* means *one*. As a prefix *a* means *at* or *in* or *on* in such terms as *abed*, *aloud*, *asleep*, *a-hunting*, *nowadays*; it means *less*, *not*, *without* in such words as *abate*, *abyss*, *asexual*; it means *off* as in *adown*; it is sometimes intensive as in *arise*; it is sometimes a clipped *ad* as in *ascribe*, and it frequently becomes *ab* before roots beginning with *p* and *m* and *v*. As to the use of flat *a* and Italian *a* you must make up your mind as to which you wish to use habitually and then hold your pronunciation rigidly to your decision. Don't permit it to fluctuate according to company or occasion. Following are some of the *a*-words that may be pronounced both ways. You would not of course permit yourself to flatten the *a* in any of these until it became *e*—*edvence* for *advance* or *ahdvabnce* would be unfortunate to say the least. Practise these: *abaft*, *advance*, *aft*, *after*, *agbait*, *alas*, *amass*, *answer*, *ant*, *ask*, *asp*, *aunt*, *bask*, *basket*, *bass*, *bastard*, *blanch*, *blast*, *bombast*, *branch*, *brass*, *cask*, *casket*, *cast*, *caste*, *castle*, *chaff*, *chance*, *chandler*, *chandelier*, *chant*, *clasp*, *class*, *contrast*, *craft*, *dance*, *dastard*, *disaster*, *draff*, *draft*, *drama*, *draught*, *enchant*, *enhance*, *fancy*, *fast*, *flask*, *gasp*, *ghastly*, *glance*, *glamor*, *graff*, *graft*, *grant*, *grasp*, *grass*, *hasp*, *haft*, *haricot*, *lance*, *lass*, *last*, *lath*, *lava*, *mask*, *mass*, *mast*, *mastiff*, *mischance*, *nasty*, *pant*, *pass*, *past*, *pastor*, *pasture*, *pilaster*, *plaster*, *prance*, *quaff*, *raff*, *raft*, *rafter*, *rasp*, *rather*, *sample*, *shaft*, *slander*, *slant*, *staff*, *surpass*, *task*, *tassel*, *trance*, *vast*, *waft*

**Aa' chen** rimes with *stocken*. It is the German name for the city called by the French *Aix-la-Chapelle* (see *Aix*)

**ab at toir'** is pronounced *ab a twahr'*. Don't double the *b*; don't accent the first syllable. It means slaughterhouse

**ab' bot** is spelt with two *b*'s and one *t*, please observe. It practically rimes with *habit*. The feminine is *ab' bess*. The abstract forms are *ab' bot cy* and *ab' bot ship*. It means the head of an abbey for men, or lodge or other organization of the kind

**Ab' bots ford** is a solid compound—*Abbotsford*. As last syllable in proper names *ford*, don't forget, is pronounced *ferd*

**ab bre' viate** means to shorten or reduce, usually in reference to words and expressions, as *Pa* for *Pennsylvania*. The pronunciation is *a bree'-vee ate*. The noun *ab bre vi a' tion* is pronounced *a bree ve a' shun*. Be sure to double the *b*. Don't slur the pronunciations to three and four syllables respectively, as *a bree' vate* and *a bree va' tion*. It was once the rule to follow all abbreviations with a period, but this rule now has an increasing number of exceptions. The various governmental bureaus have never been so written—*CCC*, *SEC*, *NMB*—and *N Y*, *Mo*, *Tenn* are now also correct. Only, be sure to omit periods consistently; don't use them sometimes and omit them at others. Words in which omissions are indicated by means of the apostrophe are called contractions. Periods are never used after contractions; thus, *B'klyn* is a contraction, *Bklyn.* an abbreviation; *m'fd* is a contraction, *mfd.* an abbreviation

**ab' di cate** rimes with *dab the gate*. Be sure to make it trisyllabic; don't say *abd' kate*. It is larger in meaning than *resign*. You resign an office or assignment; you abdicate great authority or governmental power. Note *ab' di ca tOr*, *ab' di cAnt*, *ab' di ca tive*, *ab' di ca ble*, *ab di ca' tion* (*kay' shun*)

- ab do' men** may be either *ab do' men* or *ab' do men*. When accent is placed upon the second syllable the *o* is long—*doe*. It becomes intermediate when the accent is placed on the first syllable, *a* and *e* being short. In the adjective *ab dom' inal* all vowels are short, the second and accented syllable riming with *Tom*. Don't pronounce this adjective like *abominable* (*qv*), and don't write and pronounce the second syllable with a *o* or *e*.
- ab er ra' tion** rimes with *grab 'er station*. Note that there are two *r*'s and one *b*. The meaning is out of natural or normal order, disorder of mind. Note the adjective *ab er' rAnt*, the second syllable pronounced like *er* in *error*, not *air*. The noun *ab er' rAnce* follows suit.
- a bet'**—to aid or encourage or support—follows the final consonant rule (*qv*)—*a bet' ted*, *a bet' ting*, *a bet' tAl*, *a bet' ment*. The agent noun is *a bet' tEr* or *a bet' tOr*, the latter always in connection with law. (See *accomplice*)
- a bey' ance**—temporary delay or suspension or suppression—is pronounced *a bay' ens*. Don't say *a baynzé'*. The adjective is *a bey' Ant*. The second syllable of this word is frequently misspelt *bay*. Think of *o bey'*—*o bay'*.
- ab hor'**—to hate or loathe or regard with horror—is pronounced *ab haur'*. Note well the doubling of the *r* in *ab horred'*, *ab hor' ring*, *ab hor' rEnt*, *ab hor' rEnce* and *ab hor' rEr*. There is no authority for making the second and accented syllable rime with *car*.
- a bid'**—to wait, to bear, to dwell—is *a bode'* or *a bid' ed* in the imperfect tense and the past participle, the former preferably in both. The old participial form *a bid' den* is now rarely used. Don't say *a bod' en*. The imperfect-tense form *a bode'* is also a noun meaning a dwelling place, a sojourn.
- a bil' ity** means power, force, strength, capability to perform; faculty, talent, efficiency. In *He has the capacity to understand the problem, and the ability to solve it* the two much-misused words *ability* and *capacity* (*qv*) are correctly used. *Ability* means application of power; *capacity* acquisition of power.
- ab ject** may be accented on either syllable, first-syllable accent being preferred. But note *ab ject' ly*, *ab ject' ness*, *ab jec' tive*, *ab jec' tion*. Don't use *abject* as a verb. It is an adjective meaning servile, cast down, cringing, base.
- ab jure'**—to recant or reject or forswear by oath or otherwise formally—is pronounced *ab joor'* to rime with *grab moor'*. The noun *ab ju ra' tion* and the adjective *ab jur' a to ry*, respectively pronounced *ab joo ray' shun* and *ab joor' a to ere*, are frequently mispronounced. The agent noun is *ab jur' Er*—*ab joor' er*.
- ab' laut** rimes with *cab out*. It means the change in a root vowel as result of inflection, as the change of *o* to *a* in *come* and *came*, and the change of *a* to *e* in *man* and *men*.
- a' ble** is a suffix used in forming adjectives from nouns and verbs (principally the latter). Verbs of the first conjugation in Latin—verbs, that is, in *-are*—take this suffix. Latin verbs in *-ere* and *-ire* suffix *-ible* (*qv*) in forming adjectives. Both suffixes may be reduced to *-ble*, as in *voluble* and *soluble*. *Able* is the more commonly used of the two—there are more *-able* words than *-ible*—and it is the more adaptable to word inventions, as *un-get-at-able* and *un-lay-down-able*. Don't pronounce the *a* like *u*—*capuble*. These suffixes mean fit, capable, worthy, liable to, given to, tending to. Many negative-prefix forms could be

added to the following list. It is of course clear that the noun and the adverbial suffixed forms follow the adjective *-able* form—*-ability* and *-ably* respectively, as *impeccability* and *impeccably*. Here are a few of the *-able* words in general use: *acceptable, actionable, admirable, adorable, affable, agreeable, alienable, amenable, amiable, amicable, applicable, appreciable, available, breakable, calculable, capable, changeable, chargeable, comfortable, companionable, conformable, creditable, curable, debatable, delectable, demonstrable, deplorable, despicable, disreputable, durable, dutiable, effaceable, enduring, excitable, excusable, execrable, explicable, explainable, fashionable, favorable, formidable, hospitable, illimitable, imaginable, immutable, impalpable, impeccable, impenetrable, imperturbable, impregnable, impressionable, incalculable, incapable, indispensable, inevitable, inexorable, inexplicable, inextricable, inflammable, innumerable, inscrutable, inseparable, interminable, intolerable, invaluable, inviolable, irrefragable, irreparable, laudable, laughable, liable, likable, lovable, maintainable, malleable, marriageable, miserable, movable, navigable, objectionable, palpable, passable, peaceable, performable, perishable, pitiable, pleasurable, probable, profitable, provable, readable, reasonable, reconcilable, redoubtable, refragable, salable, serviceable, sinkable, suitable, supportable, syllable, tillable, transferable, treasonable, valuable, vegetable, workable*

**ab lu' tion** is pronounced *ablew' shun*. Don't accent the first syllable. The meaning is washing or cleansing, or purifying as a religious rite. In connection with mere washing it is used facetiously only. Don't confuse with *oblation* (*qv*)

**ab'ne gate** rimes with *nab the plate*. It is frequently mispronounced *ab' nah gate* or as dissyllabic *abn' gate*. The agent noun is *ab'ne ga'tor*, and the abstract form *ab ne ga' tion* (*gay' shun*). The word means to renounce or relinquish or forego

**abom'ina ble** must not be confused in pronunciation with *abdominal* (see *abdomen*). The second and accented syllable rimes with *Tom*; there are no long vowels. The meaning is detestable, loathsome. The popular derivation *ab*, from, and *homo*, man, away from man or averse to man, is more interesting than correct. The Latin *abominatus*, meaning to deprecate as ominous, is *ab* and *omen*, from a foreboding

**ab o rig' ines** is the plural of *ab o rig' ine*, the latter or singular form being little used. Make all five syllables heard—*ab o rij' ineeze* and *ab o rij' inee*. Don't say *ab rij' neeze*. It means the earliest or original inhabitants of an area; the original flora and fauna. *Ab o rig' inal* is used primarily as the corresponding adjective, but is sometimes used as synonymous noun

**a bout'** as adverb means approximately, astir, up, able. Don't use it, therefore, with other words or phrases that mean the same thing. *At or about ten-thirty or eleven* is tautological, as is also *in the neighborhood of about three or four*. *About eleven* and *about four* are correct. It is contradictory to say *just about*, for *just* means exactly and *about* approximately, so in *I have walked just about a mile* the meaning apparently is *I have walked precisely approximately a mile or nearly approximately a mile or closely approximately a mile*. As preposition *about* means in the neighborhood or approximately. It is not necessary to use or correlatively with *about* since *about* is itself indicative of uncertainty. Say *I think he is about eleven*, not *I think he is about eleven or twelve*. Don't use *around* for *about*, even tho this misusage is now so persistent that it is by way of being sanctioned. Say *It is about two o'clock* and

*He has about ten dollars in his pocket, not around two o'clock and around ten dollars.* Don't use *about* after words in which it is contained or implied, as *discuss about, describe about, explain about, narrate about.* (See *around*)

- a** *bove'* is adverb, preposition, adjective, and noun, as, respectively, *He placed them above, They moved above us, The above statement is true, Observe the above.* It should not be used in the sense of *more than*. Say *I have more than ten dollars in my pocket, not above ten dollars.* The preceding statement, the foregoing statement, and the above-mentioned statement are preferable to the *above statement*, but *above* is now colloquially used as an adjective pronoun in such expressions, tho all authorities condemn this usage. Its preferred uses are those of adverb and preposition. It is an element in many such hyphenated compounds as *above-seated, above-head, above-cited, above-found.* Used as a noun to refer to heaven or throne of God, as in poetical and religious works, *above* is frequently capitalized
- ab** *rade'* means to wear or rub away. The word rhymes with *bad shade*. The noun *ab ra' sion* is pronounced *ab ray' zibun*, and the adjective and noun *ab ra' sive* is *ab ray' siv*. Note the *z*-sound in the noun, and the soft *s* in the adjective
- a** *bridge'* means to reduce in compass, to condense or summarize, as a composition of any kind, without in any way changing the spirit or meaning of the original. It is used of larger units than are the words *abbreviate* and *contract* (*qv*). The noun is spelt either *a bridg' ment* or *a bridge' ment*, the former preferably. The adjective is likewise either *a bridg' A ble* or *a bridge' A ble*. The agent noun is *a bridg' Er*. The negative adjective *un a bridged'* is used chiefly of books and editions in the sense of complete
- ab' ro** *gate* means suddenly and finally to annul, cancel, abolish, repeal, rescind, set aside, as by special authority or executive order. Don't confuse it with *arrogate* (*qv*). *Ab* rhymes with *Bab*; the second and third syllables are *row* (a boat) and *gate* indeed
- A** *bruz' zi* is pronounced *ab brute' se*, the second and accented syllable being *brute* (*broot*) indeed
- ab** *scind'*—to cut off or detach—rhymes with *Bab sinned*. But note the *sc* spelling. The frequently misspelt and mispronounced noun is *ab scis' sion*—*ab sizb' un*
- ab** *scond'*—to go away secretly, to steal away, to go into hiding, as after a theft or other crime—is pronounced *ab skabnd'*. Don't say *ab skawned*. Note the *sc* spelling. The nouns are *ab scond' Er* and *ab scon' dence*. Billy Boner says he has heard that abscondence makes the heart grow fonder.
- ab' sence is frequently misspelt *ab' scence*. The adjective *ab' sent* likewise tempts to the misspelling *ab' scent*. *Ab sent-mind' ed* is a hyphenated term meaning wandering in mind. *Preoccupied*, by contrast, denotes that the mind is centered chiefly upon something other than that to which it is called. *Ab sen tee'* is an agent noun meaning one who is absent, especially a landholder who lives away from his holdings. The abstract form is *ab sen tee' ism***
- ab** *solve'* is pronounced in the United States with soft *s*, in England with hard—*ab solv'* and *ab zolv'*. It means to free from, to release, to acquit or remit, as of an offense. The adjective *ab sol' u to ry* (*ab sol' yu toe re*) is frequently misaccented; don't say *ab so lu' to ri* or *ab so lute' ri*

- ab sorb'** has soft *s*; don't say *ab zorb'*; don't say *ap zorp'*. The meaning is to engage wholly, to make oblivious to surroundings as result of concentrated interest; to suck, as a sponge. Note that *ab sorb' ent*, noun and adjective, is spelt *ent*, not *ant*; that the noun *ab sorp' tion* is pronounced *ab sawrp' shun*, the *p* definitely heard. Don't say *a saur' zhun*. Both *absorb* and *absorption* are used figuratively in the sense of assimilation or prepossession
- ab stain'** is pronounced with the first *a* short and the second long. Don't say *abb stain'* or *eb stain'*. Be sure to spell the noun *ab sten' tion* (not *sion*)—*ab sten' shun* (all vowels short), the *ai* of the verb becoming *e*. And the adjective follows suit—*ab sten' tious* (not *sious*)—*ab sten' shus*
- ab ste' mi ous**—sparing, moderate, temperate in regard to food and drink particularly—is quadrisyllabic. Don't slur the last two syllables. The second and accented syllable is *stee* riming with *see*. Don't say *ab stem' yus*
- ab sterge'**—to clean as by wiping or scrubbing, to purge—is pronounced *ab sturj'*. The correlative forms are frequently misspelt—*ab ster' sion* (*stur' shun*), *ab ster' sive* (not *zive*), *ab ster' sive ness*, *ab ster' gent*
- ab' sti nence**—restraint, forbearance, abstention, especially in regard to food and drink—is pronounced *ab' stinens* to rime with *grab the sense*. The first syllable takes the accent also in the adjective—*ab' stinent*. (See *abstain*)
- ab stract**, as noun and adjective, is accented on the first syllable; as verb, on the second (see *accent*). In order, the word means a summary or epitome, essential quality; pertaining to general rather than particular, ideal, abstruse, considered separately from direct application; to withdraw, to separate, to summarize, to epitomize, to steal or appropriate. The pronunciation of the verb is *ab strakt'*. Make the *t* heard; don't say *ab strak'*. The prefix is *ab* (*abs* before *t*) meaning away; the root is *trahere* to draw or take. The antonym of the adjective is *concrete* (*q v*). An abstract noun is the name of an idea or quality or attribute, as *love*, *beauty*, *breadth*, *thought*. Any general term or word is called abstract
- ab surd'** is pronounced with soft *s*. Don't say *ab zurd'* or, worse yet, *ap zoid'*. Observe these cautions in *ab surd' ness*, *ab surd' ly*, *ab surd' i ty*
- a buse'**, as verb, is pronounced *a buze'*; as noun, *a bewss'* (soft *s*). The *u* is long in both pronunciations, the first riming with *fuze*, the second with *a use*. In *a bu' sive*, the *u* is long and the *s* soft—*a bew' siv*. Don't say *a boo' zive*
- a but' ment** is spelt, please note, with one *t*; *a but' tal*, with two. The second and accented syllable in both words rimes with *but*, not with *boot*. The former means any support of a wall or pier or arch or bridge; the latter may mean such position of support, but it is used chiefly to denote boundaries, as of lands. The verb *a but'* means to end, as along a border, to touch, as a boundary; to lean and support at some strategic point of contact. The imperfect is *a but' ted*; the present participle *a but' ting*
- a byss'** rimes with *a miss*. It means any great or immeasurable deep or void or chasm; figuratively, mental or moral depth. The adjective *a byss' Al* rimes with *a missile*. *A bysm'—a biq' m*—is synonymous with *abyss*, and *a bys' mal—**a biq' mal*—with *a byss' al*. *Abyss* and *abyssal* are used principally in a physical or literal sense; *abysm* and *abysmal* in a figurative sense. But both adjectives and both nouns may be used inter-



changeably. The Britisher usually accents the first syllable—*a' byss*—and Oxford sanctions

**Abys sin'ia** has short vowels only. Make all syllables heard—*ab i sin'ia* (final *a* is not *ab*). The adjective is *Ab ys sin'ian*—five syllables; don't say *ab sin'yan*

**a ca'cia** rimes with *a geisha*—*a kay'sha*, first and last *a's* neutral. This is the scientific name of the common locust tree

**ac a dem'ic**, pertaining to academy or to classical and literary rather than to technical or professional, is pronounced *ak a dem'ik*, the third and accented syllable riming with *them*. Don't say *ak a deem'ik* or *ak dem'ik*. The agent noun *a cad e mi'cian*—*a kad e mish'un*—is frequently misspelt and mispronounced

**A ca'di a** or **A ca die'** is pronounced *a kay'da* or *a kad'*. The former spelling and pronunciation are preferred. There is no *r* in this word. Nova Scotia was originally called Acadie, especially by the French. (See *Arcadia*)

**ac cede'** means to agree, to assent, to comply, to yield. The pronunciation is *ak seed'*. Differentiate this word in pronunciation from *exceed* (*qv*). *Accede* is usually followed by the preposition *to*. Observe the spelling of *acCEDE*, *anieCEDE*, *conCEDE*, *preCEDE*, *interCEDE*, *reCEDE*, and of *exCEED*, *proCEED*, *sucCEED*, and of *superSEDE*

**ac cel'er ate**—to quicken, to move faster, to expedite—rimes with *jack sell her fate*. Don't say *ag tell'er ate*. Note the double *c* in all forms—*ac cel'er a'tion*, *ac cel'er a'tOr*, *ac cel'er A ble*, *ac cel'er Ant*, *ac cel'er A tive*, *ac cel'er A to ry*

**ac cent**, as noun, is stressed on the first syllable, the *e* of the second syllable being short—*ak'sent*. In England the *e* is practically crowded out of the picture—*ak'snt*. As verb, the stress is preferably given to the second syllable—*ak sent'*—tho in colloquial use it is having difficulty in establishing this sensible differentiation. The following dissyllables are some that take or are just beginning to take accent on the first syllable when they are used as nouns and adjectives, and on the second syllable when used as verbs. This is an excellent simplifying rule to establish, but, as indicated above, the colloquial "breakdown" is difficult to overcome in many cases: *abject*, *absent*, *abstract*, *accent*, *addict*, *affix*, *annex*, *augment*, *bombard*, *cement*, *colleague*, *collect*, *combat*, *compact*, *complot*, *compound*, *compress*, *concert*, *concrete*, *conduct*, *confect*, *confine*, *conflict*, *conserve*, *console*, *consort*, *contest*, *contract*, *contrast*, *convert*, *converse*, *convict*, *convoy*, *costume*, *curvet*, *decrease*, *descant*, *desert*, *detail*, *digest*, *discount*, *escort*, *essay*, *exploit*, *export*, *extract*, *exile*, *ferment*, *forecast*, *foretaste*, *frequent*, *import*, *impress*, *incense*, *increase*, *inlay*, *insult*, *object*, *outlaw*, *perfect*, *perfume*, *permit*, *pervert*, *prefix*, *prelude*, *premise*, *presage*, *present*, *produce*, *project*, *progress*, *protest*, *rebel*, *record*, *refuse*, *retail*, *subject*, *suffix*, *survey*, *suspect*, *torment*, *traject*, *transfer*, *transport*, *undress*, *upstart*. But look up in the dictionary the following which are now exceptions to this good rule, or which are, at least, "on the fence," and will some day (soon?) comply: *access*, *address*, *adept*, *adult*, *adverse*, *alloy*, *ally*, *assent*, *comment*, *compact*, *defect*, *defile*, *direct*, *discharge*, *discourse*, *dispute*, *divers*, *diverse*, *excess*, *exile*, *finance*, *grimace*, *practise*, *pretense*, *recourse*, *reptile*, *research*, *resource*, *robust*, *romance*. In the pronunciation of words accent is the stress allotted to certain syllables in comparison with others. Principal or primary stress or accent is indicated by ' in most dictionaries, and secondary stress or accent by

' or ". Oxford indicates accent by the placement of a heavy dot or period after the accented syllable—*a·ccent*. In this book primary accent only is marked; secondary accent is practically always self-finding as result of the swing of a word, however long, once the primary accent is indicated. In this word, for instance, *in·tel' li·gent' si·a*, the primary accent falls on *gent* and the secondary on *tel*. Most words up to and including the quadrisyllables have primary accent only; polysyllabic and longer words have, as a rule, both primary and secondary accents. Monosyllables, of course, have no accent marks; they are pronounced by the alphabetic sound of their vowel—the sound given them in reciting the alphabet. A few dissyllabic words have both syllables equally accented (tho here the disagreements of the authorities cause much confusion), as *all·round*, *air·tight*, *back·side*, *cleancut*, *clearcut*, *farewell*, *ice cream*, *in·side*, *lifeguard*, *live·long*, *oatmeal*, *pell·mell*, *some·time* (adverb). Emotional stress may here as elsewhere accent one syllable only. Some trisyllabic and longer words have secondary accent so heavy that they may almost be said to have two primary accents, *de' com·pose'*, *op' er·ose'* (and many other *ose* words), *re' di·rect'*, *in·com·pat' i·bil' i·ty*, *pre' oc·cu·pa' tion*. Many trisyllabic and longer words, made up with such prefixes as *counter*, *extra*, *in*, *intra*, *over*, *under*, take what is called the accent of contrast when the words are used in close proximity, as *o' ver·buy* and *un' der·buy*, which in ordinary usage would be accented *over·buy'* and *under·buy'*. Some of these trisyllables, too, change accent according to part of speech, as for instance the nouns *coun' ter·charge*, *coun' ter·plot*, *coun' ter·sign*, *in' ter·change*, *in' ter·dict*, *o' ver·throw*, *o' ver·turn*, and the verbs *counter·charge'*, *coun·ter·plot'*, *coun·ter·sign'*, *in·ter·change'*, *in·ter·dict'*, *o·ver·throw'*, *o·ver·turn'*. In the same way, the part of speech decides sometimes whether *a* in *ate* shall be long *a* or modified *a* or short *i* in, for instance, *del' e·gate* and *me' di·ate* and *mod' er·ate* and *pre·cip' i·tate* and *re·gen' er·ate* which, as verbs have long *a*, and as nouns or adjectives (or both) the shorter vowel sound. And as in the case of the dissyllables above listed, trisyllabic *at·tri·bute* is accented on the second syllable as verb and on the first as noun; *in·val' id* is adjective, *in' val·id* (*lead* in England) is noun, and *in' va·lead* or *in·va·lead'* is verb; *mis·con·duct'* is verb and *mis·con' duct* is noun. Such fluctuations evade generalization, but the present tendency is toward simplification and standardization, as it is and should be in making dissyllables nouns when accented on the first syllable, and verbs when accented on the second. Words ending with *tion* and *sion* are accented on the penult, as *no·ta' tion* and *di·men' sion*, and *tion* is usually preceded by a long vowel. Most words ending with *tive* are accented on the penult when the penult ends with a consonant, as *con·sump' tive*, *in·ven' tive*, *re·cep' tive*, *re·stric' tive*, but *pos' i·tive*, *re' a·tive*, *sed' a·tive*. Most words ending with *ic* (*ik*) are accented on the penult, as *be·a·tif' ic*, *ci' vic*, *con·cen' tric*, *ec·lec' tic*, *ja·nat' ic*, *hec' tic*, *mi·net' ic*. There are more exceptions here than to the rule immediately preceding, especially among such everyday words as *arith·metic*, *cath·olic*, *lun·atic*, *poli·tic*, *her·etic*, and the authorities are in disagreement about many of the *ic* words, some accenting the penult, some the antepenult, some saying either. Words ending with *ean* and *ian* are about evenly divided as between penult and antepenult accent, as *At·lan·te' an*, *Car·ib·be' an* or *Car·ib' be·an*, *Cer·be' re·an*, *ce·ru' le·an*, *co·los' sian* (*ko·losb' an* or *ko·lo' si·an*), *em·py·re' an*, *Ep·i·cu·re' an*, *Eu·ro·pe' an* (there is no authority left for *Eu·rope' e·an*), *Her·cu' le·an* or *Her·cu·le' an*, *hy·per·bo' re·an*, *hy·me·ne' an*, *mar·mo' re·an*, *med·i·ter·ra' ne·an*, *me·rid' i·an*, *pyg·me' an*, *sub·ter·ra' ne·an*, *Shaks·per' e·an* (or *i·an* or *Shakes·pear' e* or *i·an*), *Tar·tar' e·an*. Trisyllabic and longer words ending with *al* and *ial* are

usually accented on the antepenult, as *ce'real*, *congen'ial* (or *yal*), *corpo'real*, *ethe'real*, *fun'e'ral*, *impe'rial*, *lin'e'al*. Words ending with *a cal*, *ia*, *iac*, *ical*, *eous*, *ious*, *ous* (*lous*, *nous*, *rous*, etc.) are usually accented on the antepenult, as *demo'ni'a cal*, *pneumo'ni'a*, *car'di'ac*, *fa'nat'ical*, *spon'ta'neous*, *cu'rious*, *ridi'culous*, *vo'lun'ti'nous*, *poly'gamous*, *vo'cif'erous*. But when a "blending consonant" precedes such suffixes as these, the accent falls on the penult, as *anx'ious*, *advan'tageous*, *crus'ta'ceous*, *conten'tious*. The *meter* words are preferably accented on the antepenult, as *speed om'e'ter* and *pedom'e'ter*, but *tax'i'meter* is a conspicuous exception. The *tude* words are also, for the most part, accented on the antepenult, as *at'titude*, *for'titude*, *mag'nitude*. In the many trisyllabic and longer words ending with *y* in various suffixes—*efy*, *ify*, *grafy* (*phy*), *ety*, *ity*, *ogy*, *quy*, *omy*, and a few others—antepenult accent is again the rule, as *rar'e'fy*, *ed'ify*, *pho'tog'ra'phy*, *so bri'ety*, *so lid'ity*, *physi'ol'ogy*, *so lil'o'quy*, *a nat'o'my*. These are but a few of the general rules or tendencies in regard to the accenting of English words. They are probably subject to many more exceptions than are the frequently abused spelling rules. Yet they have a value in the study of words, in the analysis of dictional standardization and fluctuation, and for this reason only are these few here listed. Consult the prefatory matter in the unabridged dictionary for fuller treatment of this important subject. It is by some regarded a far more serious error to misaccent a word than to misound a vowel or diphthong or some other part. As a matter of fact, one is as bad as the other, committed with words that are in common currency, and that should be known by ear if by no other means.

**ac'cept'** is a verb meaning to take when offered, to take something frankly and willingly, to receive, to agree, to understand as stated. The pronunciation is *ak'sept'*. Don't confuse with *except* (*q v*). The adjective is *ac'cept' A'ble*; the abstract forms are *ac'cept' Ance*, *ac'cept' An'cy*, *ac'cept A'tion*. The agent nouns are *ac'cept' Er* and *ac'cep't'Or*, the latter preferably in connection with law and business.

**ac'cess** means approach, entrance to, coming before. Yet it does not, strictly speaking, mean admittance. You may gain admittance to a personage without really gaining access to him, that is, you may be admitted to the place where he is without being permitted access to him. The word is used also to mean lead or way, as *access to a highway*. The first and accented syllable is *ak*. It was formerly accented on the second syllable, and still is to some extent in poetry only. Don't confuse this word in pronunciation with *excess*. The adjective is *ac'cess' I'ble*.

**ac'ces'so'ry** (old noun spelling *accessary*) is both noun and adjective. As noun it means anything that is an aid or adjunct or accompaniment, as *automobile accessories*; in a legal sense it means any person or thing that aids in an act or abets in some offense, criminal or otherwise. Don't affect the British *acces'ry* in pronouncing this word. The Britisher, however, usually accents the first syllable, and Oxford sanctions either first or second syllable accent. But there is no authority for making it trisyllabic. The legal term *accessory after the fact* means a person who, aware of a crime, aids, comforts, conceals, relieves, or otherwise helps a felon. *Accessory before the fact* means one who aids and encourages and instigates in the commission of a crime.

**ac'ci'dence** is pronounced like the plural of *accident*—*ak'si'dens*. It means the inflections or modifications of words as they change form for number and gender and case and tense, and so forth. The word *accident* is likewise correctly used to mean the same thing. But it has many other meanings, whereas *accidence* means this only.

**ac ci dent** does not necessarily imply hurt or impairment or injury. It is an event that takes place without foresight or design or intention or expectation, and it may be—usually is—attended by some degree of loss. Don't speak of a painful accident, for in and of itself an accident cannot be painful. It may be injurious and have disastrous consequences. But an accident may also have pleasant consequences. This noun, as well as *accidence*, is used to denote inflection, as gender, number, tense, and case modifications in word forms. The adjective is *ac ci den' tial*, and the adverb *ac ci den' tally*, not *ac ci dent' ly* please note (but see *coincidence*). Be sure to make the *t* heard in all forms as well as the *k* for the first *c*—*ak' si dent*, not *ag' zi den*, not dissyllabic *aks' dent*

**ac claim'**, noun and verb, is accented on the second syllable. It rhymes with *a flame*. The noun *ac cla ma' tion* and the adjective *ac clam' a to ry* are pronounced respectively *ak le may' shun* and *a klam' a to ere* or *te re* (the second and accented syllable is *clam* indeed). The meaning is approval, applause, cheer, commendation. Don't say *ek klame'*. Don't affect the French *ac clame'* pronounced *a clam'*, as in *He received great acclame*

**ac cli' mate** means to adjust or habituate to conditions of climate. The preferred pronunciation is *a khl' mit*, the second and accented syllable rhiming with *die*. Both Oxford and Webster give *ac' cli mate* (rhiming with *sack the bate*) as second choice. *Ac cli' ma tize* follows suit, but the last syllable, of course, rhimes with *size*. The noun *ac cli ma' tion* may be pronounced *ak li may' shun*, all vowels short except *a* in the third and accented syllable; or it may be *ak lie may' shun*, the latter being preferred British. The participial adjective *ac cli mat ed*—*a kly' mit ed* or *ak' l' mate d*—is probably the most frequently occurring form

**ac com' mo date** is spelt with two *c*'s and two *m*'s, please. But as you motor through the countryside, observe how very often tourists may be *acommodated* or *accomodated* or *acomodated* or *accommodatted* or *akomodated* or *akumdated* or *agumdaded*, and so forth

**ac com' pa nied** is followed by *by* when persons are indicated, by *with* when things are indicated. *I was accompanied by the boys* and *Her sad story was accompanied with tears*. This is a quadrisyllable. Say *ac com' p' nid*, not *ac com' pa nied*. Be equally careful about pronouncing and spelling the present participle—*ac com' pa ny ing* which is a five-syllable word. Don't make it trisyllabic—*ac comp' ning* is a vulgarism. The temptation to slur in the pronunciation of *ac com' pan y*, *ac com' pan y ing*, *ac com' pa ni ment*, *ac com' pa nist* is well-nigh impossible to resist, especially for those who habitually speak rapidly. Don't say *ac comp' ny* or *ac comp' ning* or *ac comp' ni ment* or *ac comp' nist*. The last used to be *ac com' pa ny ist* but it is not necessary to try to say it any more; *ac com' pa ni ed* is likewise archaic

**ac com' plice** rhimes with *a Tom kiss*. Don't say *a comb' pliz*. An accomplice is a participant in some offense or crime, either as leader or assistant. He is likely to be more seriously involved than an abettor, one who sanctions the commission of an offense emotionally and morally, and who may or may not be present when it is done

**ac cord'**—intransitive—meaning to agree or be in harmony with—is followed by *with*, as *I am in accord with you*; transitive—meaning to concede or grant or award—is followed by *to*, as *I accord due honor to him*. Both noun and verb are accented on the second syllable. The pronunciation is *a kord'* to rhyme with *a Ford*. Note the nouns *ac cord' Ant* and *ac cord' Ance*. The term *according to* is a phrasal preposition; the term *according as* a phrasal subordinate conjunction. *According as* is

in most usage a tautological expression, as nearly always conveying the complete idea intended. *Accordingly* is both adverb and conjunction

**ac cost'** may be pronounced either a *kawst'* or a *kahst'*. The rime is a *frost*. Be sure to spell with two *c's*. It means to approach or greet. As noun meaning greeting, this word is now archaic

**ac cou' ter** or **ac cou' tre** (the latter in England)—to dress or furnish or equip—is, accordingly, *ac cou' tered* or *ac cou' tred* in the imperfect tense, and *ac cou' tering* or *ac cou' tring* in the present participle. The second and accented syllable is *koo*, not *kow*. The rime is a *booter*. The noun is *ac cou' ter ment* or *ac cou' tre ment*. (See *re* and *er*)

**ac cred' it** means to give credit or authority to, to furnish or send with credentials, to receive as credible, to believe. The imperfect tense is frequently used as an adjective. These are correct: *He is accredited with that statement*, *He is the accredited appointee*, *His story has been accredited*. The pronunciation is a *kred' it*, the second and accented syllable riming with *bred*. (See *credit*)

**ac cu' mu late**, be sure, has two *c's* and one *m*. To complete confusion, compare it with *accommodate*. Incidentally, the second and accented syllable is *kew*, not *koo*. Don't slur the first syllable—the word is not *cum' u late* or even *cum' e late*. Note *ac cu' mu la tive*—a *kew' mu lay tiv*—and *ac cu' mu la tOr*—a *kew' mu lay ter*. The former may be used interchangeably with *cumulative*

**ac' cu rate** is pronounced *ak' u rit*, *a* and *i* short, *u* as in *unite*, not *oo*. Don't say *ak' rate*. The noun *ac' cu ra cy*—*ak' u ra c*—is a four-syllable word. Don't omit the second syllable—*ak' racy* is illiterate

**ac' cu se'** is pronounced with *z* for *s*—a *kuzé'*—and with long *u*. Don't say a *koo's'*. These directions follow also in *ac' cu s' Er*, *ac' cu' sA tive*, *ac' cu' sA to ry* (*toe re* or *ter e*), *ac' cu' sA tive*. In *ac' cu sa' tion* (*zay shun*) the *u* becomes half long. In the grammar of most foreign languages the accusative case denotes the object of the action or influence of a verb or of the direction or tendency of a preposition. In English it is called objective case. It is tautological to say *accusative objective*. The imperfect-tense form *ac' cu sed'* is commonly used as a noun, especially in law.

**a cer' bi ty**—sourness, harshness, bitterness—is quadrisyllabic—a *sur' bit*. Don't say a *surb' ti*. The verb *ac' er bate* rimes with *lacerate*. (See *acrimony*)

**a ce' tic**—pertaining to vinegar, indicating acetic acid—is pronounced a *see' tik*, not a *set' ik*. But the verb *a cet' ify* has short *e*—a *set' ife*. The noun is *ac' e tate* riming with *pass a date*. Don't confuse *acetic* with *ascetic* (*q v*)

**A chil' les** is pronounced a *kill' eeze*. The adjective is *Achille' an*, pronounced *ak i lee' an* to rime with *smack a bein'*. (See *accent*)

**ach ro mat' ic** rimes with *stack no attic*. It means not colored, not easily colored. The noun is a *chro ma tic' ity*—a *crow ma tiss' it*; the verb a *chro' ma tize*—a *crow ma tize*

**ac knowl' edge**—to recognize or own or admit, to reveal anything that does not have to be revealed—is pronounced *ak noll' ij* or *ej*. In England the *o* is usually made long—*ak no' lij*. The noun may be spelt either *ac knowl' edg ment* or *ac knowl' edge ment*, preferably the former. Note also *ac knowl' edge Able* and *ac knowl' edge Er*. The noun *acknowledg-ment* is frequently used in business as synonymous with *receipt*, as

*acknowledgment of order, acknowledgment of payment, acknowledgment of letter*

**ac' me** is top or highest point, or greatest intensity attained or attainable. It is the culminating point with no reference whatever to the steps leading to it. It rhymes with *pack me*. (See *climax*)

**a'cous' ties** is the science of sound with particular emphasis upon its carrying qualities and its audibility. The pronunciation is *a'koos' tiks* preferably. But the Britisher says *a'kow' stiks*, the second and accented syllable being *cow* indeed. This noun is both singular and plural. (See *ics*)

**ac' quaint' ance** is one whom you have met through introduction but whom you do not know well. Webster calls it more than recognition and less than fellowship and friendship. Don't use the term loosely for *friend* (*qv*). Don't pronounce the last syllable *unce*

**ac' quiesce'** means to accept as inevitable or indisputable without necessarily agreeing or approving. The pronunciation is *ak'we s'*. Never follow this verb with the preposition *with*. We acquiesce *in* a plan or arrangement, *to* a rule or suggestion (tho *to* is rarely required). The noun *ac'quies' cence* and the adjective *ac'quies' cent* are respectively pronounced *ak'we s' ence* and *ak'we s' ent*. Don't clip these words in pronunciation to *ak'wes'*, *ak'wes' ence*, *ak'wes' n't*

**ac' quit'** is pronounced *a'kwit'*. The imperfect tense is *ac'quit' ted*, and the present participle *ac'quit' ting*, but the single *t* is sometimes used and this spelling deserves promoting. Note the nouns *ac'quit' tAl* and *ac'quit' tAnce* and *ac'quit' tEr*. It means to set free, to exonerate, to discharge from accusation. *Exonerate* connotes freedom from moral involvement, relief of conscience; whereas *acquit* means to free legally of specific charges

**A' cre**—city in Palestine—rhymes with *mocker* or with *maker*

**a' cre** rhymes with *faker*. It is not spelt *a'cer*, for if it were, the *c* would become soft—*aser* to rime with *placer* (see *er* and *re*). *A' cre age* is pronounced *a' ker ij*, and the adjective *a' cred* is pronounced, please note, *a' kerd*. An acre is 4840 square yards

**ac' ri mo ny** is pronounced *ak' r' moane* or *ak' r' money*. The adjective *ac' ri mo' ni ous* is preferably pronounced *ak' ri moe' ni us*. This word connotes bitter and caustic and grating disposition and expression, whereas *acerbity* indicates edginess and tartness and acidity of attitude and speech

**a' cross'** must not be pronounced *a' krost'*. It is *a* plus *cross*. It is pronounced *a' krawss'* or *a' krabs'*. Double the *s* but not the *c*

**a' cros' tic** is both noun and adjective. It is a writing, usually a poem, in which letters are serially arranged vertically or diagonally to form words. The pronunciation is *a' krabs' tik*

**ac' tion** is pronounced *ak' shun*, not *eg' zhun*. Don't confuse this word with the noun *act*. The former denotes process or procedure, the exerting of power; the latter denotes the result or accomplished fact. *Deed* is for the most part synonymous with *act*, but it may go further and connote an illustrious accomplishment. *Action* conveys the idea of consuming time; *act*, the idea of comparative speed and consummation. You say *during an action*, thus indicating progress of time. A court action may be made imperative as result of a rash act

**ac' tu al** is trisyllabic—*ak' chu al*. You may say *ak' tew al* but this pronunciation is not recommended. *Actu al' ity*, *ac' tu al ize*, *ac tu al iz' a-tion*, *ac' tu ate*, *ac' tu a tOr* follow suit. In all of these forms, slurring is easily possible and commonly heard. Don't say *ak' shal* for *ac' tu al*, *ak' shal ly* for *ac' tu al ly*, and so forth. What is actual has become, has been put into action, has been made a fact. What is real exists but may not have been manifested; it is objective, independent, self-subsistent. What is true equals what is actual plus what is real. Don't confuse the verb *actuate*, meaning to put into action or arouse or incite, with *ac u ate* (*infra*)

**ac' tu ar y**—a registrar or clerk, or an expert in calculating insurance risks—is pronounced *ak' chu er e*. Don't say *ak' shry*. But *ak' tew er e* is more and more frequent though unrecommended. The adjective *ac tu ar' i al* follows suit—*ak chu ar' i al*—the third and accented syllable riming with *care*

**ac' u ate**—sharpened, pointed, acute—is pronounced *ak' u ate*. Don't insert *t* in the pronunciation of this word, and thus make it a homophone of *actuate*. The noun *a cu' ity*—*a kew' it*—means sharpness or acuteness. The adjectives *a cu' le ate*—*a kew' le ate*—and *a cu' le at ed*—*a kew' le at ed*—also mean incisive or sharp or prickly or beset with briars, as the rosebush

**a cu' men**—keenness of mind, sharpness, shrewdness—is pronounced *a kew' men*—*a* as in *abound*. Don't say *ak' you men*

**a cute'** has long *u*—*a kewt'*. Don't say *a koot'*. This follows in *a cute' ness* and *a cute' ly*. *Acute accent* is a two-word term meaning the mark ' used to denote stressed or accented syllables, the quality or quantity of a vowel or consonant sound. In medicine, it is the antonym of *chronic* and thus indicates suddenness and severity of attack. In general usage it means sharp or pointed (antonym of *dull* or *obtuse*), and high or shrill (antonym of *serious* or *grave* or *low*)

**ad-** is a Latin prefix meaning motion or direction toward, proximity, adherence; in some uses it is, like most prefixes, intensive only, as in *adjunct* and *administer*. The *d* is assimilated to the initial letter of a root very often, especially when that root begins with *c f g l n p r s t*, as in *accurate*, *affix*, *aggrieve*, *allot*, and so on. The *d* is usually dropt before roots beginning with *sc*, *sp*, *st*, as in *ascend*, *assault*, *astern*. But before roots beginning with vowels and with *d h j m v*, the prefix remains intact. The pedants long ago insisted upon retaining the *d* (or restoring it) in such words as *advance* and *advantage*. Life would have been simpler if the Old French *avance* and *avantage* had not been interfered with. Don't pronounce it *ed* or *aid*; it rimes with *Dad*

**ad**, with or without a period, is colloquial for advertisement, but it should never be so used in formal expression

**ad' age** is pronounced *ad' ij*. Don't say *age* or *eej* for the second syllable. An adage is a literal or unfigurative saying or axiom that has been long established and is passed along from generation to generation, as *You can't keep a good man down*. (See *proverb*)

**ad' a mant** means hard, impenetrable, as a diamond. It is used figuratively in the sense of obdurate, stubborn, unmoved, as of a person. It rimes with *had a pant*, all vowels short, the second *a* merely heard. But it must not be crowded out altogether to make a two-syllable word—*ad' mant*. The Britisher obscures the last *a*—*ad' a m' nt*. The adjective *ad a man' tine* is preferably pronounced with all vowels short, the last

syllable being *tin*, tho there is authority for *tine* (riming with *wine*) and for *teen* (riming with *seen*). The adjective *ad a manie' an* has long *e* in the fourth and accented syllable—*tee*. Be careful not to slur syllables in these two adjectives. (See *accent*)

**a dapt'** means to make suitable, to suit or fit or adjust. You adapt yourself to something for a reason or a purpose. *A dapt' ed* is the imperfect tense and the past participle. It is used freely as an adjective. A literary composition may be adapted to the stage by an author for the delight of audiences. Don't confuse these words in spelling, meaning, or pronunciation with *adapt* and *adopted* (*qv*). Note the spelling of the adjective *a dapt' A ble* and of the nouns *a dapt' Er* (sometimes *Or*) and *ad ap tA' tion*. The syllabication of the latter should also be carefully noted. It is not *a daptay' shun* but *ad ap tay' shun*, the first syllable being *ad*, not *a*. *Adaptation* has many technical uses, as in *adaptation of species*, *adaptation of furnishings*, *adaptation of expression to audience and purpose*, and so forth

**ad den' dum** means something added, an addition, a supplement. The vowels are short—*a den' dum*—*a den* and *dumb*. The plural is *ad den' da*, and this form is generally used. But *addendums* is nosing in in high places. Don't say *addenda is*; don't say *addendas*

**ad dict** is now given, by both Oxford and Webster, first-syllable accent as noun, and second-syllable accent as verb. But this alignment with the *accent* group (*qv*) is recent. The vowels are short in both parts of speech. The pronunciation is *ad' ikt* and *a dikt'*. *Addict* is not a synonym of *attach* and *devote*. It connotes unfavorable or disagreeable, as *addicted to alcohol* and *devoted to friends* and *attached to an embassy*, not *devoted to alcohol* and *addicted to friends*

**Ad' dis A' ba ba**—two unhyphenated words, both capitalized—is pronounced *ab'd is ab' ba ba*, the first two *a's* Italian, the last two flat. Native Ethiopians sound *b* like *w* more or less—*wa wa*

**ad di' tion** should be clearly pronounced, especially the first syllable, in order to distinguish it from *edition*. The first syllable rimes with *Dad*. Don't clip the first syllable and thus make the word dissyllabic—*dition* or *'diti on*. The phrase *in addition* does not pluralize a singular subject, as *John in addition to Bill and Mary is going*; *are going* is wrong (see *together with* and *as well as*). The adjective *ad' ditiv e* must not be made dissyllabic—*ad' tive*. An additive conjunction is one that denotes more or addition, as *and*, *also*, *furthermore*, *moreover*

**ad dress'** has stubbornly stood out for second-syllable accent as both noun and verb. Webster has at last (1938) agreed that it may be *ad' dress* in connection with the mail direction in a letter and on an envelope. But *address* will eventually fall in line with the *accent* (*qv*) family. Better help force this word into line—first-syllable accent as noun, second as verb.

**A' den** may rime with *sodden* or with *laden*. Don't make it sound like *E' den*—*ee' d'n*

**ad ept'**, says Oxford, as both adjective and noun. *A dept'*, says Standard, as both adjective and noun. Says Webster, *ad' ept* as noun and *a dept'* as adjective, tho the last authority gives *a dept'* second place as noun. Well, then, the *a depts'* seem to have it. Please make the *t* heard after *p*, but in doing this don't say *a dep' it*. The second syllable rimes with *kept*. Don't confuse in spelling or pronunciation with *adapt* and *adopt*. It means skilful, expert, proficient, or one who is a master or a genius



in a certain field. A person is adept *in* music or an adept *in* music; he may be adept *at* or *in* philandering. (See *expert*)

**ad'e noid** is trisyllabic. Don't say *ad noid'*. Don't accent the last syllable. This is both adjective and noun; the latter is used chiefly in the plural *ad'e noids*; the former has the correlative form *ad e noid' Al*. The rime is Addie Boyd. Don't say *ad er nerds'*

**ad'e quate** rimes with *Addie quit—ad'e kwit*. Don't rime it with *Addie wait*. It is from a Latin word meaning to make level; thus, what is *adequate* meets requirements; what is *enough* satisfies desire; what is *sufficient* suits a purpose. *Adequate* connotes measuring up; *enough*, meeting physical needs; *sufficient* suggests right or proper or moral allotment. Don't say *sufficiently adequate* or *adequately sufficient* or *adequate enough*, for they are tautological expressions. Note the noun *ad' E qua cy—add' e kw' c*

**ad her' ence** is the quality, state, or act of holding to or being attached to. But it is used of mental and spiritual things, whereas *adhesion* (*q v*) applies to material things. This word is commonly used to indicate loyalty or fidelity to a cause. The second and accented syllable is pronounced *here*, not *ber*. Don't pronounce the last syllable *unce*. The adjective and noun *ad her' Ent—add here' ent*—must be so pronounced as to make final *t* heard. The plural *ad her' ents* is, however, a homophone of *adherence*, and context must be depended upon to differentiate

**ad he' sion**—sticking together, adherence, union—is *ad bee' zhun* (*a* and *u* short). But in the adjective *ad be' sive—ad bee' sive*—the *s*, please note, remains soft

**a dieu'**—farewell—is pronounced *a dew'*, that is, the triphthong *ieu* is pronounced long *u*. Don't say *a doo'*. This word is sometimes used as interjection, sometimes as noun. The plural is preferably *adieus'* (*a dew'z*) but the French plural *a dieux* may be used. This word is a sometime French contraction of the Latin *ad Deum* meaning to God

**ad in fi ni' tum** are two Latin words meaning to an infinite degree, that is, without limitations. The first word is *ad* indeed; the second is pronounced *in fi nigh' tum* riming with *in the rye come*. Don't pronounce the third and accented syllable *nee*. The old rime guides

Great fleas have little fleas upon their backs to bite 'em  
And little fleas have lesser fleas, and so *ad infinitum*

**ad'i pose** rimes with *bad a dose*. The *s* is not *z*; the *o* is long. The meaning is fat or corpulent; as noun, fat or corpulence. The noun *ad i pos' ity* has short *o* in the third and accented syllable. Don't say *ad' i poise* or *ad' ipoze*

**Ad i ron' dack** rimes with *bad a don Mack*. Don't omit the second syllable, even tho it is neutral *i*. *Ad ron' dack* is slovenly

**ad ja' cent** is pronounced *a jay' sent*; the noun is *ad ja' cen cy* pronounced *a jay' sen c*. It means objects or areas that lie close to each other but that are not necessarily adjoining, as *Alaska is adjacent to Siberia*. (See *contiguous*)

**ad' jec tive** is pronounced *aj' ek* (or *ik*) *tiv*. Don't try to pronounce the *d*. Don't say *adge' tiv* or *ad' jer tiv*. The adjective form is *ad jec ti' val*, pronounced *aj ek tie' val* or, more commonly, *aj ek tiv' al* (the third and accented syllable riming with *live*). The *ek* may be *ik* in all forms. There are two adverbial forms—*ad jec ti' val ly* and *ad' jec tive ly* (use the simpler). There is also a noun—*ad' jec tiv ism—aj' ek tiv iq' m*—some-

times *adjectivi* (*vie*) *tis*; a gushing debutante in a modern novel who belabors adjectives whenever she speaks is condemned for her "excruciating adjectivitis." These abstract forms are not general—yet. An adjective is a word that defines, limits, describes, or otherwise qualifies a noun or a pronoun. In *beautiful day*, *beautiful* is a descriptive adjective; in *ten men*, *ten* is a limiting adjective. These are likewise called attributive adjectives because they directly or immediately modify the noun in the natural order of expression. When an adjective follows its noun and is set off from it by commas, it is called explanatory or appositive adjective, as in *The dog, brave and faithful, saved his master from drowning*. When it is still further removed, and follows a verb but distinctly qualifies the subject of the verb, it is called predicate adjective or predicate or attribute complement, as in *John is strong*. Many errors in expression result in this use of the adjective, the tendency being to use an adverb in its stead. But in *John feels bad*, *bad* describes *John*; it is therefore predicate adjective, and must not be suffixed *ly* making it an adverb that would modify *feels*, and giving the sentence an absurd meaning. When an adjective is used to describe or limit or otherwise qualify an object and at the same time to complete the predicate or the meaning of the sentence, it is called factitive or objective adjective, as in *He painted the fence white*. *White* describes the fence and at the same time limits the operation of painting. Use the adjective attributively—*He painted the white fence*—and the meaning is quite different. Adjectives are further classified into proper and common, as *English custom* and *northern climate*; as simple and compound, as *an armed man* and *a one-armed man*; as pronominal and possessive, as *that tree* and *sister's beau*; as numeral—ordinal and cardinal—as *fourth mile* and *four miles*; as adverbial, as *the then president of the club*. This last is not a recommended use, and is sometimes condemned as affected. But it has its convenience of usage, as in the *down boat* and the *up bus*. While adverbs are formed very often by the addition of *ly* to the adjective form, it must not be forgotten that many adjectives end with this suffix—*beggarly, daily, early, elderly, friendly, goodly, kindly, kingly, lovely, masterly, niggardly, queenly, weekly*, for instance—and that these may also serve as adverbs inasmuch as the adverbial forms would be extremely awkward—*elderlily, friendlily, kindlily*, and so forth. Verbal adjectives are such as are adapted from participles, gerunds, verbal nouns, and infinitives, as *a fighting senator, a broken man, the old swimming hole*, and *She has her work to do* (*to do* is a verbal adjective infinitive modifying *work*). A phrase may be used adjectively, as *a man of the world*, as may also a clause, as *The man who works wins*. The articles *a, an, the* are adjectives, *the* being called definite and *a* and *an* indefinite. *This, that, these, those* are sometimes classified as demonstrative pronominal adjectives; *what, which, whose*, as interrogative; *which and whose* as relative; *my, mine, thy, thine, his, her, its, our, your, their, whose*, as possessive; *very* as intensive; *same* as identifying; *any, both, each, every, either, neither, other, some*, as indefinite. A substantive adjective is one that may be and frequently is used as a noun, as *active, ancient, bad, betrothed, blind, capable, comics, competent, condemned, dead, deaf, domestics, eatables, evil, female, good, greens, inactive, innocent, male, modern, poor, reds, rich, sweets, valuable*. It will be noted that some of these are customarily used in the plural. Adjectives are inflected to denote degrees of qualification, that is, of comparison. The first or simplest degree is the positive, as *good, kind, successful*; the second degree is the comparative which indicates superiority or inferiority as between one thing or group and another, as *better, kinder, more or less successful*; the third degree is the superlative which indicates

highest or lowest, greatest or least, as between one thing or group and another, as *best*, *kindest*, *most successful*. Note that short words—monosyllables and short dissyllables—form the comparative degree by suffixing *er*, and the superlative by suffixing *est*, as *small*, *smaller*, *smallest*; *tidy*, *tidier*, *tidiest*. But many dissyllabic, most trisyllabic, and all polysyllabic adjectives take *more* and *most* or *less* and *least* before them to form the comparative and the superlative degrees respectively, as *more gracious*, *most gracious*; *less interesting*, *least interesting*; *more ill-advised*, *most ill-advised*. Some may be compared by either device, as *unkinder* or *more unkind*, *profoundest* or *most profound*. Certain adjectives that are inclusive in their meaning are not to be compared without weakening the meaning of their original forms, as *adequate*, *chief*, *eternal*, *final*, *ideal*, *immemorial*, *main*, *organic*, *perennial*, *perpetual*, *principal*, *sole*, *unique*, *universal*, *wholly*. To say *more perpetual* or *most unique* is as tautological as to say *all eternity* or *complete universality*. Many adjectives are compared neither by *er* and *est* nor *more* and *most* (*less* and *least*), but by means of different forms that have become “frozen” in the language during its evolution. The chief of these are: *bad* or *ill* or *evil*, *worse*, *worst*; *far*, *farther* or *further*, *farthest* or *furthest*; *good*, *better*, *best*; *bind*, *hinder*, *hindmost* or *hindermost*; (*in*), *inner*, *inmost* or *innermost*; *late*, *latter* or *later*, *last* or *latest*; *little*, *less* or *lesser*, *least*; *many* or *much*, *more*, *most*; (*out*), *outer*, *outmost* or *outermost*; *old*, *older* or *elder*, *oldest* or *eldest*; *top*, *topmost*; (*up*), *upper*, *upmost* or *uppermost*; *utter*, *utmost* or *uttermost*. Adjectives and adverbs having the same endings should not be used in close succession; they mar the euphony and rhythm of expression. Don't say *the grateful colorful careful useful young hopeful or gratefully colorfully carefully usefully hopefully behaved young man*. (See *adverb* and *compare*)

**ad' junct** is pronounced *aj' ungkt*. As adjective it means joined or consequent or attending; as noun, anything added; a colleague; an assistant. In grammar it is any word or group of words added to an important element in a sentence to qualify meaning, as *A happy worker achieves beyond mere output*. The word *happy* is an adjunct to *worker*, and *beyond mere output* is an adjunct to *achieves*. The adjective *ad' junc' tive* is pronounced *a jungk' tiv*. Don't try to pronounce the *d* in either word

**ad' jure'** is pronounced *a joor'* to rime with *a boor*. It means to entreat or appeal to seriously, to bind or charge under oath. The *d* is silent in all forms—*ad' ju ra' tion* (*aj oo ray' shun*), *ad' jur' A to ry* (*a joor' a-toe re* or *tere*), *ad' jur' Er* or *ad' jur' Or* (*a joor er*)

**ad' ju tant** is a helper or assistant; in the military, an officer in charge of official records—correspondence files, preparation of orders, and the like. The pronunciation is *aj' oo t' nt* (short *oo*). Note the noun *ad' ju tan cy* (*aj' oo tan c*)

**ad min' is ter** means to serve or apply or tender or dispense. There are no long vowels, but don't omit the third syllable when you pronounce it; it is not *ad min' ster*. A doctor administers medicine and a court administers or administrates justice. But don't say that your father administers a scolding; the word is not used in this sense, except in affected expression. Note carefully the second-syllable accent also in *ad min' is trate*, *ad min' is tra tor*, and especially *ad min' is tra tive* (which is so persistently pronounced with accent on *tra* that the dictionaries will eventually succumb, it is feared). The *a* is long in the *tra* and the *trate*. Don't say *ad min' strate*, *ad mins' tra tor*, *ad mins' tra tive*. The legal profession still clings to the old feminine of the noun of agent—*ad min is tra' trix*

—and its plural *ad min is tra' trices*(?). The forms *ad min is tra' tress* and *ad min is tra' tresses* are also good but a great deal of trouble. *Ad min' is tra tOr* may be common gender, just as *author* and *editor* may be, and *authoress* and *editress* have pretty largely fallen out of use since the passage of the nineteenth amendment

*ad' miral'ty*, please note, is quadrisyllabic, and all vowels are short. Say *ad' mi rall t*, not *ad mi rall' iti*, not *ad' mri lti*. The third syllable rimes with *Cal*, not with *call*

*ad mire'* is accented on the second syllable which is pronounced to rime with *tire*. But in the adjective *ad' mirA ble*, please note, the first syllable gets the accent; in *ad mi ra' tion*, the third (which is *ray*); and in the adverb *ad mir' ing ly* the second (which is *mire*). Don't say *ad mire' a ble* or *ad' mring ly*

*ad mis' sible* is frequently misspelt. Be sure to write *Ible*, not *able*. Be sure to double the *s*, not the *d*. These are seen in conspicuous places: *admissable*, *admisable*, *admissible*, *admisible*, *admissible*, *admixable*, and the end is not yet. Don't say *admittable* for *admissible*

*ad mis' sion* is the right of admittance, as in *He was granted admission to our club*. *Admission* is an active idea in comparison with *admittance* (*q v*). You may speak of the admission of air through a window, the price of admission to a show, the admission of guilt on the part of a criminal, an application for admission to an organization. The prepositions most often used after *admission* are *to*, *into*, *on*, *upon*, *by*, *within*—to or into a building, on or upon sight, within an enclosure, by ticket. Don't say *admixhun*. Don't double the *d*. (See *admittance*)

*ad mit'* is a transitive verb meaning to allow to enter, to grant entrance, as *This ticket admits you to the game*. The preposition *to* frequently follows it in this use. As an intransitive verb, meaning to give scope or warrant, as *This admits of but one interpretation*, it is frequently followed by *of*. Be sure to double the *t* but not the *d* in derivative forms—*ad mit' ted*, *ad mit' ting*, *ad mit' ted ly*. *Admit* does not connote the seriousness of *confess*. The latter connotes responsibility or guilt or the involvement of conscience; the former is merely to concede or acknowledge or agree to

*ad mit' tance* is the mere act of allowing or of being allowed to enter, as in *He gained admittance to the field only after much difficulty*. *Admittance* is a passive idea in comparison with *admission* (*q v*). The two words are now, however, being increasingly used interchangeably in most meanings. In such sentences as these they should be kept strictly distinct: *He gained admittance to the theater after paying a high admission* and *Tho he had secured his rights of admission early he was refused admittance at the gate*. By, of, to, and through are the prepositions most frequently used after *admittance*—by pass, of people, to a game, through the gate. (See *admission*)

*ad mon' ish* rimes with *as ton' ish*. It means to warn or exhort or reprove. Note the two agent nouns *ad mon' ish Er* and *ad mon' I tOr*; the two, abstract nouns *ad mon' ish ment* and *ad mon' I' tion* (*ad mo nish' un*); the frequently misspelt adjective *ad mon' I tO ry* (*to ere* or *ter e*). *Admonish* denotes blaming or censuring with advising; *reprove* denotes sheer blaming without advice or other corrective measure

*a do'* is pronounced *a doo'* to rime with *a boo*. This word is a noun meaning fuss, bother, bustle. It is primarily an idiomatic noun, a contraction of *at do*, that is, *at doing*. *To-do* is a synonym. Don't confuse with *adieu* (*supra*). Don't say *a dew* for *ado*

- a do' be**, noun and adjective, rimes with *a foe be*. Don't say *a.dobe* to rime with *a globe*. It is the dried earth and clay of which structures are made in the desert regions, or the structures themselves
- ad oles' cence** rimes with *pad o' essence*. The other noun form *ad o les' cency* is little used, but the noun and adjective *ad o les' cent* (riming with *bad a crescent*) is more frequently heard and seen than either. It means youth—flaming youth—the period preceding maturity that bridges from childhood. Used figuratively it indicates youthful or immature or illogical quality of mind. Billy Boner's sister says she can excuse much in Billy because he is in the incandescent period of his life
- A doph' or Ad' olph** is pronounced *a dahlf'* or *ad' ahlf*. Don't pronounce the second syllable *awlf*. Initial *a* is neutral in the first and short in the second
- a dopt'** means to take into relationship voluntarily, as an heir or a child as one's own or a word into a language; to apply and put into practice something that is not strictly one's own; to accept, as minutes at a meeting. We adopt *from* something into our own, and something or somebody is adopted *by* some one, but a lyric is *adapted to* a melody. *A dopt' ed* is the imperfect tense and the past participle. It is used freely as an adjective, as *an adopted child*. Don't confuse these words in spelling, meaning, or pronunciation with *adapt* and *adapted*, and *adept* (*q v*). Note the spelling of the adjective *a dopt' A ble* and of the noun *a dopt' Er*
- a dor' a ble** is a woman's word. It is not much used by MEN. The verb, of course, is *a dore'—a door'*. The noun *ad o ra' tion* deserts the family by changing both syllabication and accent—*ad owe ray' shun*. There are persons in the provinces, it is feared, who say *a jore'* and *a jor' a ble* and *adj o ray' zhun*. Don't!
- A dri at' ic** has long *a* for the first syllable, not *ad*. The rime is *play the attic*, not *add the attic*
- a droit'** rimes with *a quoit*. It means ready, cunning, ingenious, quick, and skilful in the use of the hands and in mental reactions. Don't say *a drert'*. The noun is *a droit' ness*
- ad ula' tion** means excessive praise in a servile and fulsome manner. It invariably indicates "fish to fry." As in the verb *ad' u late* and the adjective *ad' u la to ry*, the *du* is palatized; thus, *aj u lay' shun*, *aj' u late*, *aj' u la toe re (ter e)*. (See *compliment* and *flattery*)
- a dult'** is and has for a long time been preferably accented on the second syllable, as both noun and adjective. But here again (see *accent*) Webster has yielded to colloquial pressure a little, and gives *ad' ult* as second choice
- a dul' ter ate**—to weaken or make impure by mixture—is pronounced *a dull' ter ate*. This word is adjective as well as verb, and as such is pronounced with half-long *a* in the last syllable. Note the abstract form *a dul' ter a' tion*, and the agent nouns *a dul' ter Ant* and *a dul' ter a- tOr*, *a dul' ter Er* and *a dul' ter ess*. The last two mean one who commits *a dul' ter y*, the correlative adjective being *a dul' ter ous*. *A dul' trer* and *a dul' tress* are variants. But don't slur the other forms—*a dul' trate*, *a dul' trant*, *a dul' tray' shun*, *a dul' tror*, *a dul' trus* are slovenly
- ad um' brate** or **ad' um brate** rimes with *add some Kate*. The second form is more generally used, but the placement here is the dictionary order. It means to tell or sketch vaguely and uncertainly; to represent the

shadow of, to outline. The noun is *ad um bra' tion* (*ad um bray' shun*) and the adjective *ad um' brative* (*ad um' braytive*)

**ad' vent** should be capitalized when used with its religious significance. But it is a common noun also, meaning approach or arrival. It is accented on the first syllable. The *e* may be obscure—*ad' v'nt*

**ad ven ti' tious** is pronounced *ad ven tish' us*. Don't say *ad vensh' us*. It means nonessential or casual or accidental. The noun is very "hissy"—*ad ven ti' tious ness*—*tish us ness* (beware of *tish ush nesh!*)

**ad' verb** rimes with *bad curb*. Don't say *ad voib*. It may be used as an adjective, as in *an adverb modifier*. But *adver' bial* is the regular adjective form. It is that part of speech that modifies or qualifies verbs, adjectives, adverbs, or groups of words used like these parts of speech. Most adverbs in English are formed by adding *ly* to adjectives and participles, as *grand* and *grandly*, *telling* and *tellingly*. But by no means all are so formed, as for instance *cheap*, *close*, *deep*, *fast*, *hard*, *just*, *late*, *long*, *loud*, *low*, *near*, *quick*, *slow*, *soon*, *sound*, *straight*, *tight*, *very*, *well*, *wide*. And many words ending with *ly* may be adjectives as well as adverbs, as *daily*, *early*, *likely*, *nearily*, *weekly*. Following are the principal classifications of adverbs: affirmative, as *aye*, *yea*, *yes*, *indeed*, *surely*, *certainly*; causal, as *accordingly*, *consequently*, *so*, *then*, *thus*, *therefore*, *wherefore*, *why*; concessive, as *altho*, *in spite of*, *regardless of*, *tho*; condition, *if*; conjunctive (between independent clauses), as *also*, *besides*, *hence*, *however*, *moreover*, *nevertheless*, *otherwise*, *still*, *then*, *therefore*; conjunctive (between dependent and independent clauses), as *after*, *as*, *before*, *how*, *since*, *until*, *when*, *where*, *while*, *whither*, *why*; correlative, as *as-as*, *so-as*, *as-so*, *more-than*, *rather-than*; degree, as *greatly*, *much*, *rather*, *very*; denial, as *nay*, *no*, *not*, *never*, *hardly*, *scarcely*; exclusive, *only*; manner, *quickly*, *noisily*, *stubbornly* (this by far the largest class); interrogative, as *how*, *when*, *where*, *whither*, *why*, *whence*; numeral, as *first*, *secondly*, *third*, *twice*; order or place, as *here*, *there*, *above*, *below*, *after*, *forth*, *backward*, *inward*, *outward*; potential, as *likely*, *perhaps*, *possibly*, *probably*, *practically*; pronominal (having the nature of both pronoun and adverb), as *here*, *hence*, *hither*, *where*, *whence*, *whither*, *when*, *why*, *than*, *thus*, *how*, and certain compounds; quantitative, as *much*, *more*; result, *so that*; time, *today*, *now*, *then*, *already*, *late*, *early*, *yesterday*. A simple adverb is one consisting of a single word, as *now*, *then*, *never*, *yes*; a compound, one consisting of two or more words, as *within*, *otherwise*, *nevertheless*; a phrasal, one consisting of such terms or phrases as *out-and-out*, *by-and-by*, *side-by-side*. Such expressions as *the sooner the better* and *the more the merrier* are likewise adverbial in their entirety, and the article *the* is in this one idiomatic relationship an adverb. Adverbs are used as substantives in such expressions as *the how of it*, *the why of it*, *the why and the wherefore*, *the ups and downs*, *the ins and outs*; they are usually hyphenated, as *the far-away* and *the long-ago*. Most adverbs, especially those in *ly*, are compared by means of the words *more* and *most* or *less* and *least*, as *more earnestly* and *most earnestly*, *less ably* and *least ably*. Monosyllabic adverbs, such as *cheap*, *close*, *deep*, *fast*, *hard*, *high*, *late*, *long*, *loud*, *low*, *quick*, *soon*, and a few dissyllabic ones, such as *early*, *kindly*, *goodly*, take the regular *er* and *est* suffixes in forming the comparative and superlative degrees respectively. Some adverbs should not be compared, as *adequately*, *chiefly*, *endlessly*, *finally*, *indomitably*, *organically*, *perennially*, *uniquely*, *universally*, inasmuch as their positive-degree meaning is complete or all-inclusive. A few adverbs are irregular in comparison, as *badly* or *ill*, *worse*, *worst*; *far* (*forth*), *farther* or *further*, *farthest* or *furthest*;

*late, later, latest or last; little, less, least; much, more, most; near, nearer, nearest or next; nigh, nigher, nighest or next; well, better, best.* Don't use adjectives for adverbs, or adverbs for adjectives. Such mistake is one of the most damning forms of illiteracy. *She plays beautiful for She plays beautifully, He went subsequent for He went subsequently, I sure will for I surely will, She looked that tired for She looked so tired, He made a powerful moving speech for He made a powerfully moving speech, I saw her previous to her departure for I saw her previously to her departure, We had a real good time for We had a really good time, I'm some tired for I'm somewhat tired, I feel good for I feel well, Yours friendly for Yours sincerely or Yours in friendship, I'm tolerable certain for I'm tolerably certain, They're considerable annoyed for They're considerably annoyed,* are a few of the many errors that occur almost constantly in the use of adjectives and adverbs. When the same word form may be either an adjective or an adverb, make sure of its exact use and modification in your sentences. Adjectives and adverbs having the same endings should not be used in close succession; they mar the euphony and rhythm of expression. Don't say *the humorous generous platitudinous man or humorously generously platitudinously constituted.* (See *adjective* and *not*)

**ad' ver sa ry** is a foe, an enemy, an antagonist, one opposed. Be sure to accent the first syllable. Don't say *ad ver sabr' i* or *ad ver' sa ry*. Don't omit the *r* in either spelling or pronunciation. Don't merge the last two syllables—*ad' ver sry*. Don't spell *sery* instead of *sary*. The pronunciation is *ad' ver* (riming with *her*) *ser* (as in *serge*) *i* (short). The adjective and noun *ad ver' sa tive* follows suit but with accent on the second syllable

**ad ver' sa tive** is pronounced *add vur' sa tiv*. It means opposite, antithesis, expressing the contrary. In grammar an adversative conjunction is one that expresses contrast, as *but, still, yet, while, whereas, on the other hand,* and so on

**ad verse** is an adjective meaning opposed or opposing or opposite or hostile or antagonistic. It is customarily used of circumstance and judgment and opinion, while *averse* (*q v*) refers to feeling and inclination. Both are usually followed by the preposition *to* when not used in direct modification. Either syllable may be accented. Webster gives *ad versè'* first. The *s* is soft. Don't say *ad voize'*. (See *averse*)

**ad vert'** means to turn to, to give attention to, to allude or refer. It is followed by *to*. The adjective *ad ver' tent* means attentive or heedful. Note the nouns *ad vert' Ence* and *ad ver' En cy*. (See *avert*)

**ad ver' tise ment** is preferably accented on the second syllable, as always in England. There is sound authority, however, for *ad ver tise' ment* and this is customary in the United States. The *s* is *z*. Don't say *ad verts' munt*. *Ad ver tise* is preferably accented on the first syllable, but last-syllable accent is correct also. Don't say *ad ver' tuss* to rime with *Dad hurt us*, as the editor of the *Podunk Mer cure' ee* does.

**ad vice'** is a noun meaning counsel or suggestion, which may be either recommendation or warning. The word is therefore properly preceded by modification, as *good advice* or *bad advice*. It is usually administered as good—for the person who gives it! It has been said that hell is paved with good intentions and bad advice. Pronounce the *c* soft. This is a singular abstract noun, even tho it may include much advice. Don't say *Many advices have weakened his morale*. But used in the sense of

message or direction, it may be pluralized, as *What are the advices from the front?*

**ad vis'** is a verb meaning to give counsel or guidance or suggestion; it may either recommend or warn, and may therefore be modified, as *to advise well* or *to advise ill*. Pronounce the *s* like *z*. This word is not a homophone of *advice*. The noun meaning agent is preferably *advis'Er*. But the dictionaries now succumb to the momentum of *advis'Or* and list this spelling as correct as agent noun (see Webster 1938). And why not, since we have *advi'sOry*—*add vie'sore*. Note *advis'Ab le* and *advisE'ment* and *advisAbil'ity* and *advis'Ed ly*. *Advise* is over-used in business, especially in business letters, in the sense of inform or tell. Don't say or write *beg to advise*, *wish to advise*, *would advise*. All these forms connote judgment and consideration. *Advisable* and *advisedly*, for instance, mean judicious and judiciously, rather than designedly or purposely or intentionally. What you intend, you have brought more of emotion and planning upon; what you advise, more of judgment

**ad'vo cate**, both verb and noun, is accented on the first syllable. The verb has long *a* in the last syllable—*Kate*—but intermediate in the noun. The noun *ad'vo ca cy* has no long vowels, and it retains accent on the first syllable. Don't pronounce the second syllable long—*voe*—in any of these forms. *Advocacy* means pleading or supporting or enthusiasm for. You may say *He advocates that the law be observed* or *He advocates observance of the law*, but you may not say *He advocates to observe the law*. In other words, *advocate*, the verb, should be followed by a noun or a substantive clause. It is used affectedly of casual or trivial things, as *He advocates getting up early* and *He advocates eating slowly*

**Ae gé'an** rimes with *be seein'*, that is, *e jee'an*

**ae'on** or **e'on** (prefer the latter) rimes with *bee on*, not with *play on*. The original Greek word means lifetime, but we use it to mean an indefinitely and incalculably long time, probably because of our conceited ambition for longevity. An epoch is a long or a short period characterized by outstanding or revolutionary events. An era is a long or a short period characterized by new systems and orders; it may be the period following an epoch, but the two words are used more or less interchangeably. An age is characterized by some particular feature of history or by the dominating influence of a leading figure or two. But an eon goes on and on, and has time to spare

**a'er ie**—a nest, as of an eagle; also a human habitation nested on a height—rimes with *play er e*. But the second syllable is frequently merged with the first in colloquial expression to make one—*air*. Don't confuse with *eerie* (*q v*)

**a'er o** is a Greek prefix causing a good deal of pronunciation wrestling today. The purists want it pronounced *a'er o*—long *a*, *er* to rime with *her*, long *o*. But they shall have to be satisfied if not content with *aer'o* which is just *air'o*. At least, this is how the thousands of young persons interested in air traffic pronounce it and all words to which it is prefixed. It means, of course, pertaining to the air

**a'er o naut** is pronounced *a'er o nought* or *air'o nought*; the latter is gradually forcing its recording in the dictionaries through sheer momentum of usage, tho the former is what the purists would have. The first rimes with *pay her owe nought*; the second with *heir owe nought*. The word is from two Greek words meaning air sailor, and it would be sensible



to call an aviator (*q v*) or aeronaut an air sailor, just as it is sensible to say airplane rather than aeroplane. In all popular words the Greek prefix *a'ero* (*a'ero*) is hopefully tending to get itself written and pronounced *aer* (*air*); thus, *aeronauf'ic* is made quadrisyllabic—*air-onought'ik*—and *a'ero drome*, *aeromechan'ics*, *aeromarine'*, and the rest, are reduced in syllabication to *aero*. Indeed, *air drome* is now the rule; the others have not reached this sensible stage yet but probably will do so soon. *Aeronau'tics*, meaning the science of aircraft operation, is plural in form but singular in use, as *Aeronautics is a new science*. *Air'ify* is rapidly supplanting *aer'ify*, and nobody thinks of saying *aer'ondit'ioning*. (See *airplane*)

*aer'o stat* is pronounced *aer'o stat* riming nonsensically with *a per'o that*. But *air'o stat* is colloquial. The last *a* is not Italian; don't say *stah't*. An aerostat is an airship or dirigible balloon, any lighter-than-air craft, as distinguished from *airplane* or heavier-than-air craft

*Aes'chy lus* or *Es'chy lus* is pronounced *es'ke lus* or *es'ke lease'*, preferably the former in the United States. The Britisher makes initial *Ae* or *E* long *e*

*Ae'sop* or *E'sop* rimes with *he hop*, not with *they hop* or *I hop*—*ee'sop*

*af'fa ble* may be pronounced *abf'a bl'*, if you insist upon Italian *a's*. But the better pronunciation makes the initial *a* short, riming the word with *laughable* provided you do not habitually say *lahf'a bl'*. At any rate don't say *effable*, don't confuse with *ineffable* (*q v*), and don't slur the second syllable—*af'bl'* is illiterate. It means courteous, amiable, easy to approach and speak to, gracious

*af'fect'* means to move, or influence, to act upon; it also means to feign or pretend, as, respectively, in *The news from Europe today will affect the stock market* and *She will affect not to bear what they say about her*. *Affect* is always a verb. Don't confuse it with *effect* (*q v*). The verb and adjective *af'fect'ed* means moved or impressed, or pretending or artificial or "putting on airs." *Affect'at'ion* (*tay'shun*) means the assumption of what is not natural or real, as in expression to use imitative or artificial pronunciation and phraseology. Don't confuse this noun with *af'fec'tion* which in general usage implies emotion or turn of mind or good will or tenderness or fondness, or a bodily ailment, as *a heart affection* for heart disease. The correlative adjective is *af'fec'tion'ate* (*it*)

*af'fin'ity* means kinship or relationship, as of marriage; a spiritual relationship or attraction existing among those who hold certain feelings and beliefs. In science, the word refers to the attractive force in atoms which holds them together and causes them to combine; community of origin. You speak of the affinity *between* two persons, *among* chemical or biological elements, *of* salt *for* the sea. All vowels are short—*a fin'it*

*af'firm'* is the antonym of *deny*. It means to state or declare as a fact. Note *af'firm'at'ion*, *af'firm'ative*, *af'firm'able*, *af'firm'ant*, *af'firm'er*, *af'firm'ance*. Don't say *a voim'* for *affirm*

*af'fix*, as noun, is accented on the first syllable; as verb, on the second. The imperfect tense and past participle of the verb may be either *af'fixt* or *af'fixed*. The first syllable is really *ad* with *d* changed to *f* for euphony and convenience. The verb means to add or connect or attach to; the noun means that which is affixed, usually in reference to prefixes and suffixes. The purists have sometimes ruled that affixes to a root should come from the same language as the root itself or from a cognate, and

they contend logically enough that formations that do not follow this rule are dictional hybrids. But the elements in language are by no means always logically formed and combined. Every language borrows from every other language in word composition, and convenience of usage and "ear" are paramount in the formations. So Anglo-Saxon *forbear* suffixes Latin *ance*, and Anglo-Saxon *god* adds Greek *ess*; and similarly we use *fulfilment* rather than *fulfiness*, *trashy* rather than *trashic* or *trashous*, *happiness* rather than *happiment*, *convenience* rather than *convenientness*, and so on. And the *unpossible* of the Authorized Version is now *impossible*; our *mute unglorious Miltons* are now our *mute inglorious Miltons*; *years of undiscretion* have become *years of indiscretion*.

**af fla' tus** is pronounced *a flay' tus*, not *a flat' or flab' tus*. It is a superlative quality of inspiration, that is, overpowering impulse as of divine or supernatural source

**af' flu ence**—abundance, profusion, wealth, a flowing toward—is pronounced *af' lu ens*, *u* half long. Don't say *af' loonce*. The adjective is *af' fluent*. *Affluence* connotes greater abundance and profusion than mere wealth

**af fran' chise** rimes with *a man size*. It means to free from obligation or slavery or bondage of any kind. (See *enfranchise* and *franchise*)

**af' fri cate** is a noun but it is frequently mistaken for a verb, and wrongly so used. The form *af' fri' ca tive* is both noun and adjective. There are no long vowels in either word—*af' ri kit* and *a frik' ativ*, the accented syllables riming respectively with *staff* and *brick*. In pronunciation an affricate or affricative is a short stop in order that the vocal organs may take new position for explosive or aspirant utterance for the rest of a word. There is friction of breath, for instance, against some organ of speech in framing the latter part of *tenth* and *fifteenth*, and other similar words. After saying *ten* a change in vocalization is required to utter explosive *th*. This is affricative

**a fore' said** is an adjective meaning said or named or mentioned before. In all such solid compounds—*aforethought*, *aforetime*, *aforementioned*—*afore* means *before*, and the combined form constitutes an adjective adjunct

**a for ti o' ri** is a two-part Latin term meaning with stronger reason or conclusiveness, with all the more force. It is said of an argument that has already been accepted as true in connection with some other proposition; thus, the reasoning is, if it was true of that, it must be true of this. The *a*, the *o*'s, and the final *i* are long—*a* and *for shi owe' rye*

**Af' ri ca** is frequently mispronounced *af' er ka* and *af' kra*. Say *af' ri ka*, please, with three syllables and short *a*'s and *i*'s

**af' ter** is adjective, adverb, preposition, and conjunction, as, respectively, *He is in the after (aft) part of the ship, I shall follow after, He came after his baggage, He arrived after I left*. It should not be used superfluously with *following* in such expressions as *Following after that the race was announced*. It should not be used in the sense of carrying on, as *I am after listing the invoices*. It should not be used before the perfect participle, as *After having subtracted I found the answer*. It is redundant in these three uses. *Following* means next succeeding; *after*, at a subsequent or succeeding time. But this distinction is very often unobserved in the colloquial uses of these two words. Strictly speaking, Thursday is the day following Wednesday, not after Wednesday; whereas, Friday comes after Wednesday. *After*, that is, is correctly used to denote

greater lapse in space and time than is *following*. *After* is correctly used to mean *imitation of*, as *a painting after Rubens*. It is an element in many hyphenated compounds, as *after-effect*, *after-mention*, *after-thought*. In grammar any construction that comes after its natural order is called an *after construction*, as *John, entering late, with more than one natural handicap, won the prize*. Here the postponement of the verb to the end is called by some grammarians *after-predication*.

**af' ter ward** or **af' ter wards** is a solid compound *afterward*. Both forms are correct, but the simpler is gaining in usage. This is an adverb meaning subsequently or later or at a later period.

**a gain'** rimes with *a ten*. In the United States the *ai* is short *e*; in England it is long *a*. The poet is, of course, privileged to rime the last syllable with *men* or with *bane*, no matter in which country he lives. Don't use *again* after a word containing a syllable that means *again*, as *repeat again* and *retell again*. Don't forget that *again* is an adverb meaning moreover, besides, in return, in addition, and must not be used as a preposition. Say *I spoke against the issue*, not *I spoke again it*, or worse yet, *I spoke agin it*.

**a gainst'** is a preposition pronounced *a genst'* (the second syllable riming with *sensed* or *fenced*) in the United States. The Britisher makes the second a long—a *gaynst'* riming with *paindst*. Don't say *again* or *agin* for *against*, as *He leaned again (agin) the table for against the table*. Don't use *against* as a verb, as *I am against that motion* for *I am opposed to that motion*. And such expressions as *I'm agin it* and *He's agin me* are, of course, vulgarisms.

**ag' ate** rimes with *tag it*. It is a type size (5½ point) used most largely in the setting of classified advertisements, as

WANTED—The right word to save a great  
idea. Otherwise one of the most valuable  
boons to humankind will be hopelessly lost.  
Address immediately, I B Balkt, c/o M T  
Pate, Post-Intelligencer

**-age**, the suffix, is pronounced *ij*, to rime with *ridge*; not *age* (*aj*) to rime with *rage*. It is used to form nouns to denote service and price, as *haulage*; action and functioning, as *carriage* and *parentage*; purpose and location, as *postage* and *vicarage*; rank and condition, as *peerage* and *shortage*. Like many other suffixes *-age* lends itself easily to word inventions, as *healthage*, *thriftage*, *smileage*. Here are a few everyday words ending with *age*: *average*, *baronage*, *bondage*, *breakage*, *cartage*, *demurrage*, *drayage*, *foliage*, *harborage*, *leakage*, *mileage*, *passage*, *patronage*, *personage*, *pilgrimage*, *pupilage*, *shortage*, *shrinkage*, *tonnage*, *wharfage*.

**a' ged** is pronounced *a' jed* for all uses, according to some authorities. Others note that, used to mean the attainment of a specified age, as *the under-aged* and *the middle-aged* and *a man aged fifty years*, and in compounds, it should be monosyllabic—*ajd* (a always long). The poets use it monosyllabically or dissyllabically to suit their purposes. Follow the poets.

**a gen' da** is a list of items to be brought up at a meeting, things to remember. The *a*'s are mute, the *e* short, the *g* is *j*. The second and accented syllable is *jen* indeed. This is the plural of *a gen' dum*, but the word is seldom used in the singular.

**agglom' er ate**—adjective, noun, verb—means collected, a mass or collection, to gather into a mass or cluster. The rime is *a bomber ate*. The adjective

is *ag glom' er a tive* (second *a* long or neutral), and the noun *ag glom'er A' tion* (*a shun*)

*ag glu' ti nate* is pronounced *a gloo' ti nate* riming with *a boo to Kate*. Don't say *a glu' ti nate* or *a glew' ti nate*. It is adjective and verb meaning united by glue or holding together, and to unite or cause to adhere. The noun *ag glu ti na' tion* is used in diction to mean the natural growing together or combining of primitive word forms without any change of meaning in the constituent parts, as *cupful* and *bedgerow*

*ag' gran dize* is preferably accented on the first syllable but second-syllable accent is permissible. It means to increase power or wealth or rank, to exaggerate, to embellish. The abstract noun is *ag gran' dize ment* (short *i* in the third syllable) or *ag grandize' ment* (long *i* in the third syllable). The former is now preferred. The noun of agent is *ag' gran diz er* (long *i* in the third syllable). The term *self-aggrandizement* means eagerness or aggressiveness in accruing power and honor for one's self

*ag' gra vate* means to increase adversely, to make worse, to intensify, to make more serious in a bad sense. Don't use it in the sense of *annoy*, *exasperate*, *provoke*, *vex*. A disease or a wound may be aggravated, but not a person. *Enhance* and *magnify* are really antonyms of *aggravate*, since they are customarily used in a constructive sense. Don't say *ag' ger vate* or *ag' vrate*. Be sure to double the *g*

*ag' gre gate* is adjective, noun, verb. As verb, the last syllable is *gate* indeed; as adjective and noun, the *a* is half long. But the last syllable is never *git*. This word connotes the bringing together of individual parts into a loose group or mass. *Combination* indicates a closer holding together, and *composite* means so merged as to form an inseparable entity. Note *ag gre ga' tion* (*gay shun*) and *ag' gre ga tive* (*gay tiv*)

*ag gress'* rimes with *a guess*. It is a little-used verb meaning to begin a fight, to make overtures of hostility, to anticipate an enemy. But the following forms are commonly used, and are frequently misspelt and mispronounced—*ag gres' sion* (*a gresht' un*), *ag gres' sive* (*a gress' iv*), *ag gres' sive ness*, *ag gres' sOr*

*a ghas't'* is a predicative adjective, as *He stood aghast* and *They were aghast*. You do not say *an aghast man*. It rimes with *a past*, the accented *a* preferably flat, but it may be made Italian. It means manifestation of fear or terror, whereas *afraid* does not imply the showing of fear but, rather, possessing fear

*ag' ile* is pronounced *aj' ill*, but long *i* is permissible in the United States and customary in England. The rime is *fragile* (*q v*). It means nimble, quick, lively, acute of mind. Note the adverb *ag' ile ly*—*aj' ille* and the noun *a gil' i ty*, homophone of *a gill o' tea*. (See *fertile*, *puerile*, *senile*, *servile*, and so forth)

*A gin court* is correctly pronounced *aj' in kort* by English-speaking people. The French pronunciation is *a zhan koor'*

*A gla' ia*—one of the three graces, representing brilliance—has long accented *a*, other *a*'s being neutral; thus, *a glay' a*

*ag nos' tic*, adjective and agent noun, is pronounced *ag noss' tik*, the second and accented syllable riming with *joss*. The abstract noun *ag nos' ti cism* means that the existence and the character of reality are unknown and unknowable; it is the doctrine that all knowledge is uncertain and relative rather than final or positive. Don't say *ag naw's tik*. This word, with its correlative forms, was coined by Huxley

- a **go'**, adjective and adverb, means in the past or gone by. Don't use it in a progressive sense. Don't say *It has been three weeks ago I was here* for *It has been three weeks since I was here*. But *I was here three weeks ago* is correct. *A gone'* is now archaic
- a **gog'** rimes with *a bog*, not with *a rogue*. Its old French original meant merry or lively or on edge. It now means principally the last—on edge, keen, keyed up as result of curiosity or interest
- a **gogue** is a word ending or combining form indicating guiding or inducing or driving away. The second syllable rimes with *dog—gowg* or *gabg* (see *o*). The *ue* will sometime be dropt, of course, as is now increasingly happening in *logue* (*q v*) words. In England the *ue* is rigidly retained in both *logue* and *agogue* words. In the following list simplified spelling is followed: *demagog*, *emmenagog*, *menagog*, *mystagog*, *pedagog*, *ptysmagog*, *synagog*
- a **o ra pho' bi a** is fear or dread of passing through or being in wide open spaces. The pronunciation is *ag o ra foe' be a*, the first three syllables riming with the last three of *Niagara*. (See *claustrophobia*)
- a **grar' ian**, noun and adjective, is one who advocates more equal distribution of land; pertaining to land, fields, and agriculture. The first two syllables rime with *a care*, not with *a car*. The noun *a grar' ian ism* follows suit
- a **gree'** to a proposition or suggestion, *with* a person, *about* or *regarding* a proposed trip. A little group of serious thinkers may agree *among* themselves *upon* a course of action. The adjective *a gree' a ble* is frequently followed by *to*, as *He is agreeable to our proposal*. But when it means conformable, it is usually followed by *with*, as *Agreeable with the plan you propose, I am today sending you the signed document*, that is, *In conformity with the plan*, and so on. Used in the sense of pleasing or convenient, *agreeable* is sometimes followed by *for*, as *It will not be agreeable for me to receive him*. Don't say *a kree'*. Don't say *agree together* or *agree conjointly* or *agree with each other*, and so forth, for they are repetitious. Don't pronounce *a gree' A ble* as trisyllabic; it is not *a gree' ble*. Don't spell it *ible*
- a **gree' ment** (don't say *munt*) of subject and predicate is sometimes in doubt when subject nouns or pronouns of different person and number are connected by *or* or *nor* (*q v*). There is no trouble, of course, about *John and I are going*, for here *we* is clearly the implied subject and the predicate must be plural. But in *John or I is going* the agreement of the predicate is sometimes puzzling. Some authorities hold that the predicate in such instances must agree with the noun or pronoun nearer (or *nearest* in the case of three or more subjects). But analogy should be made with the former sentence—*John and I*—that is *we—are going*, namely, *John or I*—that is *one of us—is going*. Similarly, then, *You or I is going* and *He or you is going*
- a **g' ri cul ture** is pronounced *ag' ri kull chur*. At least, it is said that "dirt farmers" so pronounce it, and that "soil scientists" clarify the palatization of *tu* and make the last syllable *tewr*. As you wish. The agent noun is *ag ri cul' tur ist*—*ag ri kull' chur ist* (or *tew rist*?)—rather than *ag ri cul' tur al ist*. Here again it is sometimes ironically commented that the latter and longer form is used by the experts. Why not say *farming* and *farmer* in practically all cases
- a **gron' o my**, with the exception of the first slight letter *a*, rimes with *economy*. It is the science of soil treatment and crop production. The

singular noun *agro nom' ics* (the third and accented syllable riming with *Tom*) is synonymous with *agronomy* but is less used. The adjectives are *agro nom' ic* and *agro nom' i cal*

**a' gue**—chills and fever—has long *a* and long *u*, and rimes appropriately with *lay you*. *A' guish* and *a' guishly* have long *a* but intermediate *u*, riming with *shrewish* and *shrewishly* if *a* is omitted. The word is rapidly becoming archaic. A man put up a sign saying that he could cure agues which he spelt *egoës*. Some one passing with Jonathan Swift asked, "How does that fellow propose to cure agues?" Swift replied, "I don't know but I'm sure it's not by a *spell*." (See *e*)

**Aguinal' do** has two broad Spanish *a's*, half-long *e* for *ui*, long *o*; thus, *ah ge nall' doe*. Don't say *ag we nall' da*

**ai** is usually sounded like long *a*, as in the words *aid*, *ail*, *aim*, *arraign*, *attain*, *braid*, *brain*, *campaign*, *chain*, *chatelaine*, *complain*, *drain*, *fain*, *gain*, *grain*, *lain*, *maid*, *mail*, *main*, *pail*, *pain*, *plain*, *raid*, *raillery*, *rain*, *slain*, *sprain*, *stain*, *strain*, *swain*, *train*, *twain*, and their derivatives. There is a tendency in some sections (especially in the East End of London) to pronounce this diphthong like long *i*, as *pine* for *pain* and *strine* for *strain*, and so on. It is pronounced long *i* only when used as an interjection—*Ai!*—an exclamation of trouble or distress; in *aisle*; and in the three words little used in the United States—*ai' zle* (*i' z'l*), a Scotch dialect word for spark or ember, *sai' ga* (*s'i' ga*), a Siberian antelope, and *Ai' nu* (*i' noo*), the name of a particular branch of the Japanese race. It is pronounced short *i* in *certain*, *chieftain*, *curtain*, *fountain*, *mountain*; short *a* in *plaid* (tho the Scot says *played*) and *raillery* (tho this word is also pronounced with long *a* for *ai*); short *e* in *said*, *saith*, *again*, *against* (in poetry frequently—and in England usually—the last two are pronounced with long *a*), *maIntain* (Webster now gives *men'tain* as second). This diphthong is silent in the colloquial pronunciation of *boatswain* (*bo s'n*) and the second syllable of *mainsail* (*main s'l*). When *a* and *i* are divided by syllabication, they of course cease to be a diphthong and are pronounced independently, as *A i' da* (*ah ee' da*) and *Port Said* (*sah eed'*)

**aids'-de-camp** or **aid'-de camp** (take the simpler) is an officer appointed to assist a general or a sovereign. The *a* is long—*aid'-de-kamp*—both *d's* heard. The plural is *aides(ɹ)-de-camp* or *aids-de-camp*. Note the hyphens

**ai guille** may be accented on either syllable. It rimes with *a squeal*—*a' gweel* or *agweel'*. It is a utensil used for boring; a needlelike rock. Don't confuse with *ai guil lette*—*a gwe let'*—a tag or loop or cord on a uniform

**ai' ler** on rimes with *sailor on*. It is a control flap, usually hinged to the wings and used in moving an airplane on its longitudinal axis

**ain't** is a vulgarism altogether too frequently used for *am not*, *aren't*, *isn't*, *hasn't*, *haven't*, and still other verbal negatives. It is, if possible, worse for *am not*, *has not*, *have not*, than for *is not* and *are not*. But there is really no such word. Don't use it

**air**, as an initial combining form, is at present in a state of suspension and hesitation in regard to hyphenation. In all combinations with adjectives and participles, it is now preferably hyphenated, as *air-drawn*, *air-dry*, *air-borne*, *air-filled*. But *airsick*, *airproof*, *airlike* are written solid. In combination with nouns *air* tends to be written separately, as *air force*, *air gage*, *air service*, *air trap*, *air log*. But the rule fails here too, for *airplane*, *airline*, *airway*, *airdrome*, *airship*, *aircraft* are written solid by

most publications. So *air* is "in the air," and you must watch usage in the best mediums—and be consoled with the knowledge that it is not a serious mistake to hyphen when you shouldn't, or not to hyphen when you should

*air' plane* is accented on the first syllable, but the second syllable is not far below the first in stress, and equal syllabic accent is authorized. Use this word as solid compound, *airplane*, in preference to the hybrid form *a' er o plane*—*a*'s long, *e* as in *her*, *o* as in *obey*—because it is simpler in both spelling and pronunciation, and because no matter how they spell it most people say *airplane*. In all the *aero* words authorities give *a* and *er* as two separate syllables, whereas general pronunciation rarely follows. Oxford and Webster give *a e' rial* as *aa ee' ri al*, that is, long *a* and long *e* with accent on the latter. But simple *air' ial* is authoritatively sanctioned pronunciation if not spelling—yet. All words pertaining to the comparatively new field of aviation are still in the making in both spelling and pronunciation. *Aircraft* is both singular and plural, and is used principally of airplanes collectively and of the science of airplane construction and equipment; it is also used collectively in reference to the potential power of a nation's air-fighting or commercial flying machines, as *the aircraft of France*. *Airplane* has been officially adopted by the United States Army and Navy, the Bureau of Standards, and other official departments. The Britisher holds to *aeroplane*—*a er' o plane*. These terms cover monoplanes, biplanes, triplanes, quadruplanes, multiplanes, and all other types. (See *aeronaut* and *aerostat*)

*air' tight'* is a solid compound—*airtight*—with syllables equally accented

*Aisne* is pronounced *ane* to rime with *bane*, not *ine*

*Aix* is *aches* indeed. But in the hyphened *Aix-les-Bains* it is *eks-lay-ban'*, as it is also in *Aix-la-Cha pelle'*—*eks-la sha pell'*

*A jac' cio* is trisyllabic. Say *ah yabt' cho*, not *a yac' ci o* or *a jac' ci o*

*Ak' ron* rimes with *lack sun*. The last syllable is not *rahn* but *run*

**-al** is an adjective suffix, tho it appears also in some nouns—*animal*, *oval*, *rival*, *signal*—originally adjectives and still sometimes so used. It is frequently used to form nouns of actions from verbs—*arrival*, *acquittal*, *denial*. It means pertaining to, having the nature or character of, appropriate to, desiring to, belonging to, befitting. It is pronounced almost the same as the suffixes *el* and *le*, and it is more commonly used than either, especially after the consonants *b c k m n r s t v*. In many words ending with *al*, *el*, *le* the vowel is not pronounced at all—*rur'l*, *chatt'l*; it is used only to justify syllabication of *l*. Here are a few of the most frequently used *al* words: *accusal*, *adjectival*, *adverbial*, *anatomical*, *annual*, *astronomical*, *avowal*, *bestowal*, *betrayal*, *betrothal*, *brutal*, *capital*, *casual*, *central*, *classical*, *clerical*, *comical*, *commercial*, *cordial*, *corporal*, *corporeal*, *cryptical*, *cubical*, *dental*, *dictatorial*, *dismissal*, *esposal*, *exceptional*, *external*, *fatal*, *feudal*, *fiscal*, *funeral*, *funereal*, *general*, *individual*, *intellectual*, *internal*, *jovial*, *legal*, *liberal*, *logical*, *lyrical*, *magical*, *manual*, *medical*, *mental*, *moral*, *mortal*, *mural*, *musical*, *mystical*, *natural*, *nautical*, *neutral*, *nocturnal*, *normal*, *occasional*, *occupational*, *optical*, *original*, *papal*, *pastoral*, *pedal*, *penal*, *personal*, *perusal*, *physical*, *poetical*, *political*, *practical*, *prejudicial*, *principal*, *proposal*, *proverbial*, *psychical*, *radical*, *rebuttal*, *reciprocal*, *recital*, *refusal*, *refusal*, *regal*, *requital*, *rhetorical*, *royal*, *rural*, *several*, *spherical*, *symmetrical*, *temporal*, *total*, *tragical*, *trial*, *trivial*, *tropical*, *typical*, *universal*, *usual*, *venal*, *verbal*, *vernal*, *vertical*, *virginal*, *vital*, *vocal*, *whimsical*, *withal*, *withdrawal*. (See *-el* and *-le*)

**Al a bam' a** is not pronounced either *ele bem' me* nor *abl ah bahm' mah*, but *al a bam' a* indeed, with alternating short and neutral *a*'s. But *al bam'* will always be picturesque

**al' a baster** rimes with *Al a master*. There is a strong tendency to clip this word to three syllables in current usage—*al' baster*. Tho the second *a* is slight it must not be crowded out altogether. It is an almost shining white gypsum, and also a calcium. But whether the word is used more in these meanings than as an adjective descriptive of ladies' complexions, is doubtful

**a la carte'** is a three-word French term for bill of fare in a restaurant, on which prices for dishes are indicated severally. It is the antonym of *table d'hôte* (*q v*). The first two syllables are short-breath *a*'s—*a* as in *ask*; the last syllable is *kabrt*. The rime is *allah start*

**a lac' ri ty**—briskness, readiness, promptitude—is pronounced *a lak' rit*, not *a lag' riti*, please. The adjective is *a lac' ritous*—*a lak' r' tus*

**A las' ka** has no Italian *a*. The second syllable is *lass* indeed; the other two *a*'s are neutral. Don't say *ab labs' kab* even tho you may find yourself in very good company. Don't say *las' ka*

**Al ba' ni a** and **Al ba' nian** must be heard as quadrisyllables—*al bay' ni a*, not *al bane ya*, not *al bane yan*, for the agent noun and adjective. The first syllable is *Al* indeed

**Al' ba ny** is pronounced neither *abl' ba ne* nor *al ba ne*, but *awl' b' ne*

**al be' it** is a conjunction meaning even tho, altho, altho it be. It is pronounced *awl bee' it*. Don't accent the first syllable. Persons who use this word are sometimes accused of being affected in their use of English. It is almost archaic, at least as far as spoken English is concerned. The word is a solid compound—*albeit*

**al bi' no** rimes with *pal I know* in the United States, with *pal we know* in England. The meaning is one who because of pigment deficiency in hair, skin, and eyes, is very pale or white, with milky colored hair and red or pink eyes; to the dark races an octoroon is an albino. There are *albinos* (note the plural) among plants also

**al bu' men** is accented, please note, on the second syllable which is *bew*. It rimes with *Cal Newman*. Don't say *al' bu men*. The adjective *al bu' minous* follows suit. But this is sometimes spelt, especially in scientific connections, *al bu' minose*, the last syllable being *nose* indeed. It is the white of egg, and the nutritive element in seeds

**al bu' min** is almost a homophone of *albumen*. Note the final syllables *min* and *men*. This term belongs to chemistry; it means a protein rich in sulfur and other elements that are important constituents of the blood

**Al bu quer' que** rimes with *Al you turkey*. Say *al bu kar' ke* (first *u* neutral or half long). Don't say *al' bu kirk* to rime with *Al you turk*

**Al ca traz'** has *s* for *z*, and Italian *a* in the accented syllable—*al ka trahss'*

**al' che my** is trisyllabic; it rimes with *Cal see me*. Don't say *alk mi*. The adjective form is *al chem' ic*—*al kem' ik*. Alchemy was medieval chemistry, the two chief aims of which were to discover means for prolonging human life indefinitely, and for making gold from all kinds of base metals

**l' co hol** is trisyllabic, please. Many persons unfortunately say *alk' hawl*. The pronunciation is *Al ko hawl* or *habl*. The adjective *al co hol' ic* may



likewise be *hawl* or *hahl* in the third and accented syllable. The noun is *alcoholic'ity* (*haw'l* or *hahliss'it*)

*al'cove*—a recessed or arched set-off from a room—is not accented on the second syllable, please. Say *al'kove* with short *a* and long *o*, riming with *Al'drove*

*Al'derney* is pronounced *awl'der ne*, not *al* or *abl'der nay*. This word is quently misspelt *aldarnay*

*A leu'tian* may be pronounced either *a lew'shan* or *a loo'shan*

*al'fal'fa*—a deep-rooted forage plant used principally for hay—has two short *a's* and final neutral *a*—*Al'fal'* (riming with *pal*) *fa*. Don't say *abl'fabl'fab*, as the tenderfoot on the dude ranch is likely to do

*Al'fred* may be pronounced *al'fred* or *al'frid*, but not *al'fed* or *al'verd*

*Al'fre'da* is pronounced *al'free'da*, that is, long accented *e*, other vowels short. Don't make the second syllable rime with *stay*. And don't say *al'ferd'a*. This is the feminine form of *Alfred*

*al'ga* (used chiefly in the plural *al'gae*) is used to refer to any plant of a group belonging to the sea as well as fresh water, such as, seaweed, pond scum, water rockweed. In the singular the *g* is hard; in the plural soft or *j*. The first syllable is *Al*; the second *ga* (*a* mute) or *je*

*al'gebra* is pronounced *al'jebra*, first *a* short, last *a* neutral. Don't say *al'jebray* or *al'jebrab'* or, between the two, *al'jee'bra*; and don't make it dissyllabic—*alge'bra*

*Alge'ria* is pronounced *al'jeer'ia* (neutral *a*), not *al'jeer'ya*. The agent noun and adjective is *Alge'rian*—*al'jeer'ian* not *jeer'yan*. *Algiers'* is *Aljeers'* indeed; don't say *Al'jeers*

*a'lias* means assumed name, otherwise called (the full term is *a'li'a:dic'tus*). The first *a* is long, the other vowels short. Say *ale'es*, not *Al'ias*, certainly not *alie'as*. The plural is quadrisyllabic—*a'li'ases*(*χ*)

*A'li Ba'ba* is the woodchopper who in *The Arabian Nights* managed to get into the cavern of the forty thieves by means of the magic watchword *Sesame*. The first name is pronounced *Ab'lee*, the second *Bab'Bah*. The first does not rime with *alley*; the second does not rime with *flabby*

*al'ibi* has come in colloquial usage to mean excuse; but this is a misuse of the word. It is a plea or contention of absence from a scene at the time of any happening, usually an untoward one. The last vowel is long the other two short; thus, *al'ibuy*. The plural is *al'ibis*(*χ*). Billy Boner says he heard his mother sing a beautiful alibi to the baby

*al'ien* may be pronounced as either dissyllabic or trisyllabic—*ale'yen* or *alc'en*. It is followed by *to* or *from*, used in the sense of incongruous or different. This form may be adjective, noun, and verb. But the verb *al'ienate* and the adjective *al'ienAble* are generally used as such, and *alien* is the commonly used agent noun. Note also the forms *aliena'tion*, *al'ienage* (status of an alien), *alienee'* (one to whom property is signed over), *al'ienOr* (one who signs property over). *Alienation* means not only the act or state of alienating, but also a derangement of mind or insanity. The agent noun *al'ienist* means a psychiatrist or specialist in mental disorders. All forms may have *yen* for the second syllable or *ien* for the second and third syllables

*al'ienate* means to estrange, to make indifferent or inimical, to convey or transfer to another, as title to property. As above indicated, this verb

may be trisyllabic—*ale' yen ate*—or quadrisyllabic—*ale' e n ate*. The former is preferred usage. Note the agent noun *a' lien a tOr*—*ale' yen a* (a long) *tore* or *ale' e n a tore*. The negative rather than the positive form of the adjective is more commonly heard—*in al' ien a ble* (*in ale' yen* or *ien a ble*) meaning incapable of being surrendered or transferred. Don't say *in ale' yen ble*

**a light'** is an intransitive verb meaning dismount, as from a horse, to spring down, to descend, to come upon suddenly (followed by *upon*). As adjective, it means lighted or in flame. Don't use it transitively for *light*, as *They alighted the candles* for *They lighted the candles*. It is a solid compound—*alight*. The imperfect tense is preferably *alighted* but *alit* is permissible, and is frequently used in poetry

**a lign'** (increasingly and more sensibly *a line'*) is phonetic according to the second spelling. The meaning is to form or adjust or establish in lines. *A lign' ment* is also being discarded for *a line' ment*. Don't pronounce the last syllable *munt*. Don't say *a lig' munt*—the *g* is silent

**al' i ment**—food, sustenance, means of support—is trisyllabic. Don't say *al' ment* or *ail' ment*. The rime is *Allah sent*. Note carefully the correlatives *al l men' tAl* and *al l men' tA ry* (not *men t ry*) and *al i men' tA' tion* (*tay' shun*) and *al i men' tA tive* (*t' tiv*)

**a live'** is a solid compound—*alive*. It is chiefly an adjective, and as such is used attributively or after the noun or pronoun it modifies. You say *man alive* and *The man is alive*, not *alive man*. But colloquially this word is used as an adverb, as in *Look alive* and *Do it alive*, meaning briskly, and *killed alive* meaning killed while active and robust

**al' ka line** is *Al* indeed and *line* indeed; the second syllable is slight *k* alone; thus *al' k line*. There is sound authority also for making the last syllable *linn*. It is an adjective meaning having the properties of *al' ka li* (*al' ka lie*), that is, having the basic properties of soda, potassium, lime, magnesia, salts, with combined ability to neutralize acids. The plural of *alkali* is *al' ka lis* or *lies*(*z*). Keep these words trisyllabic. Don't say *alk line* and *alk lie*. Note also the adjective *al ka les' cent*, the nouns *al ka les' cence* and *al ka lin' ity* (*linn' it*), and the verb *al' ka li ze*

**all** has positive or affirmative meaning. When it is used in statements containing *not*, care must be exercised to make modification accurate, whether it is used as an adjective or as a substantive. In *All are not going to the party* and *All children are not easy to manage* there is a sudden check from affirmative to negative as soon as *not* is reached in the statement, and ambiguity or seeming contradiction results. *Not all are going to the party* and *Not all children are easy to manage* are correct, if awkward. It is better to say *Some are not going to the party* and *Some children are easy to manage*. In the wellknown proverb *All that glitters is not gold* the *not* is similarly misplaced, the correct but seldom heard reading being *Not all that glitters is gold*. Moreover, the incorrect form is illogical. To say that everything or all that glitters is not gold, is to say that gold does not glitter for gold is included in the all-inclusive all or everything. *All* refers primarily to totality of number, but it is correctly used also in numerous instances to refer to totality of quantity. *All the paste* cannot be called wrong, but *all the pencils* is, according to the purists, preferred usage—or once was. Note that the expression *all of anything* means all there is or are, but it is colloquially used with a fractional sense, and is thus illogical. *Mail me all of them* is, being interpreted, *Mail me all out of or from them*, implying therefore that some fraction remains. But this contradicts the



This word means the repetition of the same sound in words used in proximity, as in *In a summer season when soft was the sun*. Usually the repeated sound is initial but it does not have to be. *The sulfurous rifts of passion and woe* has alliterative s's—initial, final, medial. Alliteration has been much overdone in sales and advertising copy, and in other forms of expression in which emphasis is consciously or unconsciously placed upon form. (See *smart*)

**al' lo cate**—to allot or distribute, to locate—is pronounced to rime with *sallow Kate*. The noun form is *al lo ca' tion*—*al o kay' shun*—meaning apportionment or distribution. It must not be confused with *al lo cu' tion*—*al o kew' shun*—meaning a speech, an address, an exhortation

**al lop' a thy** is the antonym of *homeopathy* (*q v*). It is the treatment of disease by means of drugs that beget effects different from those that the disease itself begets. It has been said that allopathy fights illness to finish it, and that homeopathy coddles it to kill it. All vowels are short; the second and accented syllable rimes with *hop*. One who practices this type of medicine is called an *al' lo path* or an *al lop' a thist*. The adjective is *al lo patb' ic*

**al lot'**—to assign or set apart—follows the final-consonant rule (*q v*)—*al lot' ted*, *al lot' ting*, *al lot' tA ble*, *al lot' ment*. But the last has caused many an unquiet spelling bee, for *allott' ment* is still unfortunately authorized. This word does not connote equality of parts or shares, as *apportion* does, or the definiteness of distribution that is indicated by *assign*

**al low'** means to sanction or approve of; it implies no attempt to hinder or prevent; it forbears prohibition. Note that in the noun *allow' Ance* and the adjective *allow' a ble* the suffix begins with *a*. Don't use *allow* in the sense of think or believe or fancy or intend; as *I allow he's right* and *He allowed the boy had been here*. These are provincial and unauthorized uses. *Allow* and *permit* are synonymous in much usage, but the latter may be somewhat more formal or official. (See *permit*)

**al loy**, as noun, is preferably *al' loy*; as verb, *alloy'*. But the minds of the lexicographers are not quite made up yet (see *accent*). It is an admixture of anything, said of metals, that debases or makes impure

**all right** are two words, tho the pressure of illiterate spelling—*alright* and *allright*—and use and pronunciation as one word, will probably soon force the lexicographers to capitulate, as witness *almost*, *already*, *altogether*. The "merger" has not yet taken place, however, tho Webster (1938) lists *alright* with "a form commonly used but not recognized by authorities as proper,"\* so you must still write and speak this term as two words, as, for instance, in *Almost all the apples are already stored away, and altogether too many of them are green, but the barrels are all right*. Don't use a hyphen between *all* and *right*. Don't use these words in a slang sense for emphasis, as in *He's your man all right*

**all-round** is dissyllabic, with syllables equally accented. It means complete in range or scope, excelling in many varied phases or pursuits, as *an all-round education* and *an all-round athlete*. *All-around* is a vulgarism. Don't use it. Don't write this term with apostrophe, as *all-round*

**al lure'** is used principally as verb, but it is increasingly being used as a noun. The accent is always on the last syllable, and the *u* is long—*a leu'r'*. Note *al lure' ment*, *al lur' Er*, *al lur' ingly*, *al lur' ingness*. It means to entice or draw or attract by offering some real or apparent

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reward. The noun and verb *lure*—*lewr*—has similar meaning, usually in the evil or deceptive sense. *Entice* and  *inveigle* connote beguiling and cajoling, and the latter may involve trickery. *Lure* is a much older word than *allure*; it belonged to falconry, and was a decoy of some kind—a bunch of feathers or a piece of meat—used in baiting and recalling hawks

al'lu'sion is pronounced a lew' zhun. But the adjective al'lu'sive—a lew'-siv—has soft *s* instead of *z*, please note. Don't pronounce the *a* like *i* or *e*. It means hint, reference, suggestion. The verb *allude* is pronounced a lewd'. This is a more general term than *refer*. It means a merely suggested or indirect mention, whereas *refer* connotes greater definiteness. *Allude* is usually followed by *to*. Don't confuse *allusion* with *elusion* and *illusion* (q v)

al'lu'vium—soil or earth deposited by running water or other grinding process—is pronounced a lew' vium, not a loov' yum. The plural is al'lu'viums or al'lu' vi a (neutral a). Al'lu' vion—a lew' vion—is land that is “built” or deposited as result of washing or erosion. It accrues to the owner of the land against which it is deposited. The adjective is al'lu' vi al—a lew' v'l (not yal)

al'ly, as noun, may now be accented on the first syllable; as verb, on the second. Up to a few years ago the second-syllable accent was required for both. The noun is, therefore, Al' I, and the verb al'ie'. The plural is al' lies—Al' lies indeed. Webster annotates this word: “The difference in accent often depends upon position of the word in a sentence; also the plural form is perhaps more generally accented on the final syllable than the singular is”\*

al'ma ma'ter means, literally, sustaining or fostering mother; hence, it is used to refer to one's college or school. It is not capitalized. The first word is *Alma* indeed; the second is *may' ter* riming with *skater*. But you may make the first and third *a*'s Italian if you are so inclined—abl' ma mah' ter. Don't hyphen these two words

al'mond is pronounced ab' mund, the *l* silent, the *o* mute *u*. Am' und is commonly heard, and is recorded by authorities, but it is not recommended

al'most, please note, is, as a rule, accented on the first syllable. It is preferably used as an adverb meaning not quite, less than, nearly all, as in *I was almost beaten* and *Almost all of the sugar is gone*. The use of *almost* as an adjective is a more or less precious or affected revival of its early English use as such. Such expressions as *his almost indifference* and *an almost Catholic* are by no means to be recommended. Used with particular emphasis the syllables may be equally accented. Don't confuse with *most* and *mostly* (q v)

alms is pronounced abmz (l silent). Don't say *ams*. It is either singular or plural, preferably the latter, as *Alms are*. There is now no singular form. The noun *almsgiving* is written solid; it means actual material relief given at the moment, and is therefore a less far-reaching and comprehensive word than either *charity* or *philanthropy*

al'oe is pronounced Al owe. The plural is al' oes (z), that is, *Al oves*, and it is generally used in the plural form which is nevertheless syntactically singular. It is a fragrant East Indian and South African wood, or the juice of the dried leaves, used as a tonic and a purgative

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- a lone'** is an adjective and an adverb, principally the latter, as, respectively, *Rest alone will cure her* and *She went alone*. As adjective it usually follows the noun, as *lady alone*, *Harry alone*, *time alone*. (See *only*)
- a long'**, adverb and preposition, is pronounced *a lawng'* or *a lahng'*. Don't use the stereotyped expression *along these lines* (*this line*). Don't use *along* in place of *in* or *on* in such expression. *By* is rarely necessary after *along*; say *We walked along the park*, not *along by the park*. *A long' side* is preferably pronounced with equal accents on the last two syllables. This is a solid compound—*alongside*. Don't hyphen it. Don't write with apostrophe, as *'longside*. The word means by the side of, close to, near to. It is therefore unnecessary to use *of* after it. Say *The ship came alongside the dock*, not *The ship came alongside of the dock*
- along with**, used after a singular subject to connect with it additional subject material, does not cause a change in the number of the verb. In *John along with Bill and Harry is going to the circus*, the technical subject is *John*, and the predicate therefore remains singular in spite of the fact that in idea or theory it is plural. (See *as well as* and *together with*)
- Aloys' ius** may be quinesyllabic or quadrisyllabic—*alois' ius* or *aloisb' us*, the latter being more generally used. Don't say *alloyshus*
- al pac'a** is a kind of llama with fine woolly hair; the cloth fabric made of this hair. The word has three syllables. Don't say *alpak'* or *alapak'a*. The first syllable is *Al* indeed; the second and accented syllable is *pack*; the final *a* is slight
- al' pha—α A—**is the first letter of the Greek alphabet; it is equivalent to *a*. It is pronounced *Alfa* (last *a* neutral). *Alpha* is used to mean first or beginning or chief, the first in a series, the start of anything. In astronomy it means the most brilliant star in a constellation
- al' pine**—of or pertaining to the Alps; in general, to any lofty mountainous region—is preferably pronounced with short *a* and long *i*—*Al' pine*. But both vowels may be short, if you like—*Al' pin*
- al read'y** is *all* plus *ready* (see *all*). It is pronounced *awl redy*. It is an adverb meaning previously, prior to some other time mentioned. Don't confuse this word with *all ready*. Note the difference between *We are all ready to go* and *They have already gone*
- Al' sace-Lor raine'** (note the hyphen) is pronounced *al' sass-lo rain'*. There is no *ʒ* sound in this name. The first two *a*'s are short
- al' so** means in addition, as well, besides, too. It usually implies that what is added is similar to what precedes, but this is not necessarily so. If you say *He talked also* you may mean that he talked on the same subject as others but you may not mean this. The *also* may mean merely that he talked in addition. The pronunciation is *awl sew*; don't say *Al' zo*. *Also* is usually superfluous after *and* except for emphasis. It is usually superfluous before or after *other* and *another*. *Here are also others* and *I am going and John also* are usually better as *Here are others* and *John is going with me* or *John and I are going*. The use of *also* at the beginning of a sentence is correct, just as *and* and *but* are correct as sentence beginnings. But its excessive use in such position is likely to make for looseness and incoherence. In the German it is frequently so placed. (See *likewise*)

**al' tar** is any raised place or structure for worship or for burning incense. The first syllable rimes with *call*. Don't confuse with *alter*

**al' ter** means to change or modify or cause to be different. The first syllable rimes with *call*. Don't confuse with *altar*. The noun and adjective *al' ter A tive*—*awl' ter a tive* (long or neutral *a* in the third syllable)—is chiefly a medical term meaning changing in health for the better, or the medicine or treatment causing the change. Note the first-syllable accent. Don't say *awl ter' a tive*. Note the adjective *al' ter A ble*

**al ter ca' tion**—wrangle, controversy, heated dispute in words—was pronounced *al* (as in *Alfred*) *ter* (riming with *per* in *pervert*) *kay' shun*. And there is still sound authority for this pronunciation, Oxford and Standard among others. But Webster (1938) gives *awl ter kay' zhun* first, and this reflects general usage. The word has suffered many pronunciation changes. The verb *al' ter cate*—*al'* or *awl' ter kate*—follows suit; it is less frequently used than the noun

**al' ter e' go** are two Latin words meaning another I, a second self; hence, a trusted friend or confidante. The first word is a rime for *Al* and *per*; the second for *see foe*; that is, the *a* is short; the *e* and the *o* of *ego* are long

**al' ternate** has caused an unquiet lexicographical house. Better follow Webster—*awl' ternate* (verb) and *awl' ternit* (adjective and noun). The short *a* in the first syllable—making it *Al*—is given by Webster as secondary, as is also *awlter' nit* for the adjective. The Britisher says *awlter' nit* for the adjective. Standard says *al' ternate* (short *a* and long *a*) for the verb, and *alter' nit* for the noun and adjective. In general usage the word suffers *awl* and *Al*, and *ter* accented and unaccented, without rime or reason. Perhaps the dictionaries have kept us from making up our minds. There is better agreement about the accented syllable of *alter' native*, the second getting it as a rule, but the *Al* and *awl* trouble remains. As noun *alter' nate* means substitute; as adjective, every other one or following by turn, as *alternate numbers 2 4 6 8*. The adverb *alter' nately* likewise means following in turn, as *work and play alternately*. The abstract form is *alter na' tion*—*awlter nay' shun*. *Alter' native* is strictly a choice between two. More frequently it is used to indicate one or either of two things between which choice has been made. The two things between which choice is made may be called the alternatives. The alternative of surrender is death or the alternative of death is surrender. Here are two alternatives; choose one. Many authoritative speakers and writers have misused and still misuse this word. It is not uncommon to hear or see the expression "He has a choice of five alternatives" which is not even good colloquialism. It is thus superfluous to use correlative conjunctions with alternative, as *both this and that alternative* and *neither this nor that alternative*. It is similarly superfluous to use *alternative* as an adjective. It is a noun principally, and *alternative procedure* and *alternative method*, and the like, are tautological. In grammar correlative conjunctions, such as *either—or* and *neither—nor*, are sometimes called alternative conjunctions. Synonymous words, especially proper names, as *Frenchmen* and *the French*, *the Britisher* and *the British*, are sometimes called alternative terms, as above indicated. The first syllable in all forms preferably rimes with *all*, not with *Al*. (See *choice*)

**alto or although** (use the former) is used interchangeably with *tho* or *though*, as a conjunctive adverb introducing clauses of concessional facts. *Although* is held by some authorities to be more emphatic. But use

either, according to the requirements of the euphony and the rhythm of context

- al **tim'eter**—the instrument for measuring altitudes—is accented as indicated, not *al'timeter* which is perhaps more frequently heard. The second and accented syllable should be *Tim* indeed. (See *centimeter*, *pedometer*, *speedometer*, *taximeter*)
- al **to**, adjective and noun, rimes with *Algo*. The plural is *altos*(*z*) or *alti*(*te*), the former preferably. It is the part sung by the lowest female voices or the highest male voices
- al **to geth'er** is *all* plus *together* (see *all*). The *th* is voiced, the second and accented syllable riming with the first syllable of *weather*. It is principally an adverb meaning wholly, thoroughly, on the whole. It may be a noun used in the sense of tout ensemble or a whole. Don't confuse this word with *all together*. Note the difference between *We are altogether satisfied with your work* and *Tomorrow we shall all together go to the park*, or *go to the park all together*
- al **truism** means regard for and interest in the welfare and interests of others. It is the antonym of *egoism*, in most senses. The pronunciation is *al* (riming with *Sal*), *truo* (riming with *boo*), *i'z'm*. Don't say *awl' truism*. Note the agent noun *al' truis*t and the adjective *al' tru is' tic*—*Al' troo ist* and *Al' troo is' tik*
- a **lu' minum** is quadrisyllabic, and it has long *u* in the second and accented syllable—*a lew' mi num*—riming with *a puny bum*. Don't make the accented syllable rime with *come*, and don't slur the third syllable. *A lum num* is an illiterate pronunciation. The Britisher uses *al u min' i um*, the third and accented syllable being *Min* indeed. The plural is preferably written *aluminums*, since *a lu' mi na* (*a lew' mi na*) is an oxide of aluminum. This word is adjective as well as noun, but there is also the adjective *a lu' minous* which by slurring is sometimes confused with *alumnus* (*q v*). Billy Boner, for instance, says his sister is looking forward to becoming an aluminous of her school
- a **lum'nus** and a **lum'na** are, respectively, masculine and feminine singular for a school or college graduate. The second and accented syllable rimes with *bum*. The plural of the first is *a lum' ni* (last syllable riming with *sigh*). The plural of the second is *a lum' nae* (last syllable riming with *free*). For the graduates of a coeducational institution you may say *alumni* and *alumnae*. But *alumni* is frequently used as of common gender. (See *thon*)
- al **ve' o lus** is a hole or cavity, as for a tooth or the cells in the lungs or the indentations in a piece of coral. The spaces between the tongue and the gums are *al ve' o li* (note the plural form). In forming the letter *l*, the tongue is placed in these spaces against the front teeth. This is called *al ve' o lar* position. The pronunciation is *al vee' o lus* riming with *Al be o' us*. The last syllable of the plural form is pronounced *lie*. The adjective *al ve o lar* may be pronounced in either of two ways—*al vee' o ler* or *al' vee o ler*. Other adjective forms are *al ve' o lat* (*vee' o late*) and *al ve' o lat ed* (*vee' o late ed*). The noun is *al ve o la' tion* (*al vee o lay' shun*)
- al **ways** is *all* plus *ways* (see *all*). *Alway* is now archaic. The pronunciation is *awl' waqe* or *awl' wizz*. It is an adverb meaning perpetually, at all times, invariably, on every occasion. Don't confuse this word with *all ways*. Note the difference between *We always take the bus* and *We like the bus in all ways*



- a *mal' gam ate*—to combine, to unite, to consolidate as two or more firms into one—rimes with a *pal a mate*. The participial adjective a *mal' gamated* is frequently seen after a firm name to indicate consolidation. A *mal gam a' tion*, a *mal' gam a ble*, a *mal' gam a tive* are, respectively, the noun and the two adjective forms. The noun a *mal' gam*, riming with a *pal s'm*, meant poulitice in the original Greek. It now means a combination of various things, chiefly of alloys with metals
- a *man u en' sis* is one who writes what another dictates or who copies the writing of another. The rime is a *plan you pen sis*. The plural is a *man u en' ses* (seez). Don't call your stenographer or typist or secretary your amanuensis. This high-sounding word is deservedly becoming archaic. It was good in the days when hand copyists were necessary and were widely employed
- am a *teur* is one who engages in an art or a sport, not professionally, but for the love of it, for the pleasure it affords, and for training in skill and experience. The amateur may be skilled and expert as the novice and the tyro never are. Both the novice and the tyro may be professional but the amateur may not be. While the popular feline remark once made by a professional athlete means nothing by way of defining these three words, it nevertheless indicates a little their degrees of meaning: "An amateur knows nothing, a novice next to nothing, and a tyro less than nothing." It may be accented on either the first or the last syllable, as either adjective or noun. The last syllable is preferably a clear pronunciation of *tur* riming with *fur*, but the *teu* may be palatized *chur*.
- am' a *tive*—given to love or sexual passion—is trisyllabic and is accented on the first syllable, please note. Don't say a *mat' ive* but am' a *tiv* to rime with *dam a sieve*. The noun is am' a *tive ness*, not a *mat' ive ness*. Don't say am' *tiv* and am' *tive ness*
- am' a *to ry*—pertaining to sexual love—is quadrisyllabic. Don't say am' *tre*, as the Britisher is likely to do, but am' a *toe re* or *tere*. This word is almost synonymous with *amative* (*supra*) but it sometimes connotes erotic in addition
- Am' a *zon* is trisyllabic, please. Don't say am' *zon*. The last syllable may be *zabn* or *zun*. The *a's* are not Italian, tho frequently heard as such—*ab' mah zun*
- am' *ber gris* is *amber* and *grease*. And this is appropriate enough, since the word means a waxy substance found floating in tropical seas, probably coming from whales. It is a valuable ingredient in perfumery. But it is permissible to make the last syllable rime with *this*
- am' *bi* rimes with *namby* and *pamby*. It is a Latin initial combining form meaning *both*. But even the Romans extended its use to a figurative meaning; from *both* to *two* to *double* to *around* is an easy transition. Cæsar was condemned because he was am' *bi ent* or am' *bi tious*, that is, *ambi* and *eo* to go; he "went around" to get votes and to evade issues, made himself a double-dealer
- am *bi dex' trous* is a solid compound—*ambidextrous*—meaning using both hands with equal facility; thus, versatile, suave, smooth, and even inclined to double-dealing. The pronunciation is am *bi dek' strus*, all vowels short. Don't put an extra syllable into this word—am *bi dex' ter ous* is archaic
- am *bi gu' ity* means literally a drive around; thus, an expression that may be understood in two or more different ways. The third and accented

syllable is *gew*; other vowels are short. The adjective *ambig'uous* is quadrisyllabic. Don't say *ambig'yus*. Note that the spelling is neither *ious* nor *eous* but *Uous*. Such ambiguities as these are to be seen and heard in current usage: *Boy wanted to mow and milk cow; I know Shakspeare better than anybody else; Take the bus at the corner when you see it; If readers will send to the local reporter news of marriages, births, accidents, deaths, they will be most welcome*. But in much idiomatic expression, it must be remembered, ambiguity is to be expected. Complete clarification would make for awkwardness and affectation. What is Aunt Jemima's pancake flour? Is it made by her, used by her, eaten by her, sold by her, recommended by her, or—? No matter. The expression is accepted, especially when accompanied by a picture. The same sort of ambiguity may be read into such phrases as these, if they are separated from context: *love of women, French cookery, department personnel, common people, fear of God, gangster rule, English department*. If you say *He is a young man of no mean qualities*, you mean that he has superior qualities. But one unacquainted with the idiom may think you mean merely that he has no mean qualities of any kind, and nothing more than this. When fond sons say *love of mother* and *fear of father* they may mean their love for their mother and their fear of their father, but they may mean their mother's love of them and their father's fear of them. When Billy Boner wrote in a composition that John's father died before he was born, he says his teacher told him the sentence was amphibious.

**am biv' a lence** must not be pronounced as trisyllabic—*am biv' lence*. This caution applies likewise to the adjective *am biv' A lEnt*. The second and accented syllable in both forms rimes with *give*. This word means simultaneous attraction and repulsion in regard to any person or thing; hence, resultant indecision. It is a "dress parade" term for those who like to exhibit their psychoanalytic vocabulary—"ambivalent eroticism," "secret gynephobia," "suppressed maternal fixation," "dominating frustration complex," and so forth, usually falling into line.

**am bro' sia** is quadrisyllabic—*ambroe' zhia* or *za*. Don't say *ambroe'-shi*. The adjective follows suit—*ambro' sial* (*ambroe' zhal* or *zal*). Once the food and drink of the gods, it is now anything of exquisite taste and odor. Ragweed, ironically, belongs to the genus *ambrosia*.

**a men** rimes with *say ten*. In verse and in hymns it may be *ab' men*. There is sound authority for accenting the syllables equally, especially in hymns. But its accent and sound are unpredictable, especially when the word is pronounced under emotional stress. Uttered by members of a congregation at a camp meeting revival, for instance, it may be heard pronounced in a variety of ways, all of which must be considered correct under the circumstances.

**a mend'**, as verb, means to correct or free from fault or error, to change, modify, reform. The adjective *a mend' A ble* must not be confused with *amenable*. The agent noun is *a mend' Er*. The noun *a mends'* is always plural in form, and is used as either singular or plural, chiefly the latter. Say *I shall make amends*, not *I shall make amend*, meaning reparation or compensation.

**a men' ity** has nothing but short vowels, initial *a* being neutral. The second and accented syllable is therefore just *men*. But Webster gives as secondary *a mee' nit*. When we come to the adjective *a men' a ble* Webster gives *a mee' na ble* first and *a men' a ble* second, thus exactly reversing pronunciation of the noun. Oxford also says *a mee' na ble*, and

gives us the choice of short or long *e* in the noun. And Standard prefers *a mee' na ble* too. The meaning is civility, pleasantness, agreeableness

**A mer'ica** and **A mer'ican** must not be pronounced *a mur* or *mare kab* or *kahn*. These words are quadrisyllabic, and the second and accented syllable has short *e* to rime with *er* in *error*. Few words are more frequently mispronounced than these. The noun *A mer'ica' na*, meaning a collection of anything relating specifically to America, as documents, idioms, antiques, is pronounced *a mer'ika'* or *kab' na*. *A mer'ican-ism* means attachment and loyalty to America; American customs and characteristics; any expression that is typically American. *A mer'ican-ize*, like other verbs formed from proper nouns (see *capitalization*), is not necessarily capitalized. (See *Briticism*)

**am'e thyst** rimes with *dam he missed*. It is the purple or bluish-violet semi-precious quartz, supposed by the Greeks to have power to dispel inclinations toward dissipation. It is also used in merchandising to indicate the color of the stone

**a' mi a ble**—kindly, good-natured, pleasing—has long accented *a* and four syllables. Don't say *am'* or *aim ya b'l* but *a' me a b'l*. The correlative forms are usually mispronounced with at least one syllable less than they should have—*a' mi a bly*, *a' mi a ble ness*, *a mi a bil' i ty*, not *aim' bly*, *aim' bli ness*, *aim bil' ty*

**am'ica ble**—friendly, peaceable—is accented on the first syllable which is *am* indeed, not *aim*. The *c* is *k*—*am'ika b'le*. Some one has said that *amicable* is the opposite of *damnicable*. It is not so warm a word as *friendly*; it really means absence of any inclination or disposition to quarrel, whereas *friendly* implies disposition to prevent a quarrel by means of good will and cordiality. It is used in broader senses, as a rule, than *amiable*, to refer to settlements and relationships among persons and nations, whereas *amiable* connotes directly personal quality. Don't slur this pronunciation into *am' ka ble*; it must be quadrisyllabic

**a mid** and **a midst** are now used interchangeably, their meaning being surrounded or encompassed by others. *Amid* denotes mere position; *amidst*, in addition, may mean in progress of. The former is the more poetical; it is still by some authorities differentiated from *amidst* by the meaning of being among others that are strange or varied or inimical, but this meaning can no longer be pressed. Both words are used of loose and scattered objects or heterogeneous groups of persons, as *He is amid his pets* and *We found him amidst the mob*. (See *among*)

**a mid' ships** is a solid compound—*amidships*. It is also written and pronounced, especially at sea, without the final *s*—*amidship*. It is an adverb meaning the middle of a ship or thereabout

**A miens** is called *am'ienz* by English-speaking people. The French say *a myan'*, *a's* short, French nasal *n*

**am'ity**—friendship or friendly relations as among nations—is pronounced *am'it*, the *i* merely touched by voice. Don't say *am'te* or *aim'te*. The plural is regular—*am'ities*(*teeze*)

**am mon'ia** is preferably pronounced *a moe' ni a*, but there is authority for slurring the last two syllables—*a moan' ya*. It is a liquid compound of nitrogen and hydrogen having a very sharp pungent taste and smell. The adjective form is *am mon' i ac*—*a moe' ni ak*

**am'nes ty** is the act of a sovereign power by means of which a past offense is pardoned and forgotten. All vowels are short; the rime is *dam chesty*. Note the verb forms *am'nes tied* (*teed*) and *am'nes tying* (*tee ing*)

- a mong'** rimes with *a rung*—*a mung'*. It denotes intermixing or associating or mingling, usually but not always within related groups or objects, as *the most dissatisfied among the heirs* and *the cleverest among artists* and *The two dozen survivors had but two pairs of shoes among them*, but *He fell among thieves*. *Among* and *amongst*, like *amid* and *amidst*, are used interchangeably. *Amongst* is used perhaps more in England than in the United States. As a distinguishing preposition, *among* or *amongst* is used in connection with three or more; *between* with two. Say *The three shared the apple among them*, not *between them*. Where doubt exists regarding numbers, *among* is "safer" than *between*, as *They shared the apple among them*. Since *among* implies plurality, the expression *among one another* is likely to be a contradiction in terms or a tautological phrase. Say, rather, *among them* or *among themselves*. Don't use *among* for *with* in such expressions as *James was among the rest* and *Among the rest I found James*. The meaning here is one merely of accompaniment; *James* is one of the rest, with the rest, not separate from or in among them.
- a mor' al** is pronounced *a mabr' al*, not *a mawr' al*. Don't confuse this word with *immoral*. It means absence of moral distinctions or considerations; it is equivalent to *unmoral* (*q v*).
- am' o rous** rimes with *clamorous*. Don't say *aim' rus*. The noun is *am' o rous ness*—make all four syllables heard. This word means ardent, passionate, sexually inclined. It is a stronger word than either *fond* or *loving*, the three words being almost like the three degrees of comparison—positive *fond*, comparative *loving*, superlative *amorous*, the last connoting disposition or innate propensity.
- a mor' phous**—shapeless or without definite form—is pronounced *a mawr' fus* to rime with *a dwarf us*. Don't syllabize and pronounce *am' or phous* as is not infrequently done. The nouns are *a mor' phous ness* and *a mor' phism* (*a mawr' fizm*). This word is used figuratively as well as scientifically, to mean unorganized, loose, not planned.
- a mor' tize** is to make some provision for the wiping out of an obligation in advance of its maturity, as by periodical contributions to a sinking fund sufficient to discharge the debt or replace it when it comes due. The pronunciation is *a mawr' tize*, the last syllable riming with *size*. The noun *a mor ti za' tion*—*a mawr' t'zay' shun*—is in more general use than *a mor' tize ment*—*a mawr' tiz' ment*.
- a mount'** preferably refers to quantity and to things in more or less indefinite bulk. The words *amount*, *number*, *quantity* have come to be used too loosely in colloquial expression to mean the same or almost the same thing. Really, *amount* refers to totality; *number* to collective units; *quantity* to measured or estimated mass. The last connotes measurement; the next to last, countability; the first, indefinite bulk. But perhaps the distinction is too nice to be insisted upon or to expect except in technical writing and speaking.
- a mour'** is pronounced *a moor'*, not *a more'*, certainly not *am' ore*. The initial *a* is neither long nor Italian but short or obscure. It means love affair or love intrigue or an illicit love relationship.
- am pere**—the intensity unit of electric current, one volt resisted by one ohm—may be pronounced *am' pere* to rime with *Sam here*, or *am pare'* to rime with *Sam there*. Note the accent. The word is the surname of a French scientist, and is in French pronounced *ahn pare'*.

**am per sand** rimes with *damp* *hand*. It may be accented on the first or the last syllable. It is said to come from the schoolboy corruption of the term *and per se and*, meaning *& by itself makes and*, which was said at the end of the alphabet or *abc's*. It is the sign *&*, meaning *and*. Don't use it in formal composition of any kind. It is correctly used in commercial statements and the like. In company names it is sometimes used for *and*, but just as many companies probably prefer *and* in connecting names. The letterhead and advertising copy of the given business houses must be your guides for accuracy.

**am phib'ious**—capable of living both in water and on land—is quadri-syllabic—*am fib' ius*. Don't say *am fib' yus*. Note that *am phib' ian* ends with *An*, not *on*.

**am' pli fy**—to increase or make larger or more extended—is frequently mispronounced *em' pel fy*. Tho the *a* is short it must be heard. The first two syllables do not rime with *sample*. The *i* is neutral; final *y* is long *i*—*am' pl' fie*. *Am' plitude* has long *u*—*tewd* not *tood*. This noun means largeness or breadth or fullness, as in a figurative sense—the *amplitude of his mind* and the *amplitude of his philanthropies*. Note the spelling of the noun forms now used almost exclusively in connection with voice expansion—*am' pli fi Er* and *am pli fi ca' tion* (*' kay shun*). In formal expression *amplification* means the extension or elaboration of a statement to whatever degree may be required to meet a given purpose. The reporter or other interviewer asks a person to *amplify* some short remark; a cross-examiner asks a witness for amplification of testimony. *Amplitude* would be wrong in such senses as these. The adjective *am' ple* and the adverb *am' ply* are sometimes mispronounced *am' ble* and *am' bly*. Don't.

**am' pu tate** means to cut off, as a hand or any other projecting member. It is preferably not used in the sense of cutting anything out, as a tumor. *Excise* is correctly used in this sense. The first syllable is *am* indeed; the *u* is half long; *tate* rimes with *fate*. *Am' pu ta tOr* and *am pu tA' tion* (*tay' shun*) are sometimes misspelt and mispronounced.

**A' mund sen** is preferably accented on the first syllable which is *ah*. The *d* is silent. Say *ah' mun sen*, tho second-syllable accent is frequently heard.

**a muse'** means to divert attention, to please, recreate, gratify, beguile the mind temporarily. It is less important or significant in connotation than *entertain* which presupposes formal expedients or contrivances. You are amused *by* or *with* anything that occupies your mind lightly and unseriously, *at* the capers of a child with her doll, *in* reading of a prank by college boys. The pronunciation is *a mewz'*. Don't pronounce the *s* soft.

**an** is an adjective specially classed as an indefinite article. Like its abbreviated form *a*, it means one, each, any, same, and is thus singular. It is used for *a* before words beginning with vowel sounds, as *an adjective*, *an article*, *an acorn*. Don't use it before words beginning with consonant sounds. But make sure about the sound that follows this small word. In *an NRA policy*, *an* is followed by a consonant but that consonant is pronounced *en*; hence, it is really followed by a vowel sound; in *a one* the second word is pronounced *won*. Don't say *an one*. *An honest man* is correct for the reason that *honest* is pronounced with a vowel sound at the beginning, the *h* being silent, the first sounded letter being *o*. In *an hotel*—usual in England—*an* is used because the Britisher does not sound the *h*, but really says *an 'otel*. In the United States we do sound the *h*, and therefore we properly say *a hotel*, just as we say *a boe*, *a horn*,

*a handkerchief*. But many writers and speakers in this country (all in England) use *an* before words beginning with *h* when the first syllable is unaccented, as *an historian*, *an hallucination*. In England *an* is used as a rule before words beginning with the sound of *you*—*an union*, *an euphony*, *an ukulele*. But this is not commonly done in the United States. When *u* stands alone as the initial syllable, *a* is used before it, not *an*. Say *a unit*, *a Unitarian*, *a universal belief*, *a uniformity*, *a utility*, *a Utopian dream*, *a usual procedure*, *a uvula*, and so on. Don't use *an* before words of this class. Don't use *an* after *sort of*, *kind of*, *type of*, *form of*, *style of*, *fashion of*, and similar classifying expressions. Say *what sort of outing*, not *what sort of an outing*; *that kind of appliqué*, not *that kind of an appliqué*. (See *a*)

*a nach'ro nism* is pronounced *a nak'roe nix'm*. The two much-used adjectives are *a nach'ro nis'tic* and *a nach'ro nous*—*a nak'roe niss'tik* and *a nak'roe nus*. The meaning is incongruity in regard to time. Shakespeare's reference to clock in *Julius Cæsar* is an anachronism inasmuch as there were no clocks in Rome at the time when the action of the play occurs. *Anachronism* formerly meant a mistake in calculating time. Its present meaning derives from its usage by members of the nineteenth-century romantic school

*a nae'mia* is now preferably spelt *a ne'mia*, and the adjective *a nae'mic* is preferably *a ne'mic*. The second and accented syllable of both is *nee* riming with *see*. Please don't say *a nem'i a* and *a nem'ic*, the second syllable riming with *hem*. The word means insufficient red corpuscles in the blood, and the pallor and shortness of breath thus caused. Billy Boner says his botany club is going to pick anemias in the woods when spring comes

*an'a gram* rimes with *ran'a dam*. It is a word or phrase made by transposing the letters of one word to make another, as *merit*, *miter*, *timer* are anagrams of *remit*

*a nal'o gy* rimes with *a pal'o ge* (A pal, O gee!). This word has *j* for *g*, as have the verb *a nal'o gize* (riming with *a pal'o' size*), *a nal'o gist* and *an a log'i cal*. But note that *an'a logue* (*lawg* or *lahg*) and *a nal'o gous* have hard *g*. Don't slur the third syllable in any of these forms—*a nal'gy*, *a nal'gize*, *a nal'gous* are illiterate pronunciations. An analogy is an expression of similarity between two things or groups, or of one thing or group to or with others, by means of which attributes and manifestations are interpreted in extension; thus, if two or more things are found to be analogous in a few respects, the reasonable assumption is that they will agree in others. In the early development of airplanes the analogy between a soaring bird and the construction of a vehicle that would soar in the air was of no small consequence. The relationships established by mathematical proportion are based upon analogy, as two is to four as four is to eight. Analogy is used by persons in all walks of life for the clarification of ideas; a park in a large city has been called the lungs of the city; one criminal at large in a community has been likened to one rotten apple in a barrel; books feed the mind as food feeds the body. In the study of diction, *analogy* means the modification of existing words or the formation of new ones according to foregoing principles. Many advertising coinages (nearly all of them barbarisms, but interesting ones) are made by analogy, as *sanatize*, *sealect*, *youthify*, *healthdom* and *wellville*. An *analogue* is anything that corresponds to something else in another sphere, as Anglo-Saxon *saed* and English *seed*, the gill of animals living in water and the lung of those living in air

**a nal' y sis**—the separation of anything into its parts or elements—is quadri-syllabic. Don't say *a nal' sis*. The rime is *a gal I miss*—provided *I* is touched unegotistically. The plural is *a nal' y ses* (*seize*). The agent noun *an' a lyst* is the homophone of *annalist* (*infra*). It is being misspelt so much as *an' a list* that this form will probably prevail very soon. Note the adjectives *ana lyt' ic* and *ana lyt' i cal*, the third and accented syllable pronounced *lit*. In English grammar, *analysis* means the separating of a sentence into its parts, pointing out their specific relationships, indicating their principal and subordinate elements, and so on. The antonym of *analysis*—*synthesis* (*q v*)—means, as applied to grammar, the putting of such sentence parts together so that they constitute one complete and logical and unified whole. The verb is *an' a lyze* (or *lyse*), that is, *Anna lies*. *The Glasgow Record* reports that a university student, asked to compose one stanza, including the words *analyze* and *anatomy*, almost died of

My analyze over the ocean,  
My analyze over the sea,  
Oh, who will go over the ocean  
And bring back my anatomy?

**an' arch y** means absence of government; thus, economic confusion and disorder and "catch as catch can." The pronunciation is *an' ar ke* to rime with *man darkey*. *An' arch ism*, *an' arch ist*, *an archis' tic* are likewise *an' ar ki z' m*, *an' ar hist*, *an ar kiss' tik* respectively, with accents as indicated

**a nath' e ma** is a ban or a curse, an imprecation; any person or thing banned by the church; intense hatred of a person or thing. The second and accented syllable rimes with *bath*. The rime is *he bath Emma*. The verb *a nath' e ma tize* follows suit, *tize* riming with *size*, other vowels short. Don't say *an a theme' a*

**-ance** is a noun suffix indicating state or degree or quality of action, as well as the fact or act itself. Your Latin will help you to differentiate among the *-ance* and *-ence* endings. The *-ance* endings are a key to *-ancy* and *-ant* just as *-ence* keys *-ency* and *-ent*. Pronunciation, even very precise pronunciation, cannot be depended upon to differentiate *-ance* from *-ence*, any more than it can differentiate *-ant* from *-ent* and *-ants* and *-ents* from *-ance* and *-ence* respectively. As in the case of *-ence* you will do well to classify the *-ance* words into groups—*iance*, *mance*, *nance*, *rance*, *tance*, *zance*, and the like—in case your Latin and French do not help. You may be helped also by associating *-ant* and *-ance* words, as *reliant* and *reliance*, *arrogant* and *arrogance*, *luxuriant* and *luxuriance*. No such associations can be relied upon as fool-proof, but they can do much to help you prevent misspelling. Some *-ance* words are here given. Don't pronounce them *unce*. "Play with them" a little by way of classifying or grouping or associating, and many of your temptations to use *-ence* will disappear. In a few cases, however, *ance* is not a suffix but a component or native part of the word: *abidance*, *abeyance*, *abundance*, *acceptance*, *accordance*, *acquaintance*, *admittance*, *advance*, *affirmance*, *allegiance*, *alliance*, *allowance*, *ambulance*, *annoyance*, *appearance*, *arrogance*, *askance*, *assistance*, *assonance*, *assurance*, *attendance*, *balance*, *brilliance*, *circumstance*, *clairvoyance*, *clearance*, *compliance*, *compliance*, *conformance*, *connivance*, *consonance*, *continuance*, *contrivance*, *conveyance*, *countenance*, *dalliance*, *defiance*, *deliverance*, *disallowance*, *disappearance*, *discontinuance*, *dissonance*, *distance*, *disturbance*, *dominance*, *durance*, *elegance*, *encumbrance*, *endurance*, *enhance*, *entrance*, *exorbitance*, *expectance*, *extravagance*, *exuberance*, *finance*, *forbearance*, *furtherance*, *fragrance*, *grievance*, *guidance*, *hesitance*, *hindrance*, *ignorance*,

*importance, inheritance, insignificance, insurance, intemperance, intolerance, irradiance, jubilation, luxuriance, maintenance, mischance, nuance, nuisance, obeisance, observance, ordinance, parlance, perchance, performance, perseverance, petulance, pittance, precipitance, predominance, preponderance, protuberance, radiance, reassurance, recognizance, redundancy, reliance, reluctance, remembrance, remonstrance, repentance, repugnance, resonance, resemblance, resistance, riddance, romance, seance, severance, sibilation, significance, sufferance, sustenance, temperance, tolerance, unimportance, utterance, variance, vengeance, vigilance.* (See -ancy, -ant, -ent, -ency)

**an' ces** try, like *an' ces* tor, is accented on the first syllable. But the adjective *an' ces'* tral is at last accented on the second, the shift from first to second being comparatively recent. No vowels are long. The second syllable is *ses* to rhyme with *Bess*. The Briton pronounces the second syllable *sis*. Don't spell the last syllable of the second form *ter* tho it is so pronounced

**an' chor** is pronounced *ang' ker*. Don't say *anker* or *anger*

**an' cho** rite or **an' cho** ret rimes with *anchor tight* or *anchor yet*. The first syllable has excrescent *g* in pronunciation—*ang' koe* rite or *ret*. The feminine is *an' cho* ress—*ang' koe* ress. The meaning is hermit or recluse

**an cho' vy** is principally a highly flavored sauce and to some small extent a fish—any very small fish from any waters, not necessarily from the Mediterranean. Dr. Johnson's definition is "a little sea-fish much used by way of sauce or seasoning." The second and accented syllable is *tshow*. The word may be accented on the first syllable—*an' tsho* ve. The plural is *an cho* vies (*z*). The singular form may also be used as plural, as *buffalo, fox, smelt, turtle*, and other animal names are

**an' cil la ry** is from a Latin word meaning maidservant. It has come to mean, therefore, subordinate or subservient or auxiliary. It rimes with *cancel Mary*. Don't accent *sil* or *la*

**-ancy** is a noun suffix denoting condition or quality. Most *-ance* words have also the *-ancy* form with practically the same meaning. The former may mean, in addition to condition and quality, processing or doing or action. The exposition given under *-ance* and *-ant* (*q v*) applies to *-ancy*. Don't confuse words ending with *-ancy* with those ending with *-ency* (*q v*). Here as elsewhere pronunciation may not help at all but may actually mislead. Don't pronounce this suffix *uncy*. These few will help to differentiate classes and also to establish the relation between *-ancy* words and *-ant* and *-ance* and *-ate* words: *acceptancy, arrogancy, brilliancy, buoyancy, consonancy, constancy, dependancy, dominancy, dormancy, exorbitancy, expectancy, extravagancy, exuberancy, fancy, flagrantcy, fragrantcy, hesitancy, infancy, insignificancy, intolerancy, irradiancy, irritancy, jubilancy, luxuriantcy, lieutenantcy, malignancy, mendicancy, mordancy, necromancy, petulancy, piquancy, pliancy, poignancy, precipitancy, pregnancy, preoccupancy, preponderancy, protuberancy, pyromancy, radiantcy, rampancy, reluctance, repugnantcy, resonancy, sibilancy, significancy, stagnancy, tenancy, termagancy, vacancy, vagrantcy, vigilancy.* (See *-ance, -ant, -ence, -ency, -ent*)

**and** should not be used before *etc*. *Etc* is an abbreviation of two Latin words *et cetera*, meaning *and other things, and so forth, et* being Latin for *and*. In straight copy *etc* should be written out, as *and so forth*. In listings and commercial expression generally, the abbreviation *etc* may be used, and it may or may not be followed with a period (see *abbreviate*). *And* is quite properly used to open a sentence. Don't



use *and* after *and* as a hesitant fill-in or habitual drawl. This is one of the commonest blights upon conversational English. Don't pronounce this word *end*. *And* is superfluous, as a rule, before *also*, *moreover*, *nevertheless*, *therefore*, and other similar words that connote *and* in and of themselves. Some authorities justify its use before them for occasional emphasis. While the use of *and* in *John and James* makes a plural verb imperative when they are used as subject, it does not do so in company names, as *Ferguson and Brown is now ready*. The expression *and oblige* is now archaic as a "formula" at the end of a business letter. Don't use it. Don't forget that *and* is an additive conjunction, not an alternative one, and that it implies a preceding term of equal rank with the one that follows it. The expressions *and who*, *and which*, *and that* make it necessary to supply a preceding *who* or *which* or *that* in order that equality of connection may be established. If this cannot be done, omit *and*; *The man who came this morning and who is now working is my uncle* is correct; *The man came this morning and who is now working* is incorrect. Don't use *and* for *to* in such expressions as *Try and come*, *Come and see*, *Write and tell*, *Make sure and go*. In all of these *to* should be used to form an infinitive, object of the preceding verb (of the preposition *of* after *sure*). The two verbs *try* and *come*, for instance, are not of equal importance; *try* is the predicate, and *to come* is its object. (See *are*)

**An da lu' sia** may be pronounced either *an da loo' zha* or *she a*. The agent noun and adjective *An da lu' sian* follows with last syllable *shan* or *zhan*

**an dan' te** is pronounced *ahn dahn' tay* or *an dan' tee*, preferably the former. It means moderately slow in tempo, as applied chiefly to music. (See *allegro*, *larghetto*, *largo*)

**and/or** or **and-or** is a term that unfortunately is coming into wide use. The first of these looks like a mathematical term—*and* divided by *or*. This terror appeared in a recent best-selling mystery: "The head of the victim had been bashed in by an ax and/or a blackjack." Along with *&*, *%*, *@*, *¢*, *#*, *etc.*, this term belongs to what is sometimes scornfully called "bookkeeping English." And no objection may be taken to it in stock quotations and financial statements or in strictly formal legal papers. But in straightaway English expression, especially such as is ambitious to be regarded as literature, shortcuts are to be avoided. Champions of *and/or* insist that it is short, simple, clear; that it makes English "tight"; that it safeguards against the pitfalls that so often lie hidden in the most carefully framed expression. It has also been justified in the fact that Daniel Defoe, long regarded as a master of direct and lucid prose, made use of it. He was, however, a voluminous writer on commercial subjects (as well as others, of course), and he by no means made use of this term invariably even in *The Compleat English Tradesman*. It is, in other words, highly exceptional in his work. *And/or*, or its equally objectionable form *and-or*, has actually been used in speeches from platform and over radio, and it may not be long before a key is provided for it on the typewriter keyboard! It may be a little more trouble to say: "The head of the victim had been bashed in by an ax or a blackjack, or both" but this is correct (if somewhat awkward and unbeautiful) while the *and/or* form is not only incorrect but slovenly in this use

**a nent'** (sometimes **a nentst'**) is an archaic preposition meaning about or beside or concerning. It is occasionally revived by speakers and writers, but never without considerable affectation. In many provincial parts,

however, the second form is current. The vowels are short; the rime is *a rent*

and so forth is an indefinite term—a filler-in to cover inadequacy of vocabulary power. Don't use it. And don't use *etc* in straight copy.

The abbreviation is permissible only in commercial and other similar writing where abbreviations and contractions are general. (See *and*)

**an'ec dote** is pronounced *an'ek dote*. The noun *anecdot'age* and the adjective *anecdotal* likewise have long *o*, but *anecdotic* and *anecdotal'ical* have short *o*. The meaning is short, pointed, perhaps autobiographical narrative. Billy Boner insists, however, that when his mother accidentally took the wrong medicine she was saved by an anecdote

**a nem'one** rimes with *a stem o' tea*. Don't say *anemone* to rime with *Anna Moanée*. It is an early spring flower, wild or cultivated; likewise a sea organism

**an es that'ic** or **an æs that'ic** (choose the simpler) rimes with *Anna's fretic*. All of the forms are now preferably spelt in the simpler way—the abstract *anesthesia*, the agent noun *anesthetist*, the verb *anesthetize*—*anesthetize* *zhe a* or *zha* or *za*, *anesthetist*, *anesthetize*. The *th* is voiceless. The meaning is producing partial or complete insensibility of feeling as result of hypnotism or, more frequently, of drugs administered locally or internally

**an'ger** is pronounced *ang'ger*. Make the hard *g*'s heard—and felt. Don't say *anker*. The adjective *angry* is pronounced *ang'gre*, not *ank'ry*. *Angry* means resentful, vexed. *Mad* is wrongly used for *angry* in much colloquial expression. But it connotes derangement of mind, while *angry* connotes merely temporary manifestation of indignation. You are angry *with* a person, *at* or *about* a thing or a happening

**an gi'na pec'to ris** is a very painful illness of the heart characterized chiefly by knifelike pains in the breast. The first word means throttling, in its original, and the second, breast. There are no long vowels but the *i* of the first accented syllable which is *jie*; the first syllable of the second word is *pek*—*an jie' na pek'to riss*

**an'gle** is pronounced *ang'gl*. The illiterates say *ankle* for *angle*—and spell it *angel*! *An'glEr* is the name of a fish, of one who catches fish, of one who makes angles or drives into a corner. *An'gulAr*, *angulAr'ity*, *an'gulate*, *angula'tion* (*lay shun*) are frequently misspelt, as well as slurred in pronunciation—*ang'lar*, *anglar'ity*, and so on

**An'glo-** is pronounced *ang'glo* to rime with *sang low*. It is an initial combining form meaning *English* and *English and*. Combined with proper nouns and adjectives (as it usually is) it is hyphenated, as *Anglo-French*, *Anglo-American*, *Anglo-Saxon*. But in *An'glo phile* (*ang'glo file* or *fill*) one who loves England and things English, and *An'glo phobe* (*ang'glo fobe*) one who hates England and things English, it is written solid. The abstract form is *Anglo pho'bi a*—suitably *ang glo'foe'be a*. *An'gli can*, pronounced *ang'gli kan*, is chiefly an adjective meaning like or pertaining to England and the English, as in *the Anglican precedent*, but it is a noun also. The verb is *an'gli cize*. The abstract form *An'gli cism* means English trait or idiom or anything peculiarly English. This is sometimes written and pronounced *An'gli can ism*, but the shorter form is recommended. Don't pronounce the first two syllables of these words *angle*, tho they derive from *An'gles*—*ang gl'z*—the Germanic primitives who joined the Saxons and the Jutes in conquering England

in the fifth century. The word *England* comes from *Angle*, and the form *Anglican* was originally *An' glian* which is still seen and heard

**an' i line**—the poisonous liquid basic to dyestuffs—may be called *Anna linn*, *Anna line*, *Anna lean*. Anna would prefer the last, but the authorities prefer the first. Indeed, the word may be spelt *anilin*, and this spelling—also this pronunciation—is recommended

**an i mad vert'** means to remark or observe critically, to censure. The last and accented syllable rimes with *Bert*. Other vowels are short, the first three syllables riming with *Anna had*. The noun *an i mad ver' sion* follows suit, the last two syllables being *version* indeed (*vur shun* or *vur zhun*)

**an i mal' cule**—any minute organism, invisible, or nearly so, to the naked eye—rimes with *can a pal* and *mule*. The adjective is *an i mal' cu lar* (*mal' ku ler*)

**an' nal** rimes with *flannel*. It is used chiefly in the plural *annals* meaning relation of events in chronological order. The singular would relate to a single event. The agent noun is *an' nal ist*, meaning historian or one who writes annals. Don't confuse with its homophone *analyst* (see *analysis*)

**An nap' o lis** is quadrisyllabic; it rimes with *a tap o this*. But Mr Average Man invariably says *a nap' liss*

**an nex**, as noun, is accented on either the first or the second syllable; as verb, on the second only. Don't use the verb *annex* for the simple words *add*, *join*, *take*. Note the correlative forms *an nex' ment*, *an nex A' tion*, *an nex A' tion ist*, *an nex' A ble*. In all forms the pronunciation is *a neks*, not *a negs*

**an ni' hi late** means literally to reduce to nothing, to destroy utterly, to wipe out. It is used of groups rather than of individuals, as *annihilate an army*. It may also be used in the sense of voiding, as *annihilate a theory*. The second and fourth vowels are long, the first and third obscure; the *h* may or may not be silent, but *a nigh' i late* is preferred to *a nigh' hi late*

**an noy'** means to trouble or be troublesome or vexatious in regard to little things. Don't use this word in the sense of *aggravate* or *exasperate* (*q v*). You are annoyed *about* an occurrence, *at* any one who intrudes upon you, *by* anonymous letters. The last means that anonymous letters annoy one. But if one is appointed or elected to a prominent position, he may expect to be annoyed *with* anonymous letters. It rimes with *alloy*

**an nu' ity**—an amount of money payable yearly—has long *u* and four syllables—*a new' it*, not *a noo' te*. The recipient of such payment is an *an nu' itant*—*a new' itant*. The adjective *an' nu al* likewise lends itself to slurring; say *an' u al*, not *ann' newl*

**an nun ci a' tion**—act of announcing or announcement, the festive celebration on March 25 in memory of the Incarnation (Lady Day)—is frequently misspelt *annunciation*. The second syllable is *nun*, not *noun*, even tho *an nounce'* is spelt with *u*. The initial *a* is merely voiced; the third syllable may be *c* or *she* (short *i*); the accented *a* is long; the last syllable, of course, is *shun*. (See *denunciation*, *enunciation*, *pronunciation*, *renunciation*)

**An nun' zi o—d'An nun' zi o**—is pronounced *ahn-noon' tse owe*—*dahn noon'-tse owe*. Don't make the last three syllables *noonce' owe*

**an'o dyne** rimes with *man o' mine*. It is any medicine or treatment that soothes and relieves of pain; as an adjective, tending to relieve pain

**a nom'a ly** is a deviation from rule or norm, irregularity. Ichabod Crane has been called "that petticoated anomaly, a male schoolmarm." The second and accented syllable rimes with *Tom*. The adjective is *a nom' a-lous* (*luss*)

**an'o nym** rimes first with *Dan*, last with *Tim*, with an intermediate *o* between them. The word means unknown name or pseudonym (*q v*). The adjective *a non' ymous* (riming with *upon a muss*) means unknown, used chiefly in reference to unavowed authorship and usually in abbreviated form *Anon* at the end of a composition. Young persons not infrequently mistake *Anon* for the name of an author! The noun *an o nym' i ty* (*Ann O Nimity*), meaning anonymousness or state of being unknown, it will be noted, undergoes a change in syllabication. Don't say *a non muss* for the quadrisyllabic *anonymous*

**an oth'er** is *an* meaning a or one, and *other*. It means some one or something else, one more of the same kind or effect; also not the same, different, separate. Note that *another* should always be followed by *such* rather than preceded by it when the two words appear together. Say *another such carton* rather than *such another carton*. Note also that *another* is followed by *than* rather than by *from* or *to*. Say *This is quite another matter than the one you are discussing*, rather than *This is quite another matter from the one you are discussing*. *Another* is an adjective and a pronoun, as, respectively, *Another boy is expected* and *Another will take his place*. *One another* is now used as a reciprocal pronoun usually applied to more than two. Custom may justify its use interchangeably with *each other*. But to denote succession or consecutiveness of relationship, *one another* is preferred. *The three boys congratulated one another* and *The members of the diplomatic corps followed one another into the banquet hall* are better than *congratulated each other* and *followed each other*. *Another* and *one another* have singular, not plural, implications. The idiomatic expressions *one sort or other*, *some time or other* are correct; don't say *one sort or another* or *some time or another*, for *another* is really *one plus other*, and *some kind or one other* is illogical

**an'schluss** is a German word now being used the world around, and, inasmuch as all nouns are capitalized in German, it is usually written with capital when it is adopted by other languages. But in most usage it is a common noun meaning joining or union brought about, for instance, between countries as result of diplomatic conference. The pronunciation is *abn' sbloos* to rime with *on puss*

**an'swer** means a response to a direct question, or to an interrogative communication, or to an argument. It also means to be adequate for, to serve, to meet successfully, to make amends. Both noun and verb are accented on the first syllable; the *w* is silent; hence, *an' ser*. Note that the adjective *an' swer a ble* is spelt *Able*. Don't affect *reply* (*q v*) when *answer* will do just as well as either noun or verb

**-ant** is a suffix used to form adjectives and nouns, the former very often in the sense of a participle and the latter to denote the agent or the thing or person acting, as, respectively, *evacuant* and *savant*. Inasmuch as the pronunciation of *-ant* and *-ent* cannot as a rule be depended upon to prevent confusion in spelling words with these suffixes, the dictionary or sheer force of memory must be depended upon to do so. Latin participles of the first and second conjugations may help you a little

if you remember them. Confusion becomes greater in the use of the plurals—*ants* and *-ents*—for here they may be mistaken not only the one for the other but for *-ance* and *-ence*. In very few cases could pronunciation be made justifiably broad enough to differentiate. But don't say *unt* for *ant*. Here are a few of the most frequently used words ending with *ant*, usually but not always as a suffix: *abdicant*, *abundant*, *accordant*, *accountant*, *adjutant*, *adulterant*, *applicant*, *arrogant*, *ascendant*, *aspirant*, *assailant*, *assistant*, *assonant*, *attendant*, *brilliant*, *celebrant*, *clamant*, *claimant*, *clairvoyant*, *coagulant*, *cognizant*, *combatant*, *commandant*, *communicant*, *complainant*, *compliant*, *consonant*, *contestant*, *conversant*, *cosecant*, *covenant*, *currant*, *defendant*, *defiant*, *descendant*, *desiccant*, *disinfectant*, *dissonant*, *distant*, *dominant*, *dormant*, *elegant*, *emigrant*, *exorbitant*, *expectant*, *extant*, *extravagant*, *exuberant*, *flagrant*, *fragrant*, *hesitant*, *ignorant*, *illuminant*, *immigrant*, *important*, *incessant*, *inducant*, *indignant*, *inebriant*, *informant*, *inhabitant*, *insignificant*, *intolerant*, *intoxicant*, *irrigant*, *irritant*, *itinerant*, *jubilant*, *litigant*, *lubricant*, *luxuriant*, *malignant*, *mendicant*, *merchant*, *migrant*, *militant*, *miscreant*, *mitigant*, *observant*, *occupant*, *pageant*, *participant*, *peccant*, *pedant*, *pennant*, *petulant*, *poignant*, *precipitant*, *predominant*, *pregnant*, *preponderant*, *protestant*, *protuberant*, *puissant*, *quadrant*, *radiant*, *rampant*, *recreant*, *redundant*, *regnant*, *reliant*, *reluctant*, *remonstrant*, *repentant*, *repugnant*, *resistant*, *resonant*, *ruminant*, *secant*, *servant*, *sibilant*, *significant*, *simulant*, *stagnant*, *stimulant*, *tenant*, *termagant*, *tolerant*, *trenchant*, *triumphant*, *vagrant*, *valiant*, *variant*, *verdant*, *vibrant*, *vigilant*. (See *-ance*, *-ence*, *-ent*)

**Antæ'us** rimes with *man see us*. The adjective *Antæ'An* rimes with *man-seein'*. Antæus was the wrestler who was invincible as long as he touched the earth. Hercules lifted him from the ground and strangled him

**an tag'o nize** means to provoke, to contend against, to incur opposition. Its meaning is more active and aggressive than the meaning of *alienate* (*q v*). You may alienate your benefactor by openly antagonizing his beliefs and policies. The agent noun is *an tag'o nist*; the abstract noun *an tag'o nism* (*ni'z'm*); the adjective is *an tag'o nis'tic*, the second syllable in all four words being *tag* indeed. Don't omit the third syllable; the *o* is almost long and must be heard

**ant arc'tic** is pronounced *ant ahrk'tik*. Make the *k* of the middle accented syllable heard. It is the name of an ocean and of a parallel of latitude, and as such should be capitalized. As a general or common adjective it means in the region of the south pole or pertaining to the area below the Antarctic Circle

**an'te-** is a Latin prefix meaning before. It rimes with *panty*. It means before in the senses of prior to, in front of, preceding; also in the senses of anticipatory and anterior. Don't confuse it with *an'ti* (*q v*) which is pronounced like it in most speech. *Ante* is prefixed to nouns, adjectives, and verbs. It is hyphenated to them when they begin with *e* or other vowel, when they begin with a capital letter, and when the combination might otherwise prove confusing and deceptive to the eye. These few illustrative words will suffice to make clear its uses: *ante-aerial*, *antecede*, *antecedent*, *antechamber*, *antechapel*, *ante-Christian*, *antecomunion*, *antedate*, *antedawn*, *antediluvian*, *antedepression*, *antedorsal*, *ante-entrance*, *antehuman*, *antemarital*, *antemeridian*, *ante-mosaic*, *antemun-dane*, *antenatal*, *ante-Norman*, *antenuptial*, *ante-orbital*, *antepalatial*, *antepast*, *antepenult*, *anteporch*, *anteport*, *anteprandial*, *anterior*, *ante-prohibition*, *anteroom*, *ante-Victorian*, *antewar*

**an te ced'ent** is adjective and noun meaning going before in time or place; priority, precedence. The third and accented syllable is pronounced *seed*. Don't pronounce the last syllable *unt*. The verb is *ante cede'* (not *ceed*), and two other noun forms are *ante ce'dence* (not *unce*) and *ante ced'ency* (not *uncy*). These words refer to precedence in many different aspects for which the dictionary should be consulted. In grammar an antecedent is a noun or noun equivalent—word, phrase, clause—referred to by a pronoun. In the sentences *It is I who am going* and *It is you who are expected*, *I* is the antecedent of *who* in the one case, and *you* in the other. Inasmuch as a pronoun must agree with its antecedent in gender and number and person but its case depends upon the construction in which it stands, the predicate of the relative in such cases as these must agree with the antecedent in person and number. (See *agreement*)

**an te di lu' vi an**—antiquated, outdated, behind the times—is pronounced *an tee di lew' vi an*, all vowels short but the *e* of the second syllable and the *u* of the fourth and accented syllable. Don't clip the pronunciation to *ant lu' vi an*. As noun, it may mean a person or a thing that is outdated, that—ironically—belongs to the period before the deluge. This word was coined by Chaucer

**an te me rid' i an**—before noon—is the English adjective from the two-word Latin term *ante meri diem* meaning literally before midday. But the latter is now little used, and this adjective is frequently used as noun also. The abbreviation is *a m*, the initial letter of each Latin word; it is preferably written with small letters. Both terms may be written solid—*antemeridian* and *antemeridiem*. The fourth and accented syllable is *rid* indeed; the first two *e*'s are half long

**an te pe' nult** means before the *penult* (*q v*), that is, the third syllable from the end of a word (*te* in this word). The accent is preferably on the third syllable which is pronounced *pee*. But it may be accented on the last syllable. There is good authority for *an te pe nult'*. The form *an te pe nul' ti mate*, meaning the same thing, is both adjective and noun. The fourth and accented syllable rimes with *dull*; the last *a* is almost long. *An te pe nul' ti ma* is a variant of *antepenult*. The last syllable of a word is the *ul' ti ma* or the *ul' ti mate*

**an the' sis** rimes with *man me sis*. *Th* is voiceless. The plural is *an the' ses* (*seize*). It means full bloom, full power, period or state of expansion. Don't confuse with *antithesis* (*q v*)

**an thol' o gy** really means a collection of flowers, in its Greek original. It is now used to mean a collection of choice literary specimens, poetry particularly, but other forms as well. The second and accented syllable rimes with *doll*; the *th* is voiceless; hence, *anthol' o je*. Don't say *anthol' ji*. The verb is *anthol' o gize*, the noun of agent *anthol' o gist* (*jist*), and the adjective *antho log' i cal* (*loj' i kal*)

**an' thra cite**—hard coal containing but a small percentage of volatile matter—is pronounced *an' thra site*—short *a*, neutral *a*, long *i*. The adjective has short *i*—*an thra cit' ic* (*sit' ik*). Since this word means coal, it is superfluous to use *coal* after it. (See *bituminous*)

**an thro po mor' phism** is an understanding of God as having human attributes; in general, representing beings not human as having human characteristics. Don't skip syllables in pronouncing this word. The first two syllables are *an throw*; the next two are *po mawr'*; the last is *fix'm*

**an' ti-** is a Greek prefix meaning against, opposite, instead of, counter. It rimes with *panty*. It may also mean opposition or hostile to, as *antilabor*

and *antisocial*; reverse in position, as *antipole* and *antisolar*; preventive or counteractive, as *antiaircraft* and *antirust*; remedial or neutralizing, as *antibilious* and *antifebrile*. Don't confuse it with *an'te* (*q v*) which is pronounced like it in most speech. In England the *i* is frequently pronounced long. It is so pronounced here as a rule only when contrast or other emphasis is desired. *Anti* is prefixed to nouns, adjectives, and verbs. It is hyphenated to them when they begin with *i* or other vowel, when they begin with a capital letter, and when the combination might otherwise prove confusing and deceptive to the eye. *Anti* is easily adaptable to trade uses, especially in connection with drugs. It likewise lends itself to popular use in political and economic terminology. It may stand alone as a noun to indicate one opposed to a movement or belief, as *He is one of the antis*. These few *anti* words may be helpful: *antialcoholism*, *anti-Bolshevik*, *antibacterial*, *anticatarrhal*, *antichristian*, *anticlerical*, *anticlinical*, *anticorrosive*, *anticyclone*, *antidemoniac*, *antidiphtheritic*, *antidote*, *anti-immigration*, *anti-imperial*, *anti-intellectual*, *antimonarchic*, *anti-oratorical*, *antipathy*, *antipestilential*, *antiphony*, *antiphrasis*, *antiplastic*, *antipodes*, *antiputrid*, *antipyretic*, *antiritualistic*, *anti-Sabbatarian*, *antisaloon*, *antiscorbutic*, *anti-Semite*, *antislavery*, *antispasmodic*, *antistrophe*, *antithesis*, *antitoxin*, *antitrust*, *antivaccination*, *antivivisection*, *antiwar*

**an'ti christ** is given by Oxford and Webster as a solid common noun—*antichrist*. Standard gives *Antichrist*. Still two other authorities write *anti-Christ*. Let your rule be to make it a solid common noun when it is used in a sense of general opposition to Christianity and what Christ stood for; to write it *anti-Christ* when it means false Christ or special antagonist to Christ. This represents the best observable usage. The adjective is accordingly *antichristian* or *anti-Christian*—*kris'chan* or *krist'yan*

**an tic' i pate** is much overused, especially in business letters. Don't anticipate a reply. You await or expect an answer and look forward to an appointment. You anticipate a planned event or pleasure. It means either to take before in fact or to take before in thought; thus, to forestall or preclude. In the former sense it is related to *prevent*; in the latter it is to foresee, to accomplish, to do or consider something before the usual or proper time. It is a pronounced bromide in many of its colloquial uses today, as in *We anticipate a pleasant time will be had by all*, and *Anticipating a favorable reply I remain*. The word is now generally used in the sense of foretaste. *I hope to win a prize; I expect to do so when I learn that my entry has been selected by the judges; I anticipate with joy the receipt of the one thousand dollars*. That is to say, *I hope for what I desire; I expect what I have reason to believe is going to happen; I anticipate what I am justified in planning for—in "tasting before."* But some authorities question this use of the word. Don't pronounce this word as trisyllabic; it is not *an-tic' pate*. The rime is *man this I hate*. The abstract noun *an tic' i pa' tion* is pronounced *an tiss' i pay' shun*, and the adjective *an tic' i pa' to ry* is pronounced *an tiss' i pa toe re* (in England *an tiss' i pay tere* in the dictionaries and *an tiss' i pay tre* in colloquial usage)

**an ti cli' max**—a sentence or longer form of expression that grows weaker toward the end or becomes ridiculous—is a solid compound—*anticlimax*. The adjective is *an ti cli mac' tic*—*an ti kli mak' tik*. Both words also denote any series of happenings which are less imposing and impressive as the end is reached. (See *climax*)

**an'ti dote** means not only a counteractant for poison, but, figuratively, anything that negatives evil agencies. It rimes with *panty goat*. The adjective *an'ti dot al* or *antido'tal* retains long *o*

**An til' les** may be pronounced either *an till' eeze* or (French) *ahn tee'*, the former preferably

**an ti ma cas' sar** is a tidy or other covering for protecting the arms and the back of a chair. The vowels are short with the exception of the last *a* which is the *e* of *per*; *c* is *k*, and the *s*'s are soft; thus, *an ti ma kass' er* to rime with *aunty may pass her*. Pronounce all syllables. Don't say *ant ma kas' r*

**an'ti mo ny** rimes with *panty tony*. It is a combined metallic and crystal-line element used to give hardness to alloys, and to produce expansion on solidification. Don't confuse with *antinomy*

**an tin' o my** rimes with an *enemy*. It means opposition or contradiction of one law or rule or principle with another. Don't confuse with *antimony*

**an tip' a thy**—deepseated dislike or opposition, frequently evinced unconsciously—is pronounced *an tip' a the*, all vowels short and voiceless *th*. Don't say *an ti path' y*. The adjective is *an ti pa thet ic*, the fourth and accented syllable riming with *pet*. The verb is *an tip' a thize*. *Antipathy* is usually followed by the preposition *to*

**an tiph' o ny**—a musical response, as between choir and congregation—is pronounced *an tif' o ne*. The *ph* may be spelt *f*. The adjective *anti-pho'n ic*—*an te fon' ik*—is applied to any musical or literary composition made up of responsive parts

**an tip' o des** is from two Greek words meaning against feet. "Those people," says Dr. Johnson, "who, living on the other side of the globe, have their feet directly opposite ours." The first two vowels are short, the *o* intermediate, the *e* long; the *s* is *z*; hence, *an tip' o deez*, not *an tip' deeze*. Dr. Johnson thought there was no singular. But there is a little-used singular—*an' ti po de*—riming with *shanty road* and meaning anything contrary to or opposite

**an'ti quar y** is pronounced *an' ti kwere*, the third syllable riming with *per*. But the third syllable of *antiquar' ian* rimes with *care*. The third syllable of the verb *an' ti quate* rimes with *wait* as it does in the adjective *an' ti quat ed*. An antiquary is one who studies and interprets relics; so is an antiquarian, and this word is also an adjective meaning pertaining to relics and antiquaries. *Antiquate* means to become out of date, and *antiquated* means outmoded, oldfashioned, superannuated

**an tique'** rimes with *man seek*. The word is noun, adjective, and verb. *To antique* means to give an old appearance to. The nouns *an tiq' uity* and *an tique' ness* are not quite synonymous in all uses. The former, usually in the plural, refers to relics and monuments of ancient times; in the singular, to times prior to the Middle Ages, and to the qualities of ancient things and peoples. *Antiqueness* denotes more particularly the inherent ancient quality and character of a piece of furniture, for instance, or of old jewelry, and the like. That is antique which has descended to us from ancient times, reveals relation to them, and is either usable again or preserved for its beauty or value as a model or as an interpretation of the early life that it represents. That is antiquated which is out of fashion and is no longer used. That is ancient which existed or occurred long ago and may or may not have come down to us. That is obsolete which has gone out of use entirely



**an ti sep' tic**, as noun, is a chemical agent applied to living beings for the destruction of disease-bearing bacteria; as adjective, tending to prevent the growth of dangerous bacteria. It differs from *disinfectant* in that the latter is not applied to living organisms but its purpose is similar. The third and accented syllable rimes with *pep*. Billy Boner says he sprays his nose with anapestic drops whenever he has a cold

**an tith'e sis** is contrast or opposition of words or ideas, as in Macaulay's famous quip: "The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators." The second and accented syllable rimes with *pith*; the *e* is intermediate, other vowels are short. The plural is *an tith'e ses* (*seize*). In the adjectives *an tithet'ic* and *an tithet'ical* the syllabication changes, and the third and accented syllable rimes with *bet*. Don't confuse with *anthesis* (*supra*)

**An toi nette'** is pronounced *ahn twah net'* in French; *an to net'*—all vowels short—in English

**an' to nym** is trisyllabic—*an' to nim*. Don't say *ant' nim*. The *o* is half long. It is a word that is exactly the opposite to another in meaning, as *up to down*, *in to out*, *black to white*. The adjective is *an ton' y mous* and the abstract form *an ton' y my*, the second and accented syllable of each being *tahn*. (See *homonym* and *synonym*)

**an' trum** rimes with *man drum*. The plural is *an' trums* or *an' tra* (*a neutral*). It is any cavity or cavern, but especially the facial cavities or sinuses

**Ant' werp** is not pronounced *ahn't vurp*, so commonly heard, but *ant* indeed and *wurp*

**anx' ious** is pronounced *angk' shus* or *ang' shus*. Don't say *an' shus*. It means disquieted, solicitous, concerned, uneasy in mind. It is used altogether too loosely in the senses of desire, eager, wish. It is not so strong as fearful or alarmed, but it is stronger than desirous. Literally, it means to cause a choking pain. You may be anxious about, concerning, for, in regard to, but you are as a rule anxious *for* or *about*, as *anxious for news* and *anxious about her health*. *Anxious* is now archaic tho it was once sanctioned. Say *He is eager to be promoted*, *He is concerned about the outcome of the trial*, *He is uneasy about John's having taken the car*, and *He is anxious about his son's welfare* and, *He is anxious to avoid another mistake*

**an'y** is adjective, pronoun, and adverb, as, respectively, *Any boy may go*, *I haven't any*, *He doesn't want any more*. But *any* should not be used adverbially in the senses of at all, to any extent or degree, even tho the dictionaries have capitulated and now list it as an adverb with these meanings. *Is he worried any* and *Did he work any* nevertheless remain as vulgarisms. *Any* may be used with either singular or plural significance, that is, it may refer to one or to some. *Is any going* means *Is any one going*. *Are any going* means *Are three* (or *ten or twenty*) *from the group going*, that is, *Are some going*. But *any* is not a synonym for *all* and must not be used for it. *Any* separates or sets apart; *all* does not. (*Any* is from Anglo-Saxon *aenig* meaning one.) *Any* should not, therefore be used alone with comparatives and superlatives. *This is better than any in the world* makes nonsense, for the thing indicated by *this* is and must be included in the conception *any in the world*. The word *other* is required in such comparative expressions in order to separate the compared things into classes or groups. *This is better than any other in the world* is correct. Similarly *This paper is the best of any*

is absurd. *This paper* falls within the classification of *any paper*. To clarify the comparison by classification, the sentence should be *This is the best paper I have used* or *This is the best of all papers I have used*. Don't confuse *any* with *either*. The latter is confined to two; *any* is not. *I have not visited any of the museums in the city* implies that there are several museums to be visited. *I have not visited either of the museums in the city* means that there are only two to visit. Don't use the expression *any place* (two words) for *anywhere* (one word). *I cannot find it anywhere* is correct. *I cannot find it any place* is incorrect. *I cannot find it in any place* is correct but not recommended. *An'y body* is written solid—*anybody*—used to mean any one or any person, as in *Anybody may visit the museum*. But don't confuse this word with the two-word expression *any body*, as *Any body on that chassis will be satisfactory* and *Any body needs to be kept clean*. *Anybody* followed by *else* yields possessive formation to the latter word, as *anybody else's coat*, as do *nobody*, *everybody*, *somebody*. Don't say *anybody's else* or *somebody's else*. *Any one* and *any day* and *any time* are written as two words each, tho there is growing printing practice to make them all solid, especially *anyone*. *Anyhow* is written solid; it is an adverb meaning in any way, by any means, in a careless manner, at any rate. In the last sense it may have the nature of an adverbial conjunction. *Anyway* is also written solid; it is an adverb meaning in any case or event, at all, anyhow. *Anyways* is no longer used (it is hoped). *Anywhere* is one word, an adverb meaning in or at any place whatever. Don't say *anywheres*. Some of these forms may be used—often have to be used—as two-word expressions, as *Do it in any way* and *I can't find any where he told me to look*. *Anything* is written solid in general usage, but frequently for purposes of emphasis it is written as two words, as *I don't believe any thing you say!*

**à ou trance'** is a two-word French term meaning to the utmost. The pronunciation is *a* flat, long *oo*, Italian *a—a oo trahn's*

**a pach'e**, as the name of an especially savage tribe of Indians, should be capitalized and pronounced as three syllables—*a patch'e*. The second and accented syllable is *patch*; the *a* muted; the *e* as in *event*. But as the name of a Parisian gang, it is a two-syllable common noun pronounced *a pash'*, the second syllable riming with *bosh*, the *a* again mute

**ap' a thy**—indifference, lack of feeling, coldness—rimes with *cap a d*. The adjective *apathet'ic* is probably more frequently used than the noun. The third and accented syllable rimes with *bet*. Don't clip these words to dissyllable and trisyllable respectively—*ap' thy* and *apthet'ic*

**Ap'en nines** is pronounced *ap'e ninze* to rime with *rap a hines*. Don't pronounce the last syllable *neenz*

**a pe'ri ent**, adjective and noun, means gently moving or laxative, as of the bowels; any medicine or food that moves the bowels. The pronunciation is *a peer'ient*. Make all four syllables heard. Don't say *a peer'yent*

**a pé ri tif'** is any appetizer, such as a short alcoholic drink taken before a meal. It is pronounced *a payree tee'*. Don't put an extra syllable into this word. It is not *a pare a tee'* as it is so frequently heard

**ap'er ture**—an opening or gap or hole or cleft—is pronounced *ap er* to rime with *dapper*, and *tchure*. Many persons affect the clarified *tu—tewr*—but this is not recorded in the dictionaries—yet

**a'pex**—tip, point, angular or conical summit—rimes with *gay sex*. The plural is either *a'pexes* (to rime with *gay sexes*) or *ap'ices* (to rime

with *tap a cheese*) or *a' pices* (to rime with *abc's*). It is not a verb but it has been so used, as to *apex a tent with a flag*, accented according to the accent rule, on the second syllable. (See *accent*)

**a pha' sia** or **a fa' sia** is loss of ability to speak or to understand what is said. The pronunciation is *a fay' zhi a* or it may be trisyllabic *a fay' zha*. One suffering from such loss is an *a pha' si ac*—*a fay' zak*. The adjective is *a pha' sic*—*a fay' zik* or *sik*

**a phær' e sis** or **a pher' e sis** is preferably pronounced *a fer' e sis*. The Britisher says *a fee' re sis*. The plural is *a pher' e ses* (*seize*). It means the dropping of a letter or a syllable from the beginning of a word, as the use of *lone* for *alone*, *cheat* for *escheat*, *spite* for *despite*. Note that the clipt letter or syllable is not indicated by apostrophe except during the beginning of the process. The word *aph' e sis*—*af' e sis*—is sometimes used interchangeably with *apheresis*. Strictly speaking, however, it means the dropping of an initial vowel, as *mid* for *amid*. (See *apocope*)

**a pho' ni a** or **a fo' ni a** is pronounced *a foe' ni a*, not *a fonn' ya*. The *o* is long; the word is quadrisyllabic. But in the adjective *a phon' ic*—*a fonn' ik*—the *o* is short and the word rimes with a *tonic*. It means paralysis of the vocal cords, and consequent loss of voice

**aph' o rism** is a short pithy expression, usually a sentence, containing a general truth. It is somewhat more philosophical and at the same time more personal than a maxim or proverb or adage or saw or axiom. "Consistency is the hobgoblin of little minds" is an oft-quoted Emersonian aphorism. The pronunciation is *af' o rizm*, half-long *o*. Don't say *ahf* for *af*. In simplified spelling *f* is used for *ph* in all forms—*aph* or *af o ris' tic*, *aph* or *af' o rist*, *aph* or *af' o rize*, *aph* or *af o ris mat' ic*

**aph ro dis' i ac** is pronounced *af roe di' i ak*. It means exciting sexual desire, or, as noun, any drug that tends to do so. It is from *Aph' ro di' te* (*af roe di' te*) the name of the Greek goddess of love and beauty, corresponding to the Roman Venus. Questioned by a judge as to whether a certain book was fit for circulation, an important witness replied that he did not think it aphrodisiac at all; whereupon the judge ordered the book suppressed!

**a' pi a ry** is a place where bees are kept. The first *a* is long, riming with *way*; other vowels are short, *y* being short *i*; thus *a' p ere*. Don't say *ape' ry*. (See *aviary*)

**a plomb'** means poise, self-assurance, self-control. The *a* is neutral; the *o* short; the *b* silent. The second syllable rimes with *Tom*. (See *b*)

**a poc' a lypse** is anything taken or understood as a disclosure or revelation. It is from two Greek words meaning to uncover. Capitalized it stands for or is the name of the last book of the New Testament. The rime is a *stock o' ships*. The adjective is *a poc a lyp' tic* riming with a *stock o' lip stick*

**a poc' o pe** is pronounced *a pok' o p* to rime with a *mock o' me*. It is the omission of the last letter or sound of a word, as *singin* for *singing*. (See *apheresis*)

**a poc' ry pha** means composition of questioned authorship. Applied to biblical writings it is, of course, capitalized. But it is used widely in a general sense, as *Shaksperian apocrypha*, *Wilde's apocrypha*, and so forth. The pronunciation is *a pok' ri fa*. The adjective *a poc' ry phal*—*a pok' ri fal*—is more generally used than the noun to indicate unauthen-

tic or doubtful or spurious. *Apocrypha* is really a plural form, the singular being *apocryphus*, but it is frequently used as singular, and pluralized *apocryphas*

**ap o dic' tic** and **ap o dic' ti cal** are adjectives meaning positive, expressing demonstrable truth. The third and accented syllable is pronounced *dick*, the *o* is half long, other vowels are short. These words are sometimes spelt *ap o deic' tic* and *ap o deic' ti cal* in which the third and accented syllable is pronounced with long *i*—*dike*. In grammar the *ap o dic' tive mode* is the name sometimes given to predication that is stated as certain or absolute, as *He must have had bad news* and *It must be cold*

**a pod' o sis** is pronounced to rime with *a hod o' this*. It is a grammatical term meaning the conclusion or result in a conditional sentence. It is the antonym of *protasis* (*q v*)

**ap' o gee**—highest point, apex, culmination—rimes with *sap' o sea*, *g* being *j*. The adjective is *ap o ge' al*—*ap o jee' al*. This is really an astronomical term meaning the point at which the moon in its orbit is farthest from earth

**ap' o plex y** really means crippling at a stroke; the rupture of an artery of the brain causing sudden loss of consciousness. Don't confuse this word with *paralysis* (*q v*). The first two syllables rime with *tap o*; the last two with *sexy*. The adjective is *ap o plec' tic*, the third and accented syllable riming with *speck*

**a pos' ta sy** means desertion of one's loyalties and beliefs, the giving up of one's principles of faith. The last syllable is preferably spelled *sy* rather than *cy*. The second and accented syllable is *poss* to rime with *joss*, not with *gross*; the *s*'s are soft, the *a*'s slight. The noun *a pos' ta te* and the verb *a pos' ta tize* follow suit, the *a* in the last syllable of the former being not quite long

**a pos te ri o' ri** are two Latin words meaning literally from the latter; that is, arriving at principles after a thoroughgoing examination of facts and life experiences; inductive reasoning. The *a*, the *e*, the second and the accented *o*, and the final *i* are long; hence, *a* riming with *way*, and *pahs tee ri owe' rye*. This is also permissible—*ah poes tay ree owe' ree*—Italian *a* and all other vowels long. (See *a priori*)

**a pos' tle** is from a Greek word meaning literally one sent forth, as on a mission. It also means disciple, follower. The pronunciation is *a poss' l* to rime with *thro stle*, *t* being silent. Don't say *a pos' tell*. The adjective *ap os tol' ic* has short vowels only, the third and accented syllable riming with *doll*. Don't say *apps* or *apestole ik*. It means pertaining to the spirit and times of the twelve apostles of Christ. Don't make the first syllable of this adjective *a*; it is *ap* riming with *tap*. The collective noun *a pos' to late*—*a poss' toe late*—means the work or office of apostles. The twelve apostles of Christ were Andrew, Bartholomew, James (son of Zebedee), James (son of Alphaeus), John, Judas, Matthew, Philip, Simon the Canaanite, Simon Peter, Thaddeus, Thomas

**a pos' tro phe** or **a pos' tro fe** is pronounced *a poss' tro phy*, the last two syllables being *trophy* indeed, the second and accented syllable riming with *doss*. This is a quadrisyllable—don't say *pos tro phe*. The verb is *a pos' tro phize* (*fize*) and the adjective *a pos troph' ic*—*a poss troff' ik* (the third and accented syllable riming with *doff*). The *f* for *ph* may be used in both forms. It is the name of a figure of speech in rhetoric, meaning the addressing of the present or the absent, the animate or the

inanimate, as if answer were possible and, perhaps, expected. It also means the omission of a letter or letters from a word, and the mark used to designate such omission, *appall'd* for *appalled* and *B'klyn* for *Brooklyn*. Words thus expressed are called contractions, not abbreviations. The apostrophe (') sign is most commonly used in everyday expression to indicate the omission of *o* from *not*, and of letters from pronoun and verb contractions, as *aren't*, *can't*, *couldn't*, *didn't*, *doesn't*, *don't*, *hadn't*, *hasn't*, *haven't*, *isn't*, *mayn't*, *shan't* (two *l*'s are also omitted here), *shouldn't*, *wasn't*, *weren't*, *won't* (two *l*'s are omitted here also—it was originally *woll not*—but custom has established its use with but one apostrophe, as *shan't* is very often written), *wouldn't*; omission of initial *i*, as *'tis*, *'twas*, *'twere*, *'twill*, *'twon't*, *'twould* (in case the sign stands in place of what would be a capital letter, the *t* is capitalized, as *'Tis a sad story*). The letter or letters that it stands for in the following will be obvious: *I'll*, *you'll*, *he'll*, *she'll*, *it'll*, *they'll*, *I'd*, *you'd*, *he'd*, *she'd*, *it'd*, *we'd*, *they'd*, *I'm*, *it's*, *I've*, *they're*, *they've*, *thou'llt*, *we're*, *we've*, *who's*, *you're*, *you've*. *Shall*, *will*, *should*, *would*, *is*, *had* are also contracted in connection with nouns, as *John'll*, *Mary'd*, *Bill's*. The tendency is, as result of rapid speech, to slur all too many subject-predicate combinations, but pronouns and the common auxiliaries suffer most. Care must be taken to get the apostrophe in the right place, as *don't* not *do'nt*, and *he's* not *h'es*, and to distinguish between such confusing homonyms (caused by apostrophizing) as *it's* and *its*, *they're* and *there*, *there's* and *theirs*, *we're* and *were*, *who's* and *whose*, *you're* and *your*. The purists frown upon all such contractions, but conversational and colloquial usage will always hold to a few of them. They should, however, be used sparingly, especially in writing, except such as faithfully reports direct discourse of a conversational nature. The words *ain't* and *hain't* should, of course, never be used. But just in case, please observe where the apostrophe belongs. The words *round* and *till* and *way* should not be written *'round* and *'till* (or *'til*) and *'way*, as they too frequently are by persons who apparently think they are writing contractions for *around* and *until* (or *till*) and *away*. Poets, however, privileged as they are, may devise contractions *ad lib* for the sake of rime and rhythm, and the cautions here mentioned do not apply to the exercise of poetic license. The apostrophe *s* is used to form the plural of figures, letters, signs, and the like, as *2's*, *g's*, *&'s*, and of words themselves when they are referred to as words merely, as in *There are too many but's in this sentence*. This usage, however, along with the apostrophe plural of stock market figures, is disappearing. These are both correct: *Consider now the pros and cons, the ifs and ands, and Puget Sounds 6s and Mengel Company 4½s*. Don't use *'s* to stand for *does*—*What's he do* is a vulgarism. Don't space the words from the apostrophized contraction, as *are n't* and *did n't*. Write *aren't* and *didn't*. Don't split the word from the contraction between lines. (See *possessive* for other uses of the apostrophe)

**a poth' e car y** is one who prepares and sells drugs, a pharmaceutic (*q v*) chemist. The *o* is short; the fourth syllable is *ker* to rime with *per*. The word is polysyllabic. Don't say *a poth' kre* or *poth' car y* (and don't write the latter even with apostrophe—*poth' car y*)

**ap' o thegm** or **ap' o phthegm** (take the simpler) is pronounced *ap' o them*—short *a*, the first syllable riming with *tap*. The meaning is a short pithy saying or maxim. The *g* is not silent in *ap' o theg mat' ic*, the third syllable riming with *leg*. An apothegm is somewhat more terse and succinct than an aphorism. Don't confuse this word with its homo-

phone *ap' o them*, a mathematical term meaning the straight line drawn from the center of a polygon to one of its sides

a *poth e o' sis* is exaltation of a person or thing or ideal almost to a state of godliness. There is sound authority for this syllabication and accent also—*ap o the' o sis*. The fourth and accented syllable is *owe*, but no other vowels are long. The second syllable rimes with *Goth*. If you prefer to use the second pronunciation, the third and accented syllable, *thee*, is voiceless *th* and long *e*. The plural is *a poth e v' ses* (*seize*)

*Ap pa lach' i an* may be pronounced *ap a latch' e an* or *ap a lay' tch e an*

*ap' pa nage* or *ap' a nage* (take the simpler) rimes with *tap' a ridge*. It means any natural adjunct or accompaniment; a property appropriation, as by royalty; a dependency

*ap pa ra' tus* is preferably *ap a ray' tus*—all vowels short or negligible except the *a* of the third and accented syllable. But this word has so long been mispronounced, especially by professors whose teaching depends upon apparatus, that Webster for one now gives *rat* as second choice for the third and accented syllable. Please say *ap a ray' tus*. The plural (you'll probably never need it) is *ap pa ra' tus es*—*ap pa ray' tus eeze*. But *apparatus* may be used as either singular or plural. You may say *The apparatus is* or *are packed for shipment*

*ap par' ent* is an adjective meaning appearing to be true or real, seeming, taken to be actual under the circumstances. The second and accented syllable rimes with the first syllable of *car ry*. There is authority also for the pronunciation *ap pair' ent*. (See *evident* and *manifest*)

*ap pear'* should be used to express the probability of a fact, to refer to that which manifests itself to the senses. *Seem* (*q v*), on the other hand, should be used to express the probability of an inference, to refer to that which is manifested to the mind on reflection. It may *appear* to you that the river is suddenly full to overflowing. It *seems* to you that the dam a mile above must have been forced by the thaw of ice and snow. Please spell this and all derivatives with two *p's*—*appeared*, *appearing*, *appearAnce*

*ap pel la' tion* rimes with *apple nation*. It is a name or designation, or the act of calling by a name. It connotes naming in such manner as to characterize. Note the two *p's* and the two *l's*. These follow in *ap pel' la tive*, *ap pel' lAnt*, *ap pel' late*, the second and accented syllable in each being *pell* to rime with *bell*. An *appellate court* is one having jurisdiction over other tribunals in reviewing and deciding upon appeals. The agent nouns *ap pel lee'* and *ap pel' lOr* (or *ap pel lOr'*) mean respectively one against whom an appeal is taken, and one who appeals or accuses of crime. The one rimes with *apple tea*, the other with *a bell* or *apple or*

*ap pen di ci' tis* is preferably pronounced with soft *c* and long *i* in the fourth and accented syllable, *ci* riming with *nigh* rather than with *bee*. There is authority, however, for the latter. The noun *ap pen dec' to my*—removal of the vermiform appendix by surgery—is pronounced *deck* in its third and accented syllable

*ap pen' dix* is pronounced *ap pen' diks*, the second and accented syllable riming with *men*, not with *pin*. The plural is *ap pen' dices* or *ap pen' dices* (*seize*), the latter or foreign plural usually being the one advised in reference to any material added to what is already approximately complete, as in a book. But the plural *ap pen' dices* is permissible in all English uses of the word

**ap' pe ti tive** is an adjective. It was suggested recently, when the restaurateurs were in search of an English word to take the place of *hors d'œuvre*, that this word be regarded as a noun and adopted for the purpose. Its meaning—giving or whetting appetite—was quite satisfactory, but its pronunciation, they feared, would be as troublesome as that of *hors d'œuvre*. It holds closely to the noun *ap' pe tite* in keeping the first vowel short and the third long—*ap' pe ti tive*. Don't say *ap pe tite' iv*. Don't say *a pet' i tive*. But had the word been adopted it would probably have been pronounced *ap pe ti teeve'!*

**ap plause'** is pronounced *a plawz'*. Don't say *a plabss'*. But the adjective *ap plaw' sive* has soft *s* rather than *z*—*a plaw' siv*. The verb is *ap plaud'*—*a plawd'*

**ap' pli ca ble**, please note, along with *ap' pli ca tive*, *ap' pli ca to ry*, *ap' pli ca tor*, *ap' pli cant*, is accented on the first syllable. But *ap pli' ance* is accented on the second, and *ap pli ca' tion* on the third. Don't say *ap plik' a ble*

**ap point'** must not be pronounced *a pernt!* It rimes with *a joint*, unless you say *a jernt!* Note the double *p* also in *ap point' ment*, *ap point' Er*, *ap poin' tive*, *ap poin' tA ble*. An *ap point ee'* is one appointed or to whom an appointment is made. An *ap poin' tOr* is (in law) one who appoints an estate

**Ap po mat' tox** must be pronounced as quadrisyllabic. Say *a po mat' uks*, not *ab mad' ugs*

**ap' po site** is an adjective pronounced *ap' o zit* to rime with *tap a bit*. Be sure to make the *a* heard, otherwise your friends will hear *opposite*. There is no authority for second-syllable accent. It means closely bearing upon or pertaining to, pertinent, appropriate, relevant. The verb *ap pose'*—to set opposite or before—rimes with *a rose*; it is now little used. The adverb *ap' po site ly* and the noun *ap' po site ness* are likewise accented on the first syllable, please note. Don't say *appos' ite* or *ap pos' ite ness*

**ap po si' tion** is pronounced *ap o zish' un*. Be sure to make initial *a* heard or the word will sound like *opposition*. The two Latin originals are very much alike too—*apponere* and *opponere*. This word means juxtaposition, that is, opposite placement, thus implying that by such opposition salient similarities and dissimilarities may be discerned. In grammar apposition is the placement of a second word or substantive beside a first as an explanatory or limiting adjunct without any connective. This second term may be loosely attributive with the connotation of a condensed phrase or clause or entire sentence. The adjective and noun *ap pos' itive*—*a pos' i tiv*—is probably more frequently used in grammar than is apposition. In *Brenner, the machinist, is ill*, *machinist* is an appositive, or a noun in apposition with *Brenner*. This construction is always set off by commas except in those cases where the appositive has become "frozen" with the original name, that is, where the two names have become so closely associated that they are regarded as a single name, as *My brother Bill, sister Jane, uncle Cal*, and *I saw Cedric the Saxon and Jack the Giant Killer was a hero*. Here no commas are necessary because the appositives—*Saxon* and *Giant Killer*—have now become merged as part of the respective names—*Cedric* and *Jack*. In the so-called appositional possessive, the commas may or may not be omitted, as *Bill, the mechanic's, car* or *Bill the mechanic's car*, the latter probably having preference in usage. Phrasal and clausal appositives, always nonrestrictive, are always set off by the comma, as *James R. Harrison,*

of the Idaho Harrisons, has arrived in town and Blackman, who is pugilistic champion of the world, is ill. The former is really an adjective phrase modifying *James R. Harrison* and the latter an adjective clause modifying *Blackman*, but they stand in such close explanatory relationship that they are called respectively phrasal appositive and clausal appositive. Adjectives and adverbs are frequently used appositively, as *Bill, sick and tired, came trudging home* and *Entering the house at midnight, stealthily and guiltily, the outcast reveled in the old associations of his erstwhile home*. The appositive that definitely points out or designates is sometimes called the selective appositive, as *The men, those sitting by the window, will report at once* and *You, men and women having the power of the ballot in this community, are urged to vote*. The reflexive pronoun is frequently used appositively, and so used is not set off by commas, as *You yourself have said so*. Sometimes the appositive is used just by way of repetition for the sake of emphasis, as *She calls herself a soprano—a mezzo, no less* and *You blocks, you stones, you worse than senseless things*, in which the appositives are synonymous with their basic element. Again, the appositive is used for purposes of summarizing or elaborating the word or expression with which it stands in apposition, such words, *fact, job, task, undertaking* being used as bases for the summary, as *He has finished the grading, a job that many an expert feared to undertake* and *They planned the game thoroughly beforehand, a fact that may account for their continued victories in the sport*. As a matter of fact, any construction that explains a term in an expression, and that is unmistakably linked with it, is appositive in quality and use. But don't use the appositive unless it really does explain and clarify and limit. To say *George Washington, first President of the United States, was one of our first distillers on a large scale* is to emphasize that even a president of the country distilled liquor, and the appositive was important in prohibition times when feeling was running high. But the appositive is superfluous in *George Washington, first President of the United States, was a soldier* inasmuch as the identification may so easily be made by the reader or hearer. The exclamatory appositive is likewise very often merely a kind of monkey wrench thrown into a sentence, tho it may have entertainment value, as *Gregory—what a man he was!—has at last succumbed*

**ap praise'**—to estimate or set a value on—has long *a*, and *z* for *s*. Don't say *a prass'*. Spell the correlative forms correctly—*ap prais' Er*, *ap prais' Al*, *ap prais' A ble*, *ap praisE' ment*

**ap pre' ci ate** is used both transitively and intransitively. It means esteem, approve, to be grateful for, as *I appreciate your service*. Used intransitively it means to rise in value, to increase in market price, as *This land will appreciate in value*. In the latter use, it is an antonym of *depreciate*. The *e* of the second and accented syllable, and the *a* of the last, are long. The third syllable is *she* or *see*, thus, *a pree' she ate* or *a pree' see ate*. The adjectives *ap pre' ci a ble* and *ap pre' ci a tive* follow suit. Pronounce all five syllables. Don't say *a pree' she bl* and *a pree' she tiv*. The noun *ap pre ci a' tion*—*a pree she a' shun*—has long *a* for the fourth and accented syllable; the third syllable may be pronounced *see*. Don't use adverbs of degree to modify *appreciate*, such as *very* or *much* or *extremely*. The word itself means to value or esteem highly. It is overused in the sense of know or understand. You may say *I appreciate your kindness toward me*, but you are not advised to say *I appreciate how you feel about your demotion*. Don't say you appreciate some one's piano playing or a rug that is given you; you *enjoy* the one and *value* the other



- ap prize'** or **ap prise'** means to set value on, to value, to appraise; also to give notice, to inform. Inasmuch as the pronunciation must always sound the *z*, no matter how spelt, it will simplify language always to spell it phonetically *apprize*—*a prize*. At any rate, don't say *a price*
- ap pro' pri ate** is quadrisyllabic. Don't say *a prope' yit*. As verb, this word is *ate* indeed in the fourth syllable; as adjective, *it*. As verb, it means to take possession of or to set apart for special purposes. The nouns are *ap pro' pri a t Or* and *ap pro pri a t ion*, both penultimate *a*'s long. As adjective, it connotes taste and judgment in being proper, rather than mere adaptation to or accordance with. It is followed by *to* or *for*, as *appropriate to an occasion, for a person*. But it is also followed by other prepositions, as context may require, as *red* is not appropriate *with blue in this room*
- ap prox' i mate**, as verb, rimes with *a fox I ate*; as adjective, with *a fox I hit*. The little-used adjective *ap prox' i mal* is a term used in anatomy, meaning contiguous, as *approximal toes*. Inasmuch as these forms mean near or about or resembling, almost alike, it is superfluous to use *about* or *in the neighborhood of* or *almost* to modify *approximate*
- ap pur' te nance** is pronounced *a pur' te nans*, the second and accented syllable riming with *her*. It is a noun meaning anything that belongs, an adjunct, a minor or incidental part. The adjective is *ap pur' te nant*. Don't say *ap purt' nance*. All four syllables must be heard
- a' pri cot** is preferably pronounced with long *a*, but short *a* is permissible; that is, the first syllable preferably rimes with *way*, but it may rime with *tap*—*ap' r' kot*. The other vowels are short
- a pri o' ri** are two Latin words meaning literally from the former; that is, deducing consequences from a principle or a definition set up at the opening of a discussion; deductive reasoning. To review all the clashes of authority regarding the pronunciation of these in English would require too much space. Look them up for yourself if you are interested. Even after you do so you will probably agree that *a long and pree owe' rye* will be as satisfactory as any other pronunciation. You may make the *a* *ab* if you like. The Britisher usually says *pry* for *pree*. (See *a posteriori*)
- a' pron** rimes with *gay run*. In provincial parts *a' pern*, to rime with *gay churn*, is generally heard. But hold, please, to *a' prun*
- ap ro pos'** is adjective and adverb meaning to the point, pertinent; suitably, appropriately. It is from two French words meaning to the purpose. The *s* is silent. The first syllable rimes with *tap*, the last with *toe*. The *o* of the second syllable is like *o* in *obey*. Don't speak of anything as *apropos to* or *with* or *for*. When the word is not used absolutely, it is properly followed by *of*
- apt** means tendency to, suitable, appropriate, able, naturally gifted, specially adapted, as *Iron is apt to rust, His story was apt, John is apt at drawing, This implement is apt for defense*. Note that the prepositions *at*, *for*, and *to* are used after *apt*. Don't use *apt* for *liable* or *likely* (*q v*), as respectively in *He is apt to have to pay damages* and *They are apt to come*; both are incorrect. It may frequently be used interchangeably with *likely* (tending to), but never with *liable*
- a quar' i um** is pronounced *a kwar' i um*, the second and accented syllable riming with *care*. Don't rime it with *car*. The plural may be *a quar' i ums* (*z*), but *a quar' i a* is still used. It is a large tank in which animals or plants that live in water are kept. One of the signs of the zodiac is

*A quar' ius*, pictured as a man pouring water. Literally, his name means water carrier. He is responsible also for the adjective *a quat' ic* meaning pertaining to the water—plants and animals that live in it, sports or exercises conducted on or in water. The second and accented syllable of *a quat' ic* may be pronounced *kwat* to rime with *fat* or *kwot* to rime with *lot*. The latter is preferable in usage, but the dictionaries place *a kwat' ik* first

*aq' ue duct* is pronounced *ak' we dukt*. Don't say *ak' dukt*. It is any structure for conveying water over or under

*a' que ous*—watery—rimes with *they see us*. There is also authority for *ak' we us*. The former, however, is preferred

*aq' uiline* means hooked or prominent, like the beak of the eagle; hence, an aquiline nose. The first two vowels are short, the third is long—*ak' wi line*. Standard says the last syllable may be *lin* riming with *sin*. Phye long ago said either

*Aq' uita' ni a* is pronounced *tay* in its third and accented syllable, not *tab*, not *tan*. Make all five syllables heard—*ak' wi tay' ni a*, not *tane' ya*

*-ar* is a noun and adjective suffix, chiefly the latter. It means agent or actor or doer, or pertaining to, like, of the nature of. In many cases it is a word ending rather than a suffix really, as *briar*, *char*, *dollar*, *jaguar*, *liar*, *mortar*, *pillar*. Most adjectives in *ar* may be used as nouns, just as most nouns in *ar* may be used adjectively. Don't look to pronunciation to guide the spelling of *ar* words. It will probably do so more frequently than the pronunciation of *er* and *or* words will key them, for it is usually pronounced with Italian *a* and thus distinguishes itself more emphatically than the *e* of *er* and the *o* of *or* do. But in the main these three suffixes get themselves pronounced almost if not quite alike in general usage, and the spelling is therefore the matter of paramount importance. There are not so many *ar* words as there are *er* and *or* words. But the following list of *ar* endings is not exhaustive, tho the adjectives and nouns here given are those most commonly misspelt: *altar*, *angular*, *ashlar*, *auricular*, *auxiliar*, *beggar*, *binocular*, *burglar*, *bursar*, *Caesar*, *calendar*, *capsular*, *caterpillar*, *cedar*, *cellar*, *cellular*, *cigar*, *circular*, *collar*, *commissar*, *consular*, *exemplar*, *familiar*, *juncular*, *glandular*, *globular*, *grammar*, *guitar*, *hangar*, *hussar*, *insular*, *jocular*, *jugular*, *lascar*, *lazar*, *lunar*, *manipular*, *medlar*, *muscular*, *nectar*, *ocular*, *oracular*, *orbicular*, *particular*, *peculiar*, *pedicular*, *pedlar*, *peninsular*, *perpendicular*, *petar*, *polar*, *poplar*, *popular*, *regular*, *registrar*, *scholar*, *scimitar*, *secular*, *seminar*, *similar*, *singular*, *solar*, *stellar*, *sugar*, *tabular*, *tartar*, *templar*, *triangular*, *titular*, *tutelar*, *vehicular*, *vicar*, *vinegar*, *vulgar*. (See *-er* and *-or*)

*Ar' ab* is dissyllabic. Don't say *arb*. The first syllable rimes with the first syllable of *car ry*; the second *a* is neutral. In *A ra' bian* the second *a* is long—*a ray' b n*. Don't say *a raib' yan*. In *Ar' a bic* the accent returns to the first syllable with short *a*—*ar' a bik*. Don't say *abr' bik* or *aray' bik*

*ar' a besque* is pronounced *ar' a besk*, all vowels short. Don't say *air' besk*. It is any interlaced ornamental figure in fabric or architecture—foliage, geometric designs, flowers. (See *q*)

*ar' a ble* rimes with *parable*. It means fit for cultivation or tilling. The noun is *ar a bil' i ty*. Pronounce all three syllables. Don't say *ar' ble*

*ar' bi ter* is pronounced *abr' bit er*, not *abr bite' er*. The feminine form *ar' bi tress* persists unnecessarily (see *ess*). The longer noun of agent

*ar' bitrat* Or (*tray' ter*) would be *ar bitra' trix* in the feminine, if you insist upon these distinctions. The former was once sensibly spelt *ar' bitrer*. The meaning is one having power to serve as judge, a person or persons chosen to settle misunderstandings. There are many correlative forms, all easily misspelt and mispronounced—*ar' bitrate* (*abr' bi- trate* riming with *r b late*); *ar bitra' tion* (*tray' shun*); *ar' bitra' ble*; *ar' bitrage* (*trij*); *ar' bitra'l*; *ar bit' ra ment* (*bit* indeed). The adjective *ar' bitrary* (the third syllable *trer* with short *e*) means despotic or absolute or stubborn, and connotes the power of an arbiter gone rigid and unreasonable. The noun is *ar bitra' iness* (*trer iness*)

*ar bo re' tum* is a place where trees are cultivated for purposes of science and general education. The third and accented syllable is *ree* riming with *see*; thus, *abr bo ree' tum* or *arbor* and *eat' n*. The plural is regular, if you prefer—and you should prefer—*ar bo re' tums* (*tunz*). But if you prefer the Latin, you may make it *ar bo re' ta* (*a* neutral). Note the adjectives *ar bo' re al*—*abr bow' re al*—and *ar bo' re ous*—*abr bow' re us*—and *ar bo res' cent*—*abr bow ress' ent* (*beaux* in all)

*ar' bor vi' tae* may be written as two words, or as one—*arborvitae*. In the former, *ar* and *vi* are equally accented; in the latter, *vi* only. The first two syllables are *arbor* indeed; the last two are *vie' tee* to rime with *mighty*. It is an evergreen tree used chiefly for ornamental purposes. It is also the treelike appearance of the muscles or bones or nervous system of the human body as shown in a graph. In the latter sense the two-word form is considered better

*ar bu' tus* is accented on the first syllable in England, on the second in the United States. The *a* is Italian, the first *u* long, the second *u* mute; hence, *abr bew' tus*

*Ar ca' dia* is pronounced *abr kay' da*. Be sure to make the *r* heard. Don't say *abr kade' ya*. The agent noun and adjective is *Ar ca' dian*. Don't say *abr kade' yan*. Arcadia is a mountainous and picturesque part of Greece, but it is used poetically and figuratively to mean any pastoral country. (See *Acadia*)

*ar ca' num* is a mystery, a secret, or a secret remedy, an elixir. The first *a* is Italian, the second long—*abr kay' num*. The word is used chiefly in the plural—*ar ca' num*s—but *ar ca' na*—*abr kay' na* (final *a* neutral)—the Latin plural—is still in the running

*arch* rimes with *marsh*. It has many meanings for which the dictionary must be consulted. But its use as an adjective to denote sly, mischievous, artless, saucy in a mild way, may be noted here. This meaning derives from its early use in the sense of knavish or roguish

*-arch-* is both a prefix and a suffix. In either use it means chief, great, principal, ruler; as *archbishop* and *archfiend*, *monarch* and *patriarch*. Prefixed to a Greek root beginning with a vowel it is pronounced with hard *c* or *k*; prefixed to an English root it is pronounced to rime with *marsh*. The suffix is always *ark*—*ethnarch*, *anarch*, *tetrarch*. *Arch*, the prefix, usually takes the accent when a title having *arch* is followed by a name accented on the first syllable, as *Archduchess Olga*. When the prefix *arch* is followed by a monosyllable, the two parts are equally accented, as *archfoe*, *archbrogue*, *archwag*—*arch' foe*, *arch' rogue*, *arch' wag*. Webster and Standard are far apart in the hyphenation of the prefix *arch* to roots. See *hyphen*, and follow the instruction there given, namely, when in doubt don't hyphen. Note, in regard to the pronunciation rules above, that *archangel*—*ark' ane jel*—is not an exception, *angel* being of Greek origin. Note also that while *Archibal' dus*

is pronounced *Arki bal' dus*, *Archibald* is pronounced with first-syllable rime for *march*. The Greek prefix *ar' chi*—a variant of *arch*—is always pronounced *abr' ki* (short *i*) not *abr' kye* or *abr' kee*. In *ar' chitect*—*abr' ki tekt*—for instance, *archi* means chief or master, and *tekt* means workman. In *archetype*, *archeology*, *archespore*, the prefix is *ar' che*—*abr' ke*—from the same root, meaning beginning

**ar chae ol' o gy** may now be spelt *ar che ol' o gy* tho the *ar che ol' o gists* are likely to object. It is the study of past human life as revealed by relics and monuments and other vestiges of early times. The first syllable is *are* and the second is *ke* (intermediate *e*); the third and accented syllable is *Ol*; don't pronounce it *ole*. Don't make the first syllable rime with *march*—*artchy ology* is an illiterate pronunciation

**ar' cha ism** is pronounced *abr' kay i' m*. The more commonly used adjective is *ar cha' ic*—*abr' kay' ik*. These words are applied in general to anything that is antiquated, and in particular to words and expressions that are oldfashioned or characteristic of an earlier time, such as *anent*, *certes*, *haply*, *methinks*, *quoth*, *thou wilt*, *yclept*, *ye*. Archaisms may be revived for the sake of "atmosphere," as in the now over-revived *Ye Olde Shoppe*, but as a rule they are permitted to become obsolete, that is, dead, no longer in good usage, "opposed to current." But *archaic* and *obsolete* are correctly used interchangeably in many connections. Dryden said: "Obsolete words may be laudably revived when they are more sounding or more significant than those in practice." Well, so may archaic words

**Arch' an gel**—English form of Russian *Arkhan' gelsk*—is pronounced *ark' ane jel*, not *arch* indeed and *angel*

**ar' che type** is the original model or pattern of anything from which copies are made. The pronunciation is *are' ke type*—a Italian, *e* intermediate, *type* indeed. There are two adjectives—*ar che typ' al* (*are ke type' al*) and *ar che typ' i cal* (*are ke tip' i cal*)—in one of which, please note, the *y* is long *i*, and in the other short *i*. (See *arch*)

**ar chi pel' a go** is pronounced *are ke pell' a go*. Don't pronounce the first syllable *arch* to rime with *march*. The adjective is *ar chi pe lag' ic*—*are ke pe laj' ik*—the fourth and accented syllable riming with *badge*. (See *arch*)

**ar' chi tec ture** is pronounced *are' ke tek tewr* (or *chure*). Don't say *arch' i tek ture*. *Ar' chitect* follows suit with *are* rather than *arch* (*q v*) *ke tekt*

**ar' chive** is a place where records are kept, and (in the plural) records themselves, annals, chronicles, memorabilia. The word is pronounced *are' kives* riming with *bar knives*. Don't say *arch' ives*. (See *arch*)

**arc' tic** is pronounced *abr' k' tik*. Make the middle *k* heard; don't say *abr' tik*. It is the name of an ocean, an overshoe, a constellation, and still other things (see the dictionary). It is of course capitalized when used in capital company, as Arctic Ocean and Arctic Circle

**Arc tu' rus**—the giant fixed star—is pronounced *ark tew' rus*, not *ark' toor us*

**are** is pronounced *abr*, not *air*. It is the present indicative plural and second person singular of the verb *be*. It is never used with *I*, *he*, *she*, *it* as subject. Its use in mathematics in connection with the four fundamental operations—addition, subtraction, multiplication, division—is still debated by grammarians. The consensus now is that *is* is preferable to *are* in *two and two or two plus two is four* in *two from four is two*, in *two multiplied by two is four*, in *four divided by two is two*, and so on. The explanation is that the subject is regarded as a sum or a difference or a

result or a quotient as a unity, and is therefore singular. But those on the other side of the house contend that the subject is always a plural form—*two, three, four* (rarely one)—and that in *four times four equal* or *make* or *are sixteen*, the plural verb agrees with *four* which is modified by *times* or *plus* or *multiplied*, and so on. Better use *is* or *equals* or *makes*. *Are n't I* has been called "baby talk," "flapper flapdoodle," "moron mouthing," "silly-ass illiteracy," and still other things equally uncomplimentary. It is an affected, show-off substitute for *am I not*, supposed to be coy or arch and to have ingratiating effect upon those who hear it, especially upon the person to whom it is address. It is an importation from England. Don't use it. *We're not, you're not, they're not* are preferable to *we aren't, you aren't, they aren't* from the point of view of euphony alone.

**a' re a** is preferably pronounced so that the first syllable rimes with *day* (Webster 1938). But it is permissible also to syllabize *ar' e a* and pronounce *air' e a*. The other two vowels cause no trouble—*e* is intermediate and final *a* neutral. Don't say *are' e a* or *a ree' a* or *air' ee*. The word is trisyllabic. The word *a' re a way* is written solid—*areaway*.

**a re' na**—a place for public contest or exercise—is pronounced *a ree' na*. Don't accent the first syllable; there is no such word as *ar' e na*. The plural is *a re' nas* (*naʒ*). It is not at all necessary to use the Latin plural *a re' nae*—*a ree' nee*—unless you want to show off.

**Ar gone'** was rimed with *our Johnny* by more than one doughboy. It should be, of course, *ar gawn'*. The first-syllable *a* is flat, but it is frequently pronounced Italian—*ahr*.

**ar' got** is the slang or the localism or the jargon of a small class, usually thieves or gangsters. It rimes with *car go*.

**ar' gu ment** is a reason (or reasons) offered in proof, or a course of reasoning, or demonstration or evidence. The word *ar gu men ta' tion* is almost synonymous with it, but it implies rather more strictly the logical process of building and arranging and assorting materials in a debate. Don't spell either of these words with *e* after *u*. The verb is *ar' gue* but the *e* is dropt in all derivatives—*argued, arguing, arguable*. The word *ar' gu fy* is a colloquial and provincial form sometimes used to indicate to wear out or to wear down or to worry by argument. Don't use it. Argument implies dependence upon cold facts, whereas *plead* (*q v*) connotes some degree of emotion. *He will argue from the figures of the last report* and *He will plead in behalf of the destitute* are correct.

**ar' id**—barren, dry, lacking moisture—has short *a*. The first and accented syllable rimes with the first syllable of *car ry*. Don't make it rime with *say*. The noun *a rid' ity* rimes with *validity*.

**ar is toc' ra cy** literally means rule by the best; any form of government in which power is vested presumably in those best qualified to rule; by extension, the nobler or higher classes of society. The first two syllables rime with *Harris*; the third and accented syllable with *stock*. The agent noun may be either *a ris' to crat* or *ar' is to crat* riming respectively with *a miss to bat* and *Harris to bat*. The adjective *a ris to crat' ic* may also be *ar is to crat' ic*. Billy Boner says he loves to watch the aristocrats at the circus.

**Ar is toph' a nes** is pronounced *arris* to rime with *Harris*, and *half a sneeze* (Italian *a in half*). The third and accented syllable must not be *awf*.

**Ar is tot' le** rimes with *Harris bottle*. The third and accented syllable is *tot* indeed, not *tote*.

**Arizo'na** is quadrisyllabic. Don't say *ar zone' a* but *ar a zoe' na*. The third and accented syllable must not be *zah*. The agent noun and adjective is *Ar i zo' nan* or *Ar i zo' ni an—zoe' nan* or *zoe' ni an*

**Ar'kan sas** is preferably pronounced *abr' kan saw* but *abr kan' zass* is likewise correct. The agent noun and adjective is *Ar kan' san—abr kan' zan*

**ar ma' da** is preferably *are may' da*, tho perhaps eight or nine times out of ten you hear *are mah' da*, and this is also correct. Don't say *are' ma-dah*. There is no authority for accenting the first syllable. It is a fleet of war vessels, especially the Spanish Armada sent against the English fleet in 1588

**arm' chair** is a solid compound—*armchair*—accented, please note, on the first syllable

**Ar me' ni a** is quadrisyllabic—*abr mee' ni a*, not *abr meen' ya*. The agent noun and adjective *Ar me' ni an* may be *abr mee' ni an* or *abr meen' yan*

**ar' mi ger**—a knight or armor-bearer or one entitled to armorial bearings—is pronounced *abr' mijer*. The plural is *ar mig' e ri—abr mij' e re*. The adjective is *ar mig' er ous—abr mij' er us*

**ar' mi stice**—a brief truce or cessation of fighting during a war—is accented on the first syllable. Don't say *ar miss' lice*. The pronunciation is *abr' mi stiss*

**ar' mory** (*armour'y* in England) is a place where war implements are deposited and war practices studied. The first syllable is *are*, the second rimes with *per* as in *pervert*, the third is short *i*. Be sure to spell and write all three syllables; the word is not *arm' ry*. Don't say and write *a' mour y* for *ar' mory*

**ar o mat' ic** rimes with *arrow* and *static*. The other adjective form *ar o mat' i cal* is not now much used. It means spicy, fragrant, pungent, and, especially in chemistry, derived from the hydrocarbon benzene. It is also a noun meaning a drug or plant or medicine of pleasant odor. Billy Boner will ask the druggist for acrobatic spirits of pneumonia when he is sent to the drugstore

**A roos' took** rimes with *a goose book*. Don't rime it with *Harris shook*

**a round'** is adverb and preposition, as, respectively, *He threw his money around* and *He walked around the block*. It means encircled and refers usually to space rather than to time. Don't use it for *about* in expressions indicating time. *He ran around the house in about two minutes* illustrates the correct use of both words. There is a regrettable tendency to use *around* to mean *approximate*, as in *I'll be gone around an hour*. This has no sanction in spite of its increasing use—which may be authority enough. Don't use it. (See *about*)

**a rouse'** must not be pronounced with soft *s*. Say *a rouz'*, the second syllable riming with *browse*; don't say *a rouss'*, the second syllable riming with *louse*. This word is a verb, tho it is occasionally found as a noun in poetry. The generally used noun form is *a rous' Al—a rouz' 'l*. The meaning is to excite or stir to action, or state of being stirred to action

**ar peg' gio** is the sounding of the notes of a chord, as on harp or piano, in rapid succession rather than all at once; the chord thus played. The pronunciation is *abr pej' owe*, the second and accented syllable riming with *wedge*. There is authority also for accenting the first syllable. The plural is *ar peg' gios* (*Joe's*)

**ar' que bus** is an oldfashioned shotgun, fired by means of a trigger and held in tow by a hook when fired to prevent too severe kick-back. It is archaic now in general use but has romantic connotation in literature where it is often found as *har' que bus*. The pronunciation is *abr' kwe bus* or *habr' kwe bus*. The noun of agent is *ar que bus ier'* pronounced *abr-kwe buss eer'* (or the first syllable may again be *har—habr*). This word is also sometimes found spelt *har' que buse* and *har' que buss*

**ar rain'** is to call to account before any tribunal of taste or reason or discretion; to call an accused person to answer an indictment; to denounce, to indict. It is rarely used as a noun, the form *arraign' ment* being preferred. In England, however, *the clerk of the arraigns* is used, and this expression is sometimes heard in the United States, as are also *after the arraigns*, *The arraign brought out surprises*. Standard neatly points out in regard to prepositions following *arraign* that a person is arraigned *at* the bar, *before* the tribunal, *of* or *for* a crime, *on* or *upon* an indictment. The *g* is silent; the pronunciation is *a rain'*. Don't confuse with *arrange*

**ar' ro gate** rimes with *harrow late*. It means to claim unreasonably and aggressively, to appropriate deliberately, to demand, to seize. The nouns *ar' ro gance* and *ar ro ga' tion* (*gay' shun*) follow suit. The adjective *ar' ro gant* means proud, lordly, overbearing, whereas *supercilious* connotes contempt, and *insolent* connotes offensive lack of consideration toward others. Pronounce all syllables in these words. They are too easily and therefore too frequently slurred. (See *abrogate*)

**ar ron disse ment'**—a subdivision of Paris, a large French department divided into cantons—is pronounced *a rawn dees mahn'*

**ar' son** is the vicious burning of any valuable structure. It is pronounced *abr' s'n* to rime with *Carson*

**art** means skill in achievement, aptitude, dexterity, ingenuity; it is knowledge made manifest by efficient workmanship. Science is the systematized bases of knowledge which art applies. Art comes from a word meaning *do*; science from a word meaning *know*. Art is pronounced *abt*, not *ert*. The noun *art' ist ry* means the pursuit of art, artistic ability, or artistic workmanship. *Ar' tist* is an agent noun meaning one who is skilled and works in fine arts, those in which imagination and the creative faculty in general are requisite. The French *ar tiste'*—*abr teest'*—is now used of both genders in connection with dancing and theatrical performers. An *ar' ti san*—*abr' ti zan*—is one who is skilled and works in mechanic arts, such as molding and plastering and carpentry. In England the accent is placed on the last syllable—*ar ti zan'*. The two adjectives *art' ful* and *art' less* have come to have interesting derivative uses somewhat afieled from *art* and *artistic* and *artistry*. The former is used (was used by Dickens) to mean wily, crafty, cunning in a tricky sense; the latter, unaffected, naive, simple, rude

**ar te' sian** may be pronounced as either trisyllabic or quadrisyllabic—*abr tee' zhan* or *abr tee' zan*. It is a well bored deep into the earth until water is reached which, as result of internal pressure, flows spontaneously. The word comes from *Artois*, that section of France where such wells originated

**ar thri' tis** is pronounced *abr thry' tiss* to rime with *car pry this*. The plural is *ar thri' tes* (*teeze*). The adjective is *ar thrit' ic*, the second and accented syllable riming with *fight*. It means inflammation of joints, as gout

**Ar'thur** is pronounced *ahr'ther*, *th* voiceless. It is frequently misspelt *a'ther*, *ar'tur*, *ar'der*, *au'thor*, and so on. The adjective is *Ar'thu'rian* —*ahr'thew're an*, not *ar'thure'yan*

**ar'ticle** is pronounced *ahr't k'l*, not *abrt' k'l*. As verb, the imperfect tense is *ar'ticled* (*ahr't k'ld*), and the present participle *ar'ticling* (*ahr't k'ling*). Don't say *ar'tikled*, in spite of the spelling. In grammar the articles *a* and *the* are used before nouns to limit their meaning and application. Most grammarians class them as a subordinate division of adjectives. Don't use *a* and *the* superfluously. Say *what kind of book*, not *of a book*; say *He encourages artistic enterprise*, not *an artistic enterprise*; say *He was rewarded for operating*, not *for the operating*. Note that *the blue and white banner* means something different from *the blue* and *the white banner*, and the different meaning results from the repetition of the article in the latter which means two banners, while the former means one banner. Note, too, that pluralizing the noun in the former makes for ambiguity, as *the blue and white banners*; this may mean one blue and one white banner, or two banners each of mixed white and blue. In the same way *the couch and the bed* means two pieces of furniture; *the couch and bed* means one—a convertible couch. Note further how the repetition of the article may change the meaning of such an expression as this: *Those athletes are better swimmers than the lifeguards*, that is, *than the lifeguards are*. But in *Those athletes are better swimmers than lifeguards* the meaning is that the athletes are better at swimming than they are at saving bathers from drowning. The repetition of the article, then, before a series of nouns indicates separate and independent persons or units; its use before the first and not before the others indicates some kind of interdependent relationship or unity. The use of the article before each of two or more adjectives modifying the same noun, indicates the pluralization of that noun in idea; its use before the first adjective only, indicates that the noun is singular and that it possesses in itself all the qualities denoted by the adjectives. *The* is definite; *a* and *an* are indefinite (*a* is *an* abbreviated)

**ar'tif'icer**—a skilled workman or craftsman—has Italian *a*, two short *i*'s, soft *c*, the last syllable riming with *per*. In the pronunciation of this word be sure to accent the second syllable which is *tiff* riming with *stiff* —*ahr'tiff'iser*. Don't say *ar'ti fizzer*

**-ary** is a noun and adjective suffix meaning pertaining to or of the nature of. It comes to be an adjective suffix through the grammatical fluidity that permits us to use any part of speech as almost any other. Adjectives, for instance, may easily be used as nouns, and some come to be used in this way so constantly that their adjective nature is frequently almost forgotten or, at least, cannot be recognized on sight. Thus, we speak of the military, the sanitary, the primary. In England the tendency is to slight the *a* in *ary* (also in *ery* and *ory*), and to make it *ry* merely, so that such words as *antiquary*, *apothecary*, *diary*, *dictionary*, *elementary*, *honorary*, *secondary*, *secretary*, *salutary* are usually pronounced *antiqry*, *apothecry*, *diry*, *dictionry*, *elementry*, *honory* (*honry!*), *secondry*, *secrery*, *salutry*. Certain persons in the United States who affect British customs do this consciously, and thus call attention to their affectation. Needless to say, the Britisher shortens the pronunciation of such words naturally and unconsciously, and it thus becomes acceptable. Resist the temptation to "go British" in this respect. Pronounce *ary* (and *ery* and *ory*) as two syllables. Don't say *ury*. Even the provincial *ary* for *any*, as in *I haven't ary a one*, is always pronounced as two syllables, as is its negative form *nary*, as *I have nary a one*. Inasmuch as *ary*, *ery*, *ory*



are pronounced alike or nearly so, the pronunciation is rarely a key to the spelling of words with these endings. It certainly never can be if the vowel is omitted altogether from them. The following list may be helpful. It is not exhaustive—there are too many *ary* words to make it so here. In a few of them *ary* is not really a suffix but a modified part of the stem: *adversary*, *apiary*, *arbitrary*, *auxiliary*, *aviary*, *beneficiary*, *breviary*, *capillary*, *centenary*, *commentary*, *complimentary*, *contemporary*, *contrary*, *corollary*, *culinary*, *customary*, *depository*, *dietary*, *dignitary*, *dromedary*, *emissary*, *epistolary*, *estuary*, *exemplary*, *extraordinary*, *functionary*, *glossary*, *granary*, *hereditary*, *hoary*, *honorary*, *imaginary*, *incendiary*, *infirmary*, *insanitary*, *itinerary*, *judiciary*, *lapidary*, *legendary*, *legionary*, *library*, *literary*, *luminary*, *mercenary*, *missionary*, *momentary*, *monetary*, *mortuary*, *necessary*, *notary*, *obituary*, *ordinary*, *ovary*, *penitentiary*, *preliminary*, *pulmonary*, *quaternary*, *reactionary*, *reliquary*, *residuary*, *revolutionary*, *rosary*, *rotary*, *rudimentary*, *salary*, *sanctuary*, *seminary*, *stationary*, *statuary*, *subsidiary*, *summary*, *sumptuary*, *super-numerary*, *supplementary*, *temporary*, *tributary*, *vagary*, *veterinary*, *visionary*, *vocabulary*, *voluntary*, *voluptuary*, *votary*. (See *-ery* and *-ory*)

**Ar'yan** or **Ar'yan**, proper adjective and noun, may be dissyllabic or trisyllabic. The first syllable may be *air* or *abr* (Italian *a*); the *y* is short *i*, and the second *a* is short. The word refers to the primitive peoples who migrated into India and Europe from Central Asia, and who constitute the parent stock of Hindus, Persians, Greeks. They spoke the parent language from which Indo-European languages derive. Loosely, it means any Aryan-speaking person of the Caucasian race. (See *Caucasian* and *Nordic*)

**as** should not be used for *that* or *whether* to introduce substantive clauses. *I do not know that he is dictating* or *whether he is dictating* is correct; *not I do not know as he is dictating*. *As* should not be used for the personal pronoun *who*, as in *Any one as cannot go may turn in his tickets here*, for *Any one who cannot go*. But *as* is correctly used as a relative pronoun in connection with *same* and *such*, as *Such as you have I shall take* and *This is the same as that (is)*. In the last, *as* may be regarded as a preposition with *that* as object, according to some authorities. Do not use *as* for *like*. Say *He types like me* or *He types as I do*; not *He types as me* or *He types like I do*. *As* and *as* are correlative in statements having affirmative suggestion, *so* and *as* in those having negative suggestion. Say *This job is as remunerative as that* and *This job is not so remunerative as that*. Do not "lean" upon *as*, that is, do not use it to excess for *because* or *since* or *inasmuch*. *I should like you to take dictation now; I have many letters to write* is in most cases better than *I should like you to take dictation now as I have many letters to write*. Some authorities rule that *as* is incorrect for *because* when it is followed by explanation or reason, as in *He had good reason for remaining at home as (or inasmuch as) he was ill*. This is the *reason-because* error. Note that the correlatives *so—as* may convey a somewhat different meaning from that conveyed by *as—as*. This results because *so* is an adverb of degree as well as a conjunction, a pronoun, and an interjection. In *I am not so tall as he* the fact may easily be implied that he is extremely tall while I am average. But in *Bill is as tall as Jim* no idea whatever is conveyed of excessive height; the statement is a comparison and nothing more. This degree quality is conveyed by *so* in questions as well as in statements even tho it is used conjunctively. *Is he so worried about it as she* is implies that she is extremely worried, more so than he is. *Is he as worried about it as she* is is merely comparative inquiry. Don't use the expression *as how* for *that* or *how* or *whether*,

as in *He asked as how he could go* and *He said as how it looked like rain*, for *He asked how or whether he could go* and *He said that it looked like rain*. Don't use *as per* for *in regard to* or *in accordance with* or *about*, especially in business letters, as *your inquiry as per our fabrics for your inquiry about our fabrics*. Don't use *so far as* in reference to achievement or ground covered, as *I shall walk so far as I can*; *as far as* is the correct expression in this and other similar statements. Say *as far as the eye can see* (distance) but not *as far as I can understand*; say *so far as I can understand*, but not *so far as the eye can see*. In conditional and comparative expressions *as if* is preferable; in concessional expressions, *as tho*; thus, *It looks as if the sun were shining up in the hills* and *He played as tho he didn't feel like doing so*. Some authorities rule, however, that *as if* is preferable to *as tho* in all cases. *So many as* and *as many as* are sometimes used affectedly or economically in a substantive capacity, *many* being the substantive proper modified by *so* or *as*, and *as* being a relative pronoun referring to it; thus, *So many as wish* or *As many as wish may go*. Say, rather, *They who* or *Those who* or *All of you who wish*. In the expression *as follows*, *as* is usually a pronoun used as subject of *follows* and refers to something that goes before or that is clearly understood. Its number should therefore be watched, and *follows* (singular) or *follow* (plural) accordingly be used; thus, *Every item has been listed, as follows* and *All the items have been listed, as follow*. *As best he can* is an expression that is frequently made illiterate by the insertion of *as* after *best*. Say *He will do it as best he can*, not *He will do it as best as he can*. *Best* is superlative and must not be placed in comparative terms. Moreover, there is no comparison involved. The meaning is *He will do it in whatever way he can best do it* or *in that way in which he can best do it*. These are equivalents: *He will do the best he can*, *He will do it as well as he can* or *as well as it can be done*, *He will do his best*. The expressions *as is*, *as was*, *as should be* are clipt colloquial forms, the pronoun *it* being omitted before the verb in each instance. They have nothing to recommend them in intelligent expression. *As regards* meaning *in regard to* or *regarding* (see *regard*) is correct. *As to whether* and even *as to* are frequently used affectedly in such expressions as *I am not informed as to his finances* for *about his finances*, and *I have not inquired as to whether he is coming* for *whether he is coming*. The simpler form here as in all other cases is preferable. *As* is often "guilty" of what some grammarians call the "hanging comparison" construction, as in *He is as tall if not taller than John*. The comparison begun with *as tall* must be finished—*as tall as*—to make the statement correct. *As well as*, used after a singular subject to connect with it additional material, does not cause a change in the number of the verb. In *The book as well as the paper has fallen to the floor*, the technical subject is *book*, and the predicate therefore remains singular in spite of the fact that in idea or theory it is plural. (See *along with* and *together with*)

as a *fet'ida* or as a *fœt'ida* (take the simpler) is the fetid gummy resin of oriental plants similar to celery, used as stimulant and laxative and disinfectant. All vowels are short, the second and last *a*'s being neutral. The third and accented syllable rimes with *yet*. Don't slur to trisyllabic as *fet'da*

as *bes'tos* or as *bes'tus* (both are authorized) is pronounced *ass bess'tos* or *aʒ bess'tus*. Soft *s*'s throughout are recommended. The adjective is *as bes'tine* (*ass bess'tin*). Billy Boner says he spells *asbestos* he can

*As'bury* is trisyllabic and the *s* is *ʒ*. Don't say *as'bre*, but *aʒ'ber e*

as *cent'* is a noun meaning rise, act of moving upward, as *the ascent of a mountain, the ascent of a balloon*, and, figuratively, *the ascent of a person in professional position*. It is pronounced *asent'*. Don't say *a zent'*. Don't use *up* or *upward* after *ascent*, or after the verb *ascend'* or the nouns *ascen'sion* and *ascend' Ance* and *ascend' Ancey* (also spelt *as cend' En cy*) and *as cend' Ant* (also spelt *as cend' Ent*). The *ent* spellings are not recommended but they cannot be called incorrect. The noun *ascension* is capitalized when used in reference to the rising of Jesus Christ. The adjective *as cend' Able* or *as cend' I ble* is little used, but it may be spelt either way. (See *assent*)

as *cet'ic*, adjective and noun, is pronounced *a set'ik*, not *a seat'ik*. An *ascetic* is one who dedicates himself to solitary, rigorous, disciplined contemplation of self and life. The hermit goes into solitude as a rule for religious reasons; the ascetic for the purpose of severe self-discipline. The abstract noun is *as cet'ic ism* riming with *I bet a prism*. Don't confuse this word with *acetic* (*supra*)

a *sep'tic*—free of poison or of bacteria that infect—rimes with *a sheep tic*. Don't spell this word with a *c* after the *s*, however, and don't pronounce it *a skep tik*

A *sho'kan* rimes with *a token*, that is, *a show'k'n*

Ash *ta bu'la* rimes with *cash to Beulah*. Don't say *ash tab'ula*

A' *sia* may be pronounced either *a' zha* or *a' sha*. The first *a* is long. The agent noun and adjective A' *sian* follows suit—*a' zhan* or *shan*

as' *nine*—having the qualities of an ass—is pronounced *ass'inine* riming with *class o' mine*. Don't pronounce the last syllable with short *i*. Don't double the *s*. The noun is *as inin'ity*—*ass ininn'it*; the third and accented syllable rimes with *tin*

ask may be pronounced with the Italian *a* sound, or with the intermediate *a* sound which is halfway between flat *a* as in *sand* and Italian *a*. It is always *ahsk* in England, and increasingly so here. The important thing about the sounds of *a* (*q v*) is to set up your own style and hold firmly to it. Don't say *awsk* or *esk* for *ask*! This is the simplest word used in making a request. *Demand* is the strongest and most arrogant. *Ask*, tho one of the shortest words, is one that is most frequently mispronounced. The letter *k* is difficult after flat *a* and *s*. It is somewhat less difficult after the Italian *a*. *Ast* for *ask*, *assd* for *asked*, *assing* for *asking* are vulgarisms. When some work was assigned to a fellow who was known to be meek, mild, and mellow, he said, "This here new tawsk is too much to awsk!" And oh—how the teacher did bellow

a *skance'* (also a *skant'*) means sidewise or obliquely; with distrust or suspicion or disregard or disdain. The second syllable rimes with *scans* (or *scant*). The Italian *a* is permissible in the second syllable—a *skabnce'*

as *par' a gus* has four syllables and the last is neither *grass* nor *gas*, but good old *Gus*. Pronounce all syllables. Don't say *spar'grass* or *spar'o grass* or *sparrow grass*. The second and accented syllable rimes with *car* in *car ry*. Don't use the Italian *a*—*as pabr' a gus*—unless you are very, very Italian-inclined

as *perse'* is pronounced *ass purse'*. This verb is little used now. It comes from Latin *aspergere* to sprinkle, and it means to impute offensively or injuriously. Crabb points out that it connotes indirect rather than direct offense and injury, as *calumniate*, *defame*, *malign*, *slander*, *traduce*, *vilify* do. The noun *as per'sion* is pronounced *ass pur' shun* or *zhun*.

It means a calumnious remark, a "sprinkling" of injury. The noun *asperity*—from Latin *asper* meaning rough—is neither *peer* nor *pare* in the second and accented syllable, but between them, to rime with *er* in *error*. It means harshness or sharpness of temper

**as'phalt** or **as'falt** (take the simpler) rimes with *pass salt*, that is, the second syllable is *falt*. It may also be pronounced with short *a* as in *'fat*. It is a dark-brown bitumen found in natural beds—or manufactured from the residues of petroleum and coal tar and similar products—used in paving. As both verb and noun it is accented on the first syllable—yet. (See *accent* and *cement*)

**as'pho del** rimes with *pass so well*. The *a* is preferably short, but the Italian *a* is also used tho unauthorized. The Greeks called narcissus *asphodel*, but the English poets have identified it with the daffodil

**as pir ant** is accented on the first syllable or on the second. Second-syllable accent is preferred by all authorities but general usage prefers first-syllable accent. *As'pirate* is accented on the first syllable, all vowels short; *as'pirator* on the first, the third syllable being *ray*; *as'pir'ato ry* on the second, the second and fourth syllables being long—*pire* and *toe* respectively. An aspirant is one who is ambitious to become great and distinguished in some field; the word is usually followed by *to* or *after*. *Aspirate* is to utter with breath, or the sound so uttered, as the letter *h* and the digraph *wh*. An *aspirator* is an instrument for begetting suction. *Aspiratory* has to do with the inhalation of air and with suction in general. Billy Boner says that as soon as he coughs ever so little, his mother makes him take an aspirate tablet

**as'pi rin** rimes with *class begin*. You may say *ahs* for the first syllable if you suffer from the Italian-*a* complex. But don't say *ass'preen'*, as Mrs. Malaprop sometimes does, or *aspirant*. This is an invented word, from *acetyl* and *spiraeic acid* and the chemical suffix *ine* or *in*

**as sas'sin** has short vowels and soft *s*'s. Don't say *a za'z'in* but *a sass'in* riming with *alas* and *in*. It is from the Arabic *hashshashin*—*hash shay'shine*—meaning those addicted to hemp-eating or hashish—*hash eesh'*. Note that there are four *s*'s in this word, as there are in *as sas'si nate*—*a sass'i nate*—and *as sas si na'tion*—*nay'shun*

**as sault'**, noun and verb, is accented on the second syllable. Say *a salt'*, not *a zalt'*. Note the agent noun *as sault'Er* and the adjective *as sault'-A ble*. In law *assault* is used euphemistically to mean rape or other illegal sex crime. *Assault and battery* is a legal term meaning unlawful personal attack, including damaging or menacing words

**as say**, as verb, is accented on the second syllable—*a say'* (short *a* and long *a*); as noun, it may be accented on the second syllable also; and it may be accented on the first—*ass'a* (short *a* and long *a*)—when it means analysis or test or examination, as of ore. The verb means to analyze or to subject to analysis, to appraise critically. In all meanings and as both parts of speech, the word is used chiefly in connection with chemistry and geology. Don't confuse with *essay* (*q v*)

**as sent'**, both noun and verb, is accented on the second syllable. It means agreement or to agree, to concur, to approve, to consent. *Assent* connotes understanding and opinion, while *consent* implies will and feeling. The former implies more positive and more important decision or acquiescence. It is followed by the preposition *to*. Don't confuse with *ascent* (*supra*) pronounced exactly like it

as *sess'*—to levy, to tax, to evaluate—has soft *s*'s only. Don't say a *ʒeʒ'*. Be sure to spell *as ses' sOr* correctly—four *s*'s and no *e* in the last syllable. Note carefully also *as sess' A ble*, *as sess' ment*, *as ses sO' rial* (*soe' re'l*)

as *sid' u ous*—diligent, attentive, persistent—has palatized *du* in pronunciation—a *sidj' u ous*. There is minor authority for the clear *a sid' you us*. And the noun as *sidu' ity* has clear *du*—as *si dew' it*. Use this in preference to its synonym as *sid' u ous ness*—a *sidj' u us ness*

as *sign'* rimes with *a nine*, *g* being silent. It is silent also in *as sign' ment*, *as sign ee'*, *as sign' er*, but not in *as signa' tion*. *Assign* means to fix or appoint or prescribe; in a legal sense, to transfer or make over to another. The one who assigns or makes the assignment is the *as sign' Er* (spelt *assignOr* usually in law); the one to whom assignment is made is the *as sign ee'* (note the last syllable accent). *Assignment* means the transfer of title or other interest or the transferred property itself, or the act of making such transfer. The noun *assignment* also has these meanings, and in addition an appointment or tryst usually in a bad (frequently sexual) sense

as *sim' i late* rimes with *a limb I ate*. The adjectives *as sim' I la ble*, *as sim' I la tive*, *as sim' I la to ry* (*toe re or ter e*), and the noun *as sim I la' tion* (*lay shun*), please note, have two *s*'s. Don't misspell these forms; don't pronounce the *s*'s like *ʒ*'s. The meaning is to make like, to incorporate, to liken or compare, to absorb. The noun *assimilation* is used in diction to mean the merging or conforming of a sound (usually a consonant) with another as result of the dominance of a third; thus, the dominant or voiced *b* in *rasp berry* makes the preceding *s ʒ* and neutralizes the *p* altogether; *t* is assimilated in *bustle* and *bustle* and *apostle*. These words also mean the conversion of food into nutriment in the body, the mixing of races in a given community, and the like

As *si' si* is pronounced *abs see' ʒe*, not *abs sigh' ʒe*

as *so' ci ate*, as verb, has alternate short and long vowels—a *soe' she ate*; as noun and adjective, it has half-long last-syllable *a*. There is authority also for *as soe' c ate*, the same short-long alternation holding. The noun *as so ci a' tion* may be *a soe she a' shun* or *a soe c a' shun*, the accented *a* long

as *so nance* is pronounced *ass' o nans* (not *aʒ' o nanʒ*), both *a*'s short. In general usage this word means resemblance or correspondence in sound, and thus in other respects also. In poetry it means correspondence of accented vowels but not of consonants, in riming syllables, as *boating* and *foaming*. This is inadmissible in English poetry but is still used in French, Italian, and Spanish poetry. *Boating* and *foaming* are assonant but they constitute a bad rime, if any rime at all. *Roaming* rimes with *foaming*, and *floating* with *boating*, for now in addition to identity of vowel sounds there is identity of consonant sounds that follow them, and difference between consonant sounds that precede them

as *suage'*—to relieve or pacify or lessen or calm—is pronounced *a swayje'* to rime with *a sage*. The word was once *suage* or *swage*. *Assuage* connotes quieting and rendering less grievous, whereas *alleviate* denotes making more tolerable and lighter to bear, and *mitigate*, true to its derivation, means to make mild or soften. Those of weak or inaccurate eyesight have been known to mistake this word for *a sausage*. Be on your guard—the two are quite different!

as *sump' tion* means taking something for granted; hence, supposition, appropriation, usurpation. *Presumption* is the stronger word, meaning that there are probably sound reasons for believing something true. An

assumption is likely to be guesswork or intuition; a presumption is not. Make the *p* heard in pronouncing this word. Don't say *as sum' shun* but *a sump' shun*. All *s*'s are soft. The verb *as sume'* has long *u*—*a sewm'*; don't say *a soom'*. It is long also in *assumed'*. But it is short in *as sump'tice* and in the above noun. Used in reference to the religious event (August 15) this word is of course capitalized

**as sur'ance** is pronounced *a shoor' ans*, the second and accented syllable riming with *moor*. This noun means confidence, self-reliance, trust. It was also used formerly in the sense of *insurance* (*q v*), that is, security, safety, an insurance contract; it is still so used in England to a large extent. Note the two *s*'s and the palatized *su* in all forms—*as sured'* (*a shoord'*), *as sur' ed ness* (quadrisyllabic, not *a shoord ness* but *a shoor'-ed ness*), *as sur' Er*. (See *insurance*)

**as' ter isk**—\*—is from Latin *aster* meaning star. It is used principally in connection with printing to denote reference or footnote. *As' ter ism* means a constellation or small group of stars; in printing, three stars \*\*\* used for special reference. Say *ass' ter isk*, not *aʔ' der ik*

**asth' ma** is preferably pronounced *aʔ' ma*, the first syllable riming with *has*, the second *a* being muted. Webster notes that we have in the United States four pronunciation variants—*aʔ' ma*, *ass' ma*, *asth' ma*, *ast' ma*—but that *aʔ' ma* prevails.\* Better not try the third unless you have perfect vocalizing organs

**a stig' ma tism** means inability of the eyes to focus, thus causing imperfect images and indistinctness. The two *i*'s are short; the two *a*'s almost obscure; the second and accented syllable rimes with *big*; the *s* is *ʒ*; thus, *a stig' ma tiʒ'm*

**as tringe'** means to constrict or compress or to bind. Both *s* and *g* are soft—*ass trinj'*. The *e* is dropt in the present participle—*as tring' ing* (*as trinj' ing*), since there is no similar word to be confused with it, as in the case of *sing* and *singe*. The noun *as trin' gen cy* is *ass trin' jen c*. The adjective *as trin' gent*—popularly a noun—is *ass trin' jent*. Don't say *aʔ' trinch'* or *aʔ' trinch' ink* or *aʔ' trinch' ent*

**as trol' o gy** is quadrisyllabic, the second and accented syllable riming with *doll*. The *s* is soft; the *g* is *j*. Don't say *aʔ' trol' jy*. The adjective is *as tro log' ic*—*ass troe loj' ik*. It was the pseudo science of studying the stars for the purpose of learning their influence upon human beings and foretelling human and worldly events. Astrology is to astronomy what alchemy is to chemistry. (See *alchemy*)

**as tron' o my** is quadrisyllabic; the second and accented syllable rimes with *don*. Don't say *as trone' mi*. It is the real science of celestial bodies. Astrology and alchemy are superstitions; astronomy and chemistry, sciences

**A sun cion'** is pronounced *ah soon syone'*, the last syllable riming with *cone*

**a sy' lum** is too frequently subjected to apheresis in pronunciation. Don't say *sy' lum* for *a sy' lum*—*a sigh' lum*. The plural is preferably *a sy' lums* but the foreign plural *a sy' la* is still used occasionally in special reports and in medical circles

**a sym' me try** means lack of correspondence in size and shape and placement of parts, lack of symmetry. The prefix *a* means away from. The pronunciation is *a sim' e tre*. The first two syllables rime with *a trim*. Don't clip the third syllable—*a sym try* is wrong

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a *syn' chro nous* is pronounced a *sin' kro nus*. The *a* and the *o* are half long, the other vowels short. Note the excrement *g*. The word means not occurring at the same time. The antonym is *synchronous* (*q v*)

a *syn' de ton* is the omission of conjunctions which are ordinarily necessary to complete meaning, as *Tom, Dick, Harry*. The first two syllables are pronounced *a sin*; the last two rime with *the son*. (See *polysyndeton*)

*at* should not be used superfluously, as in *at about nine o'clock* for *about nine o'clock*, *Where is he at* for *Where is he*, *What are you working at* for *What are you doing*. It is usually superfluous after such words as *begin*, *commence*, *start* (see *up*). Its use as verb, as in *What is he at* and *He is at his algebra*, is likewise to be avoided. *At* is just a simple preposition (with adverbial leanings) meaning primarily of a point of space or occupancy of such space, or condition of, or relation to it, as *at school*, *at war*, *at prayer*, *at liberty*, *at bay*, *at break of day*. *In* is used when reference is made to the interior of a place; *at* when a place is regarded as a mere local point, as *He is in England* not *at England* and *I was at the station in Denver* when it occurred. The use of *at* or *in* in relation to cities depends not upon the size of the city so much as upon the point of view. Mere geographical location requires *at*; inclusive space, *in*; thus, *We arrive at Liverpool tomorrow* and *We shall be in Liverpool five days*. *At* is preferably used, again, before the names of public places and before expressions indicating time, as *I met him at the library at ten o'clock*. *At*, according to context, is correctly used after *amuse*, *angry*, *expert*, *glad*, *grieve*, *wait*, and many other such words, after which other prepositions may of course be correct also, as *wait at the corner for me*, *angry at* or *with you*, *glad of* or *at* or *for* or *about the news*. Some authorities rule that *at* should not be used after such words to denote a state of mind or feeling, but this ruling is disputed—authoritatively—and there is much excellent usage to refute it

*at all* are two words. Don't write them *atall*. Don't overuse them for emphasis. *He doesn't care to go* is just as emphatic as *He doesn't care to go at all*, or may easily be made so by voice

-*ate* is a Latin suffix—the *atus* Latin noun ending, and the Latin first conjugation past participle ending. In English it is pronounced with long *a*, with half-long *a*, and with short *i* for *a*, as respectively *mandate* and *hibernate*, *magistrate* and *episcopate*, *intricate* and *desolate*. It forms nouns, adjectives, and verbs, as *profligate*, *legate*, *reprobate*; *delicate*, *irate*, *moderate*; *supplicate*, *terminate*, *venerate*. Its meaning is respectively condition or function, characterized by or possessing, uniting or treating with. In science, especially chemistry, the pronunciation of the *a* is usually long, as *hydrate*, *phosphate*, *camphorate*. It combines with a preceding consonant to form *cate*, *date*, *fate*, *gate*, *mate*, *pate*, and other endings. Preceded by a vowel it stands alone as a syllable as a rule, as in *fluc' tu ate*, *punc' tu ate*, *in fu' ri ate*, *lux u' ri ate*, and so forth. Verbs from the first conjugation in Latin (*moderate*), verbs meaning to unite or treat with or infuse (*inculcate*), causative verbs formed from adjectives (*desolate*) usually have the long *a*. Nouns of office and function (*graduate*), participial nouns (*delegate*) usually take half-long *a*. Adjectives usually take short *i* (*moderate*). Like other pronunciation rules, these are subject to many exceptions

*ate* is the imperfect tense of *eat*. Don't use *eat*, the present tense form, for the imperfect. Don't say *et* for *ate*, even tho you are subjected to great temptation to do so as result of hearing it in surprisingly good company

**a' the ism** has long *a*, voiceless *th*,  $\tau$  for *s*. It means disbelief in or denial of God; godlessness. It has been rimed with *flay the ism*. The agent noun is *a' the ist* and the adjective *a the is' tic*. (See *agnostic* and *infidel*)

**ath e næ' um** or **ath e ne' um** (take the latter) means a literary or study club, a place where reading matter may be had, a temple-like building similar to the temple of Athena in ancient Athens. The third and accented syllable is *nee*. The first syllable rimes with *bath*. Pronounce all four syllables—don't say *ath ne' um*. Don't "illiterate" as *a thee' ne um!*

**Ath' ens** has voiceless *th*, the first syllable riming with *bath*. The second syllable may be *enɜ* or *inɜ*. The agent noun and adjective is *A the' ni an*—*a thee' ne an* (not *theen' yan*)

**ath' lete** is a two-syllable word riming with *bath feet*. The adjective *ath-let' ic* is a three-syllable word, the second and accented syllable riming with *bet*. Don't insert an extra syllable after the first syllable of either of these words. *Ath' e lete* and *ath e let' ic* are illiterate. *Ath' let ics* is used as singular in the sense of a subject of study or a system of physical development. But used to mean sports and games distributively, it is plural in both form and use. *Athletics is a highly developed science* and *Athletics take all his time* are correct

**a thwart'** may be pronounced either *a thwart'* or *a thwawrt'*. The latter is better, but the former is more frequently heard, especially in the provinces and at sea where this word is used more than it is elsewhere. The *th* is voiceless. Don't say *a tort* or *a thabri'*. It is an adverb and preposition meaning across, in opposition to, obliquely. The seaman's term *athwart-bawse* means across prow of anchored ship

**-a' tion** is a suffix used in forming nouns, very often with the same significance as the verbal noun ending *ing*. It is pronounced with long accented *a* and *shun*, the two syllables riming with *nation*. Verbs ending with *ate* and *ize* usually form nouns by means of this suffix, as do such native verbs as *flirt* (*flirtation*) and *plant* (*plantation*), and such French derivatives as *information* and *duration*. It means state or quality or condition, concrete effect or object, action or doing. Here are some of the more commonly used *-ation* words: *abomination, accentuation, acceptance, accusation, admiration, adoration, affirmation, alienation, alleviation, animation, application, appreciation, assimilation, calculation, celebration, cerebration, cessation, circulation, coagulation, communication, concatenation, concentration, condemnation, condensation, conflagration, conformation, conjugation, consolation, consolidation, consummation, continuation, damnation, decimation, declamation, declaration, decoration, dedication, degeneration, delectation, demonstration, desecration, desolation, determination, dispensation, dissimulation, domination, duration, elaboration, emigration, excitation, exclamation, execration, expectation, expiation, explanation, exploitation, exportation, extrication, exuberation, fabrication, fascination, foliation, formation, foundation, gradation, graduation, granulation, hesitation, illumination, imagination, immigration, importation, impregnation, imputation, indignation, inflammation, information, interpretation, interrogation, irrigation, isolation, itineration, jubilation, laudation, limitation, litigation, migration, moderation, modification, mutation, mutilation, navigation, numeration, observation, occupation, ordination, participation, penetration, perturbation, plantation, precipitation, prevarication, probation, protuberation, publication, qualification, quotation, radiation, ratiocination, reparation, reprobation, rumination, separation, signification, simulation, sonation,*



*spoliation, stagnation, stimulation, strangulation, subordination, termination, toleration, triangulation, valuation, variation, vegetation, verification, vexation, vibration, violation, vociferation.* (See *ition, sion, tion*)

**at'ro'cious**, meaning brutal or wicked, is pronounced with long accented *o*, the second syllable riming with *grow*. The *a* is the *a* in *abound*. The noun form—*atroc'ity*—is pronounced with short *o*, the second syllable riming with *joss*. The word connotes wickedness and savagery and brutality. (See *capacious, precocious, rapacious*, and other similar words)

**at'ro phy**—wasting away, lack of development as result of undernourishment—is pronounced *at'roe fe*. It may be spelt *atrofy*. The imperfect of the verb may be *at'rophied* or *fied* (pronounced *fid*, not *feed*); the present participle is *at'ro phying* or *fy ing* (*fie* or *fee*)

**At'ro pos**—one of the three Fates—is pronounced *at'ro pahs*. The *o* is half long. Atropos is the Fate who cuts the thread of life

**at tacked'** is pronounced *a takt*, not *a takt'ed*. The present tense is *at tack'*, as is also the noun. *Attack* is a more general term than *assault* (*q v*)

**at tain'** is pronounced with neutral *a* in the first syllable and long *a* for *ai* in the second. Don't pronounce the first-syllable *t*. It means to arrive at an end for which you have been ambitious, to reach a goal. It applies frequently and less emphatically to material achievement than *obtain* (*q v*). Note *at tain' A ble* and *at tain' ment*

**at tempt'**, noun and verb, is pronounced *a tempt'*. Make the *p* and the final *t* heard. Don't say *atemp'*. *Attempt* is more formal than *try*, and connotes *effort*; *essay* implies experimental or temporary attempts

**at tend'** must be pronounced so that the final *d* is heard. Don't say *a ten'* for *atend'*. Note the spelling of *attend' Ant* and *attend' Ance*, and of *atten'tive* and *atten'tion*. *Attend'* to your business or to the music or to the speaker; *upon* the lady who is waiting; that is, *attend to* means to pay attention; *attend upon*, wait or serve. *At tend'ed* is followed by *by* when persons are indicated, by *with* when things are indicated. *I was attended by the boys* and *My journey was attended with difficulties* are correct

**at tor'ney** rimes with *a journey*. An attorney-at-law is one qualified to act in legal proceedings for suitors and defendants. The word is applied also to a proxy or substitute or agent in proceedings of any kind, and so used has little if any reference to law. A patent attorney is not, as a rule, a lawyer but, rather, an agent acting between an inventor on the one hand and a government and commercial enterprises on the other. Don't say *a tore'ne*. (See *barrister, counselor, solicitor*)

**at torney-gen'eral** is the chief law officer of a state or country. It is a hyphenated term according to Standard but not according to Webster, the first member taking plural form—*attorneys-general*—since *general* is not the major member of the compound; it has no relation to the army. The pronunciation is *a tur ne jen' er al*—primary accent on *gen*, secondary on *tor*

**at tri bute**, as noun, is accented on the first syllable; as verb, on the second. The first rimes with *drat the suit*; the second with *a glib suit*. The one means quality or characteristic; and, in grammar, the word following a predicate that qualifies or "attributes" a quality to the subject, as *John is good* and *John is an athlete*—*good* and *athlete* are called attribute complements because they complete the predicate and attribute quality or explanation to the subject. *Good* may also be called the predicate

adjective, and *athlete* predicate noun. The verbs *be*, *become*, *feel*, *grow* *seem* are those most frequently followed by attribute complements. The verb *attrib'ute* means to ascribe or assign or bestow, as *The epidemic is attributed to uncleanness*. Note the noun *attribu'tion* (*bew'shun*) and the adjective *attrib'utive* (*atrib'youtiv*). The latter used in grammar means the placement of the adjective immediately before the noun it modifies, as in *the good boy* the word *good* is attributive; in *the boy is good*, *good* is attribute or predicate or predicative complement.

*au* is preferably sounded like broad *a* or *aw*, as in *awful* and *law*—the same sound as *o* in *orb* and *lord*. These words illustrate: *baulk* (old spelling of *balk*), *caught*, *caul*, *cauliflower*, *caulk*, *cause*, *caustic*, *canterize*, *caution*, *fault*, *faun*, *fauna*, *gaudy*, *fraught*, *Gaul*, *gauze*, *haul*, *laud*, *maudlin*, *maund*, *maundy*, *maul*, *mausoleum*, *paucity*, *Paul*, *pauper*, *pause*, *raucous*, *Saul*, *sauce*, *saucer*, *saurian*, *sausage*, *taught*, *tant*, *tautology*, *vault*. The following words may be pronounced either *aw* or *ah* (Italian *a*), the former preferred: *craunch*, *daunt*, *flaunt*, *gaunt*, *gauntlet*, *haughty*, *haunch*, *haunt*, *jaundice*, *jaunt*, *jaunty*, *laudanum*, *launch*, *launder*, *laurel*, *paunch*, *saunter*, *taunt*, *vaunt*. These are pronounced preferably with Italian *a*, but *a* as in *pat* is permissible: *auit*, *draught*, *laugh*; these are never *awnt*, *lawf*, *drawft*. These words (*q v*) are pronounced with long *o* for *au*: *gauche*, *hautboy*, *mauve*, *gauté*, *sauterne*, *vaudeville*. The Spanish importation *Gau'cho*—a cowboy of mixed Indian and Spanish blood—rhymes with *now go*, the *au* pronounced *ou* as in *thou*. The French particles *à la* (*ah lah* or *a la* or *ah la*) meaning according to or following the fashion of, as in *à la mode*, are feminine; but they are also used with masculine nouns, as in *à la Plato*, the words *mode de* being implied. *Au* (*owe*) for *à* is the French masculine, plural *aux* (also *owe*). This anonymous pleasantry may help to make the pesky *au* even more confusing

O gentle cau,  
Contented frau,  
Inert, exempt from violence;  
We will allow  
That you know hau  
To chew your cud in silence

*au cou rant'* literally means in the stream. English has adopted these two French words to mean up to the times, up to date, well informed. The first word is pronounced *owe*; the second *koo rahn'* with the French nasal *n* before silent *t*

*auc'tion* is pronounced *awk'shun*, not *aug'shun*, as both noun and verb, and in reference to both sales and card playing. The noun of agent *auc'tioneer* is accented on the last syllable, please note

*au'dit* is pronounced *awe'dit*. The *au* is *awe* in all forms—*au'dible* (*awe'd' b'l*), *au'dience* (*awe'd' ens* or *aw'd' yens*), *au'dient* (*awe'd' ent*), *au'dile* (*awe'dill* or *dyle*), *au'dio* (*awe'd' owe*), *au'diom'eter* (*awe'd' om' e ter*), *au'diphone* (*awe'd' fone*), *au'dition* (*awe'dish' un*), *au'ditive* (*awe'd' tiv*), *au'ditize* (*awe'd' tize*), *au'ditor* (*awe'd' ter*), *au'dito'rial* (*awe'd' toe' rial*), *au'dito'rium* (*awe'd' toe' rium*), *au'ditory* (*awe'd' toere* or *tere*). Don't pronounce the first syllable of any of these words *ah* or *owe*—*abditorium* and *oweditorium* are bad pronunciations, as are likewise *auditurium* and *auditarium*. The plural of this word is now sensibly *auditoriums*, the Latin plural *auditoria* being mere affectation today. Don't say *oweditore* or *abditore* for *auditor*. It is not necessary to take the trouble of writing a special feminine of this last form—*au'ditress* is an affectation (see *ess*). The root of all these forms is the Latin *audire* to hear, and all but "one and a half" of them mean

something pertaining to sound and hearing. *Audit* now means only to examine and verify accounts; as noun, examination and verification of accounts, a "hearing" of financial status. *Auditor* is one who makes such examination, and also one who listens. The word *audit* formerly meant an audience and also a public judicial examination. Inasmuch as the latter had to do so often with financial affairs (especially in the days when imprisonment for debt was more or less common) the word became identified with this field only

**Au' du bon** is trisyllabic. Don't say *awed' bon* but *aw' doo bahn*

**au fait'** are two French words meaning skilful, adept, aware, keen, expert. The first word is pronounced *owe*; the second is *fe* (short *e* as in *pet*). The rime, ('scuse it please) is the slang *Oh, yeah*. Don't say *uh fay*

**auf Wie der seh en** is a two-word German term meaning till we meet again, a farewell. The pronunciation is *ouf* (*ou* as in *out*) and *vee der-zay' en* or *vee der zane'*

**au' ger** is a carpenter's tool for boring holes larger than a gimlet will make. Say *awe' ger*. Don't confuse this word with *argue*, *augur*, and *ogre* (*q v*)

**ought** is a noun meaning anything, any item, property, possession. Don't confuse with *ought*, of which it is an archaic form, or with *naught* or *nought* meaning cipher or zero or nothing. *Has be ought* means *Has be anything*; *He has nought* means *He has nothing*

**au gra'tin'** means covered with browned bread crumbs or cheese, or both. The first word is *owe*; the second is *gr' tan'* (nasal *an*)

**au' gur** means to predict or foretell, to forewarn, betoken, to signify, as *His success in college augurs his success in his chosen profession*. As noun it means one who foretells events by omens, a soothsayer. There is no other noun of agent—*augurer* and *augurist* are now archaic. The noun *au' gu ry*—riming with *awe fury*—is an omen or foreboding, or the art and practice of divination or soothsaying. (See *argue* and *auger*)

**Au' gust** is pronounced *awe' gust*, not *ab' gust*. This applies to the name of the month, to the name of the person, and to the adjective. *Au gus' tan* is pronounced *awe guss' tan*, and *Au gus tin' i an* is *awe guss tin' i an* not *tin' yan*

**auld lang syne** are three Scotch words meaning literally old long since; hence, times long past, the "palmy days." Distribute accent evenly on all three. The sounds are *awld lang sine*, the first syllable riming with *hauled*, the second with *hang*, the third with *mine*

**aunt** is preferably pronounced with Italian *a—ahnt*—as it is always pronounced in England. But flat *a—ant*—is permissible, thus making it a homophone of *ant* the insect. Don't say *ent*. (See *au*)

**au' ra** is pronounced *awe' ra* (*a* neutral). The plural is *au' ras*(*z*) or *au' rae*(*ree*). It means any distinctive atmosphere or emanation about a person that distinguishes him and makes itself felt. It has special meanings in electricity and medicine. The adjective form is *au' ral*—*awe' ral*—which is not to be mistaken as a homophone of *o ral*—*owe' ral*. Don't say *ab' ra* or *ab' ral*

**au' ral** means pertaining to the *ear*. It is from Latin *auris* meaning *ear*. It is pronounced *awe' ral*, homophone of the adjective *au' ral* (*supra*). Don't pronounce this word *owe' ral* or *ab' ral*. An *au' rist*—*awe' rist*—is one skilled in treating the ear. *Au' ri cle*—*awe' rik' l*—is the external ear, and also a chamber in the heart; it is not a homophone of *or' a cle*—*abr' a kel*. The adjective of this word is *au ric' u lar*—*awe rik' u ler*

- au re voir'** literally means to the again seeing, that is, good-by till we meet again. The first word is pronounced *owé*; the second, *re wabr'* (intermediate *e*)
- au rif' erous** means gold-bearing, as ores or mines. The word is quadrisyllabic—*aw rif' er us*. Don't say *aw rif' rus*
- au ro' ra bo re a' lis** is a two-word Latin term meaning the northern lights, the electric phenomenon seen at its best in the Arctic skies. The first member is pronounced *awe roe' ra* (neutral *a*, not *rah*); the second *boe re a' lis* or *boe re Alice*. The corresponding southern lights are called *au ro' ra aus tra' lis*—*aws tray' lis*. The first member means rising light or dawn; the second members respectively mean northwind and southwind. *Au ro' ra* is pluralized *au ro' ras*(?) or *au ro' rae*(ree), the former preferably
- aus' pice** is pronounced *awes' piss*. The plural, the form generally used, is *aus' pices*—*awes' p' sez*. The adjective, still more generally used, *aus' picious*, is pronounced *awes' pish' us*. The meaning is sign, omen, indication, usually favorable; fortunate, favorable, propitious. Billy Boner says he is always auspicious of the teacher whenever she is especially gentle toward him
- aus tere'**—strict, stern, harsh, grave, severely plain and unadorned—is pronounced *awes teer'*. The long *e* becomes short in the noun *aus ter' ity*—*awes ter' it*—the second and accented syllable riming with *per* in *per ish*
- Aus tral' ia** may be trisyllabic or quadrisyllabic—*awes trail' ya* or *awes trail' ia* (neutral *a*). Don't say *abs trail' yab*. The adjective is preferred as trisyllabic—*Aus tral' ian*—*awes trail' yan*
- Aus' tria** is pronounced *awes' tre a* (*a* neutral). Don't say *abs' tra* or *abs' tree ab*. The adjective *Aus' trian* is likewise trisyllabic—*awes' trian* not *awes' tran*
- aus' tro-** is an initial combining form meaning *Austria* and *Austria and*. It is hyphenated to proper nouns and adjectives, as *Austro-Hungarian*, *Austro-Italy*. It is pronounced *awes' tro*. This word also means south and southwind, and is capitalized when used of specific location
- au then' tic**—trustworthy, authoritative, genuine—is pronounced *awe then' tik*, the *th* voiceless. The verb is *au then' ticate* (*Kate* indeed), and the noun *au then tic' ity*—*tiss' it*. The *th* is voiceless in all forms. Both *t*'s must be heard; don't say *au then' ik* or *au den' ik*
- au thor' ity** is a quadrisyllable. The *th* is voiceless. Don't say *au tore' ty*. Don't make the third syllable *a* instead of *i*. The second and accented syllable is pronounced *thabr*, not *thore*. *Author' itA tive* (*tay' tive*) lends itself to slurring also; make all five syllables heard
- au tog' eny** is pronounced *awe toj' ene*. The adjective is *au tog' e nous*—*awe toj' e nus*. The meaning is self-generation or self-production, that is, anything that derives from itself, as bacteria or bacilli. Don't say *au tog' ny* or *au tog' nus*. Both words are quadrisyllabic
- au to gi' ro** or **au to gy' ro** is pronounced *awe to jie' roe*, not *jee' roe*. As a trade name this word is capitalized. Literally it means *self spiral*; it is a heavier-than-air aircraft with a system of revolving blades hinged to a vertical shaft in place of wings
- au tom' a ton** is something that is capable of self-action; a self-moving machine; a person who acts in a mechanical manner. The pronunciation is *awe tom' a ton*—the first two syllables being *Aw, Tom!* indeed, and

the last two riming with a *don*. The plural *au tom' a tons* (*tonz*) is good. Use it. But the Latin plural *au tom' a ta* is also used—yet. The *a*'s are not Italian, but like a in *ask*—unless you go British and say *abshk*

**au to mo bile**, as noun, is pronounced *awe to mo beel'* or *awe to moe' bill* or *awe to moe' beel* or *awe' to mo beel*; as adjective, *awe to moe' bill* or *awe-to moe' beel*. This is verbatim 1938 dictionary recording! It represents capitulation to the indeterminate state of mind of the man in the street. It is more difficult to know how to mispronounce than how to pronounce this word. Still, *aw do mobble* has been heard! Its use as a verb is by no means yet unanimously sanctioned, the word *motor* being generally and properly used to denote the ideas involved in riding by automobile. Standard accents it on the last syllable as a verb. *Automobile*, like *airplane* and *ship*, is usually referred to as feminine. But this is not inserted as in any way relevant to the confused pronunciation of this word. Forty years ago "the people" were advised to adopt *autocar*, but the people notoriously resist advice. In England, however, *autocar* and *motorcar* are general. Call it *auto* for all purposes, tho *au' toed* (*awe' toad*) and *au' to ing* (*awe' toe ing*) leave much to be desired

**au ton' o my** is pronounced *awe tahn' o me*. If you were to say *awe con o my* instead of *e con o my*, you would have a perfect rime. *Auton' o mist* and *au ton' o mous* follow suit, even as to accent. Another adjective *au to nom' ic* rimes with *ought to Tom Dick*. *Autonomy* means power and ability for self-government

**au' top sy** means inspection and perhaps dissection of a body to ascertain the cause of death. The first syllable is pronounced *awe*; the remaining two syllables are phonetic, as in *Uncle Tom's Cabin*. Oxford accents the second syllable (as the Britisher has it) but gives as secondary *awe' top sy*

**au to tel' ic** means pertaining to anything for its own sake, as art for art's sake. The third and accented syllable is *tell* indeed; the last syllable is *ik*. The rime is *ought to tell Dick*

**aux il' ia ry** is preferably *awg zil' ya re*, not *awks ill' i a re*, not *awks il' ry*. It is a four-syllable word by both spelling and pronunciation. It is an adjective and a noun meaning assisting or assistant, used especially in grammar to indicate a "helping" verb, as *have* and *will* in *I have gone* and *He will come*. The forms of the verb *be* constitute the most generally used auxiliaries, especially in the passive voice and the progressive conjugation—*be, am, are, is, was, were, being, been*. In addition, *shall* and *should, will* and *would, have* and *had, can* and *could, may* and *might, must* are common auxiliaries

**av' a rice** rimes with *have a kiss*, not with *have a price*. It means greediness, cupidity, covetousness. Note *av a ri' cious* (*rish' us*) and *av a ri' cious ness* (*rish us ness*)

**av a tar'** rimes with *have a car*. It means incarnation, the coming of deity to earth. Billy Boner says that he is ambitious to become an expert monoplane avatar

**a vaunt'**—go away, depart, begone—may be pronounced *a vawnt'* or *a vahnt'*. The former is probably the more generally heard

**a venge'** is a verb meaning to take or exact satisfaction for. It is pronounced *a venj'*. The agent noun is *a veng' Er*. *Avenge* always connotes deserved vengeance or deserved punishment inflicted for wrong-doing, while *revenge* (noun and verb) denotes the infliction of pain and suffering maliciously, regardless of deserving

**av'e nue** is trisyllabic, and the *ue* is long *u*. Say, therefore, *av'e new*, not *av'noo* or *er'noo* or *baver'noo*. The first syllable rimes with *have*; the second syllable is half-long *e*

**a ver'**—to verify, to affirm, to vouch for—rimes with *a cur*. Don't pronounce the *v* like *f*. The imperfect is *averred'*—*a verd'*—and the present participle *aver'ring*. The noun *aver'ment* is little used. Don't say *a void'* for *averred'*

**av' erage** is the mean of several; it may be arrived at by mathematical calculation, or it may be used in a general way to indicate an apparent mean. *Typical* connotes the assembling of the characteristics of a group, and it therefore denotes more than one distinguishing trait or rudiment. Strictly used, *average* involves some degree of mathematical precision. It is noun, verb, and adjective. Don't pronounce the first syllable as *af*. Don't say *av' ridge*; all three syllables must be heard. Don't use *about* after *average*, as *It averages about four* or *He makes an average of about six*. *The average of his weekly wages for the past five years has been fifty dollars* is correct, as are also *His weekly wages have averaged* and *His average wages have been*. (See *median*)

**a verse'** rimes with *a purse*. This adjective, meaning unwilling, disinclined, unfavorable, disliking, must not be pronounced *a voize'* and it must not be accented on the first syllable—*av' erse*. This word is customarily used of people and animals, and is usually followed by the preposition *to* (tho Dr. Johnson ruled *to* out as altogether improper). *Averse to war* and *averse to innovation* are now regarded as correct. Some authorities rule, however, that it should be followed by *to* when reference is made to personal feelings, and by *from* when reference is made to actions and conditions, as *He is averse to advice* and *He is averse from all manifestations of preparation for war*. But this is a hair-splitting distinction that is as frequently unobserved as observed in usage, to say the least. Don't confuse with *adverse* (*q v*). This is correct: *The man is averse to exercising before breakfast, especially under adverse conditions*. The noun *aver'sion* is preferably pronounced *avur' zhun*, tho *shun* is given second choice. (See *adverse*)

**a vert'**—to turn aside or ward off or prevent—is pronounced *avurt'* to rime with *a hurt*. Don't say *a voit'*. The adjective may be *avert' I ble* or *avert' A ble*

**a' vi ary** is a place where birds are kept. The first *a* is long, riming with *way*; other vowels are short, *y* being short *i*. Note the trisyllabic adjective *a' vi an*—long accented *a*, other vowels short. It rimes with *gravy n*. (See *apiary* with which the noun rimes)

**a via' tion** is pronounced with two long *a*'s; the last syllable is *shun*, not *zhun*. *A' vi ate* and *a' vi a tOr* likewise have long *a*'s and are accented as indicated. *A' vi a tOr* follows suit; the last syllable, however, is pronounced *ter*, the rime being *shave a skater*. The two feminine forms—if we must have them—are *a' vi a tress* and *a vi a' trix*; they are accented differently, please note, but this quirk in accent will probably soon be dropt. It is illogical. The woman who flies a plane may properly be called an *aviator*, just as she who edits a paper may be called *editor*, and she who writes a book *author*. Don't pronounce any of the words with short *a*'s. Don't slur any of them, as *a vyay shun*, *ave yate*, *ave yater*, *ave tress*, *ave trix*. Very sensibly the man in the street uses *fly* for *aviate*, *flier* for *aviator* (man or woman), *flying* for *aviation*, in ninety-nine cases out of a hundred. (See *ess*, *fly*, *trix*)

**av' id**—eager, craving, greedy—rimes with *have id*, not with *David*. The noun *avid'ity* rimes with *aridity*. This noun denotes eagerness in appetite or relish, rather than desire for riches. (See *cupidity*)

**A vi gnón'** is pronounced *a vee nyawn'*, initial *a* flat and French nasal final *n*

**av o ca' tion** is minor or subsidiary occupation; side interest or diversion; an interest or hobby that one pursues after regular work is done. In general or colloquial usage this word is being increasingly confused with *vocation*, and interchangeably used with it, especially in the plural form. Don't accent the first syllable except when you use it in emphatic contrast with *vocation* (*q v*). Pronounce all four syllables; say *av o kay'-shun*, not *ave kay' shun*

**av oir du pois'** means literally goods of weight. In middle English it was written *avoir de pois*. In general the word means weight or heaviness; in special use it means that system of weighing all commodities except precious stones, metals, and drugs, whereby sixteen drams make an ounce, and sixteen ounces or seven thousand grains make a pound. The pronunciation is *av er du poiz'* riming with *have her do noise*. There is secondary authority for accenting the first syllable, giving the last secondary accent. The word is now a solid compound—*avoirdupois*. Don't say *av wah du pwah'*. (See *troy weight*)

**A' von** is not pronounced *ab' vahñ*. It is long *a* and *vun*, to rime with *savin'*. But it is frequently heard as a rime for *havin'*

**a vun' cu lar** is an adjective meaning like or pertaining to an uncle—the adjective form of *uncle*. Pronounce it *a vung' kul er*, not *a vunk' ew labr*. The first *u* is short; the second *u* half long

**a wait'** is preferably used transitively, as *I await you* and *We are awaiting the hour*. The initial *a* has the force of *to* or *for*. It is therefore ridiculous to say *I await for you* and *We await for the hour*. *Wait* is preferably used intransitively, followed by *to* or *for*, as *I waited for you* and *I waited to see you*. But it is followed by other prepositions, of course, according to context

**a ward'** means to confer or bestow according to previous arrangement or judicial assignment, or, as noun, anything so bestowed or awarded. Note *a ward' Er* and *a ward' A ble*

**a way'**—a solid compound, *away*—is principally an adverb meaning hence, apart, far, continuously (see dictionary). It is also an adjective meaning absent or distant, as *They are away*. Don't say and write *aways*, either as adverb or as plural noun with modifying *a*. *A* indicates singular and cannot modify a plural noun. Many uses and meanings are given by the dictionaries for the adverb *away*, but *completely* and *entirely* are not among them. Don't say, therefore, *He is away ahead of you*. Don't abbreviate *away* as *way*, as *He lives way down south*. *Way* is a noun, not an adverb

**aw' ful** derivatively means filled with awe, awe-inspired. But colloquial usage has made this word permissible in the sense of very, execrable, supreme, and so forth. Such usage is nevertheless not recommended even tho the dictionaries have weakened sufficiently to sanction it. It is correct to say that a long earthquake made an awful impression upon you. But it is not the best form to say that you have an awful headache or that you had an awful day. *Awfully* should be placed under

the same restrictions, tho it too is colloquially accepted as an adverb loosely used for very, extremely, terribly, and the like. *Thanks awfully*, *awfully sorry*, *awfully tired* are not recommended but are nevertheless constantly on the expressional job. Say *awe' f'l*, not *ab' fal*

**awk'ward** must not be written or pronounced *awk'wards*. The first syllable is the old Norse word meaning contrary; the word thus means literally turning the wrong way; thus, lack of nimbleness or dexterity. Make sure of the spelling *aw'k Ward*, not *auk'erd* or *ak'werd* or *auc'wird*. The noun is *awk'wardness*. *Clumsy* means heaviness or stodginess; *uncouth*, lack of manners or bringing up; *awkward* pertains to bodily—and figuratively to mental—movement

**awry'**—askew, turned aside, not true to line—is pronounced *arye'*. Persons just learning the language frequently think it is *awe'ri*, and their mistake is natural

**ax** or **axe** (take the simpler, tho England prefers the latter) is pluralized *ax'es*, exactly like the plural of *axis* (*q v*); but the plural of *ax* is pronounced *ak'sez*, not *ak'seize*. Don't confuse the two plurals. This is a tool for chopping or splitting wood. It is also a verb meaning to chop or split with an ax. Don't say *ax* for *ask*

**ax'iom** is a precept, motto, maxim; in mathematics and logic, a self-evident truth; anything safely taken for granted, as *All men are mortal*. The pronunciation is *ak'seum*. The adjective is *ax'io mat'ic*—*ak se o mat'ik*. Don't pronounce the first syllable of these words *agz*—*agz'ium* and *agz'yum* are illiterate. (See *adage*, *apothegm*, *maxim*, *proverb*)

**ax'is** is pronounced *ak'sis*. The plural is *ax'es*—*ak'seize*. It is a real or imaginary straight line passing through a body around which that body supposedly revolves. It has of late taken on new meaning in politics and geography—the Rome-Berlin axis frequently being referred to as representing continuity of geographic line and consequent solidarity of political policy, and this meaning has many derived applications (see the dictionary)

**ay**, meaning yes or affirmative, is a perfect rime for *cry*. When it means always or continually, it is a perfect rime for *say*

**aye**, meaning yes or affirmative, is a perfect rime for *cry*. When it means ever or always or continually, it is a perfect rime for *say*. Forty years ago pronunciation and its teaching were simplified by the rigid authoritative instruction that *ay* was always pronounced *I*, and *aye* was always pronounced *A*. But this was too simple and easy and sensible for the average person, who by muddled pronunciation of these two monosyllables has wished upon us the distinctions here given (themselves frequently violated by the same person)

**a zal'ea** is a Greek word meaning dry. It may be pronounced as quadrisyllabic—*a zay'le a*—or as trisyllabic—*a zale'ya*. Webster syllabizes *a zal'ea*; Standard *a za'le a*

**A zores'** is not accented on the first syllable. Initial *a* is almost obscure; the second syllable is *zorɜ* to rime with *scores*

**az'ure** may be pronounced *azb'er*, short *a* and *er* riming with *per*; or *a'zher* to rime with *gay'sir*. The former is preferred. Don't make the second syllable rime with *cure*. The meaning is clear blue of the sky



## B

*But our untempered speech descends—poor heirs!—grimy  
and rough-cast still from Babel's bricklayers*

FRANCIS THOMPSON

**b** is alphabetically pronounced *bee* to rime with *see*. Its plural is *b's* pronounced *beeze*. It must not be pronounced like *p*, especially in such words as make sense to the ear pronounced with either letter, as *bail*, *ball*, *bang*, *bare*, *bass*, *baste*, *batch*, *batter*, *bay*, *beg*, *bier*, *bray*, *brick*, *bride*, *bug*, *bunch*, *burr*, *butter*. It is silent in *doubt*, *subtle*, and, as a rule, after *m* in the same syllable, as *bomb*, *climb*, *comb*, *crumb*, *dumb*, *jamb*, *kemb*, *lamb*, *limb*, *numb*, *plumb*, *succumb*, *tomb*, *thumb*, *womb*. It is preferably sounded, however, in *rhomb* and *rhoimbold*, and, according to some authorities, also in *succumb*; *b* is silent in *debt*, and it does not really belong in the word; it was inserted to indicate its derivation from the Latin *debitum*. The letter *b* is strong and impressive in "sound words," and advertising copywriters use it with good effect. (See *jinx*)

**ba' bel**, since the biblical event (Genesis xi:9), has come to mean confusion of any sort, any visionary plan, any lofty structure. It is not capitalized except when it refers to the city and the tower. It rimes with *Mabel*

**Bab' y lon** is trisyllabic—*bab' i lah n* not *bab' lone*. But the *o* is long in the agent noun and adjective *Bab y lo' ni an*—*low' ni an*, not *lone yan*

**bac ca lau' re ate** is pronounced *bak a law' ree ate*. Pronounce all five syllables. Don't say *bak a law' reet*. It means the lowest or first academic degree—bachelor of arts—AB or BA. A baccalaureate sermon is one delivered before a college graduating class at or just before commencement. Literally it means under the honor or influence of laurel, a crown of laurel once being worn to denote academic honors

**Back**—Johann Sebastian—rimes with *lock*, not with *hack*, not with *catch*. Don't say *baych*—long *a*—which is probably the worst of the many mispronunciations of this name

**bach' e lor** is trisyllabic. The first syllable rimes with *scratch*, yet there is no *t* in it; the last rimes with *per* yet it is spelt with *o*. Don't say *bash' lar*. Don't misspell as *batch' iler*. See the word in your mind as *baCH E lor*

**ba cil' lus**—any of the straight, rod-shaped, disease-causing bacteria—is pronounced *ba sil' us*, a neutral, the last two syllables riming with *kill us*. The plural is *ba cil' li* (*eye*). Please note that there is one *c* and two *l's*. Many make the mistake of writing the singular of this word *bacillum*, like *bacterium* (*q v*)

**back** rimes with *hack*. Don't say *beck*. As both an initial and a terminal combining form *back* is written solid, as *background* and *halfback*. Such colloquial expressions, however, as *back number*, *back seat*, *back pay*, *back road*, are written as two words. The use of *down* and *up* and *again* after *back* is colloquial, but such words are usually superfluous after it. *Back* should not be used after a word containing a syllable that means *back*. Don't say *return back* or *retract back* or *refer back* or *revert back*, for the *re* in such words has the force of *back*. In *back of* for *behind* should not be used. *Back* is correctly used as a verb—

*to back water* and *to back and fill* are nautical terms used figuratively in general expression. A *back formation* is a word from which a usable form is popularly rather than scientifically derived, as *to haberdash* from *haberdashery* and *to laze* from *lazy*; such formations are at best colloquial and are usually slang or barbarism or questionable inventions. *Be back* is preferably not used for *return*. If you post a notice on your office door indicating when you expect to return, say *Will return at three* rather than *Will be back at three*. (See *behind*)

**back'ward** is a solid compound—*backward*. This word is both adjective and adverb. *Backwards* is an adverb only. You say a *backward pupil* and *He walked backward* or *backwards*. The simpler form is preferable in most uses

**bacte'rium** is a microscopic vegetable organism or microbe distributed in air, water, the alimentary canal of living beings, and wherever putrefaction arises. It may be quite harmless; it may cause disease. The pronunciation is *back tee' rium*. The word is rarely used in the singular, the Latin plural *bacte'ria*—*back tee' re a* (a neutral, not *ah*)—being in most common use. The English plural *bacte'riae* has not gained much ground yet. "Now I may claim, with Samson," said a gourmand after consuming a great deal of cheese at a luncheon party, "to have slain my thousands and tens of thousands." "Yes," replied a neighbor at the table, "and with the jawbone of an ass."

**bad** is an adjective. Don't use it adverbially. Say *He did it badly*, not *He did it bad*; say *He spoke badly*, not *He spoke bad*. The comparative of *bad* is *worse*, and the superlative *worst*. Say, therefore, of something or somebody that is deteriorating *going from worse to worst*, not from *worse to worse* or *from worst to worst*. This latter error is commonly made by public speakers and it occurs in some of our so-called best writing. *Bad* is correctly used in such colloquial expressions as *bad friend*, *bad grammar*, *bad mother* (*Gareth and Lynette*), *bad happiness*, in the sense of faulty or defective. So used it may constitute paradox, but it thus emphasizes or intensifies meaning. (See *badly*)

**bade** is pronounced *bad*, to rime with *bad*, not to rime with *spade*. It is the imperfect tense of *bid*, meaning to invite or request; the past participle is *bidden*. *Bid*, meaning to offer money or to raise offers, as at an auction, is *bid* in the imperfect tense, and *bid* also in the past participle. Say *I bade him sit there* and *I have bidden him farewell* and *I bid ten dollars* and *I have bid ten dollars*, not *I have bid him farewell* and *I bade ten dollars*

**Ba'den-Ba'den**—two hyphenated words, both capitalized—rimes with *sodden*, not with *laden laden*

**Ba'den-Pow'ell**—a hyphenated two-word name, both words capitalized—rimes with *laden Lowell*—*bayden-Poe'l*—the second part being almost monosyllabic

**bad'ly** is an adverb of manner. Don't use it for the adjective *bad*. Don't use it in the sense of extremely or extraordinarily or very much or a good deal. It must not be used for *bad* as attribute after the verbs *be*, *become*, *feel*, *seem*. Don't say *I need that badly* when you mean *I need that very much*. Don't say *I feel badly* and *You look badly* when you mean *I feel bad* and *You look bad*. In these two sentences *bad* is an adjective used as attribute or predicate complement in reference to and direct modification of *I* and *You* respectively. The adverb *badly* would be correct if *feel* and *look* were really modified by it, that is, if the meaning were *I feel inaccurately with my fingers*, for instance, and you

look at things erratically and see them inaccurately as result of bad eyesight. But these meanings would be absurd in most usage. The word *badly* is, however, being increasingly used in just such vulgarisms, and in the so-called best of circles. (See *bad* and *worse*)

**bad' min ton** is a drink consisting of claret mixed with soda water, and sweetened; more important, it is a court game somewhat like tennis, played with shuttlecocks. It is adapted from the name of the seat of the Duke of Beaufort in England. All vowels are short. It rimes with *Dad Linton*

**bag a telle'**—a trifle; a game played with cue and balls—rimes with *bag o' hell*. Be sure to make it trisyllabic, and to spell correctly—*bag A telLE*

**Bag'e' hot**—Walter—rimes with *gadget*. Don't rime the first syllable with *rage*

**Ba ha' ma** is pronounced *ba hay' ma* or *ba hab' ma*, first and last *a*'s neutral. This name is generally used in the plural—*Ba ha' mas*(z)

**bail**—security given for the due appearance of a prisoner; to free; to dip water from; outer defenses or palisades (*bails*), and so on—is the homophone of *bale*, any bundle, especially of cotton; an evil influence. Note the forms: *bail' A ble*, *bail' Er* (the person or thing that bails water), *bail' Or* (one who pays bail), *bailee'* (the person bailed), *bail' Iff* (a magistrate, an overseer), *bail' ment* (act of bailing a person), *bail' ie* (Scotch for *bailiff*), *bail' I wick* (office of bailiff, province or district). The old word *bail' ley* means the surrounding defense of a castle or the court so enclosed; it is retained in *Old Bailey* in London. In all these forms the *a* is pronounced long—*bay*. Don't say *bally wick*, but *bay'-le wick*

**bairn**—Scotch for child—is not a homophone of *barn*. Say *bare* and add an *n* quickly to keep it monosyllabic

**Ba ku'** is pronounced *bah koo'*, not *ba kew'*

**bal' ance** is the difference between two sides of an account. As both noun and verb it has other meanings (see dictionary) but it is troublesome chiefly in this sense, especially in relation to *rest* and *remainder*. If books balance, then they show equality between debit and credit totals of an account or the difference between such totals—excess on either side. *Remainder* is the part left after something has been taken away. *Rest* is a more general term than *remainder* (*q v*). Don't use either of these words for the technical bookkeeping term *balance*. Don't use *balance* in a general sense, especially in reference to time or quantity, as *The balance of the day was spent in hunting* and *The balance of the furniture was shipped by truck*. *Rest* is correct in both of these general uses. And don't say *bal unze*; the *c* is soft *s*

**bal' anced** is used in reference to a sentence that is so constructed that its parts are "balanced" or the same or almost the same in construction, as *In the winter it snows; in the summer it rains*. The thoughts expressed in such constructions may or may not be contrasted. But the balanced form added to a contrast of thought or ideas aids and abets antithesis, as *He that spareth his rod hateth his son, but he that loveth him chasteneth him betimes*. (See *antithesis* and *parallelism*)

**bal' co ny** must not be pronounced as if the *c* were *g*. Don't say *bal' go ny*; don't say *bal' so ny*. The *c* is *k*. Don't accent the second syllable, tho this was once the fashion

**Bale ar'ic** is frequently mispronounced as trisyllabic—*ba leer' ik*. Say please, *bale ar' ik*, the first syllable riming with *pal*, the third and accented with *car* in *carry*

**Bal' kan** is pronounced *baw' l* or *babl' kahn*, not *bal'* (to rime with *pal*) *kan* *ball* is the word used in the slang expression *ball up*, meaning to confuse. It is an association-football term meaning a kick-about. Don't confuse it with its homophone *bawl* (*q v*) in slang uses

**ballet** has not yet, like *valet*, arrived at that stage of evolution where the *t* may be pronounced. Keep it silent, and say *balay'* or *bal' aa* to rime with *a play* or *Cal A*. The former is preferred by three authorities out of four. Don't forget that the word is used to denote the dancers or their organization as well as the artistic dance itself

**ballis'tics**—science of missile weapons and projectiles—is pronounced *b' liss' tiks*. Don't make the first syllable *babl* or *bawl*. This word is singular in syntax

**balloon'** has two *l*'s and two *o*'s, please note. It is frequently misspelt *baloon*, *ballon*, *balon*, *baalon*, *balonn*. The correlative forms are spelt—and misspelt—similarly—*balloon' Er*, *balloon' Ist*, *balloon' Er y*

**bal' sam**—the evergreen or the aromatic sirup, or, figuratively, a comfort or solace for mind and body—rimes with *tall some*. Don't make the first and accented syllable rime with *gal* or, worse yet, with *bowl*. Don't make the second syllable *sam* indeed. The pronunciation is *bawl s'm*. Don't say *berl' rum*. In the adjective *bal sam' ic*, *sam* comes into his own and gets the accent—*bawl sam' ik*. The first syllable of the adjective may also be pronounced with short *a*—*bal* to rime with *pal*—but the former is preferred

**Bal' tic** is not pronounced *bal'* or *babl'* but *bawl' tik*. Don't say *ball dig*

**Bal' timore** is trisyllabic. The first syllable is *bawl* indeed, not *bal* or *babl*; the last is *more* indeed; the middle *ti* is slight *te*

**Bal' zac**—Honoré de Balzac—rimes with *pal Mack*. The *a*'s are not Italian. Don't say *babl' zakh*. Don't say *bawl* for *bal*

**ba' nal**—commonplace, ordinary, trite—may be pronounced *bay' n'l* or *ba nal'* (riming with *a pal*), or *ba nahl'* (riming with *a doll*), or *ban' al* (riming with *flannel*). It is therefore one of the few words in English that would appear to be impossible of mispronunciation, yet *ber' nel* riming with *kernel* is sometimes heard. The order above given is the order of preference. The accented syllable of the noun *ba nal' ity* rimes with *pal*

**band' age** is pronounced *ban' dij*. The *d* must be heard. Don't say *bannij*. The forms *band' aged* and *band' aging* and *band' ag Er* are frequently mispronounced by the omission of the *d*. Don't say *bend' ij*

**ban' dit**—an outlaw, a brigand, a lawless maurauder—rimes with *man bit*. There are two plurals—*ban' dits* and *bandit' ti* (riming with *man pity*)—the former meaning a group of individual outlaws, the latter an organized collective force. But this distinction is now for the most part disregarded

**Banff** does not have Italian *a*. Don't say *babnff* but *ban* with *f* added, not with *v* added

**Ban' gor** is pronounced *bang' gawr*. Don't say *banger*

**ban' is ter** is a corrupt form of *bal' uster*, the former spelt with one *n*, please note, and the latter with one *l*. A baluster is the upright support

of a railing, as along a staircase. It is from a Latin original meaning the wild pomegranate flower which such railing resembles. A *balustrade* is a row of balusters topped by a railing. *Balustrade* was imported by John Evelyn in his *Diary*. Billy Boner says that a lawyer in England is called a banister

**Ban nock burn** may be accented on either the first or the last syllable—*ban' uk burn* or *ban uk burn'*. Don't say *boin* for *burn*

**ban' quet**—a public or ceremonious feasting usually followed with speeches—is pronounced *bang' kwet*, vowels short. It comes from the Italian *banco* meaning bench, as does the word *bank* (*bangk*) meaning the bench or table or counter where money is placed or exchanged. *Bank* meaning declivity or mound is a Scandinavian word in no way related. Don't say *bahn' kwet* or *ban kwet'* or, worse yet, *bank' et*. The agent noun is *ban' quet Er*

**Bar ba' dos** is pronounced *bar bay' doze*. Don't say *bar' ba dose*. And don't misspell the last syllable *does*

**bar bar' ian** is pronounced *bahr bare' ian*, the second and accented syllable riming with *care*. Don't make it *bar*. Don't pronounce this word as a trisyllable—*bar bar' yan*. In the following forms, however, the second *a* is short, the first remaining Italian in all of them: *bar bar' ic* (*barrack*), *bar' barism* (*ri'z'm*), *bar bar' ity*, *bar' ba rize*, *bar' ba rous*

**bar' ba rism** is trisyllabic. Don't say *barb' ism*. Make both *r's* heard. This word in general usage means a state of society that is unorganized or uncivilized, savagery, ruthlessness. In English it means the use of expressions not acceptable according to standard usage. These may be abbreviations, as *exam* for *examination*; coinages, as *packardize* (for buy a Packard or travel by Packard); vulgarisms, as *gents* and *ain't*; technical terms generally applied, as *feed pipe* for *esophagus*, and archaic, foreign, slang, and invented words and phrases. Many barbarisms are slang; all slang is barbarism. A few barbarisms survive and become standard; most do not. Any figure of speech that is overused and promiscuously applied may become a barbarism. (See *impropriety*, *smart*, *solecism*)

**Bar' ba ry** is trisyllabic. Don't say *bar' bre*, but *bar' bare*. This is the name of the North Africa coast line from Egypt to the Atlantic Ocean

**bar' be cue** is pronounced *bahr' be kew*. Don't make the last syllable *koo*. It is both noun and verb, meaning an animal roasted whole for a feast, the feast itself, to roast and otherwise prepare food for a feast

**bar' ber ry**—a shrub with spines, yellow flowers, and red berries that continue through the winter—is a solid compound—*barberry*. Don't hyphen it—*bar-berry*—even tho you may see it so written in nursery catalogs. Say *bahr' berry*, not *burry*, not *bahr' bree*. (See *bayberry*)

**Bar' bizon** is frequently mispronounced as dissyllabic—*barb' zon*. Say *bar' bi zahn*, not *bar' bi zone*

**bar' ca role** or **bar' ca rolle** (use the simpler) rimes with *mar a soul*. *Barca* is Italian for barge. The word means any popular song by gondoliers, or music based upon such song

**Bar ce lo' na** is pronounced *bar se low' na* by English-speaking people, *bar-tha low' nah* by the Spanish

**bare' ly**—*hardly*, *merely*, *only*, *just*—should not be followed by *than*. It is not a comparative form. Say *I had barely arrived when the shower*

*began*, not *than the shower began*. As adverb of degree *barely* modifies adjectives, adverbs, and verbs. In complex constructions it is customarily followed by *when* or *before*, not by *as*, *till*, *until*. Don't use *barely* with negative forms, as *I can't barely do it* and *He doesn't barely have time*. It connotes negation (see *hardly* and *scarcely*) and its use in such expressions as these constitutes double negative

**bar'itone** or **bar'ytone**—the male singing voice between bass and tenor or the man with such voice—rimes with *carry bone*. The *a* is not Italian; don't say *bahr*

**bar'na cle** is pronounced *bahr'na kle*; not *barn kle*. In England spectacles (glasses) are sometimes called barnacles. It is an instrument applied to a horse's nose to make him manageable, the marine crustacean that clings to surfaces, as the bottoms of ships; thus, figuratively, any one or anything that attaches to or clings. The use of *barnacle* as verb is provincial and nautical, but not general

**ba roque'** is a word adopted from the French, meaning grotesque or whimsical in style, or in corrupt or irregular form, as of a kind of decoration or ornamentation. The *a* is slight as in *abound*; the *o* is long as in *old*, the *que* is *k*, the rime appropriately being a *joke*. (See *rococo*)

**bar rage**, meaning a dam or other artificial structure obstructing a water-course, is accented on the first syllable—*bahr'idge*; meaning a barrier of shellfire, on the second syllable—*b'rahzh'*. In England, however, the latter is accented on the first syllable, the first *a* being short and the second Italian—*bar'ahzh*. Since both words mean stoppage or a hoped-for stoppage, it would be sensible to simplify life by pronouncing both *bahr'idge*, and the dictionaries will probably soon record this

**bar' rel** is dissyllabic. Don't say *barl* or *berl* or *burl* or *bahl* for *bar' rel*. The imperfect tense is preferably *bar' reled* and the present participle *bar' reling*. But the *l* may be doubled

**bar' ris ter** is (in England) a counselor at law admitted to plead at the bar in the superior courts, as distinguished from *attorney* and *solicitor* (*q v*). The word is rarely used in the United States. Don't spell the last syllable *tor*. The rime is *bar' ass her*. Billy Boner says he loves to slide down a barrister

**Bar thol di'** has no *th* in pronunciation. Say *bar tawl dee'*, the first syllable riming with *car* in *carry*

**base** must not be pronounced *baze*. The *s* is soft, the *a* long. It is noun, adjective, verb. As noun it means, among other things, actual or literal bottom or support, whereas *basis* (pronounced *bay'sis*, plural *ba'ses*—*bay'seize*) is generally used in a figurative sense to mean underlying element, as *the base of a pillar* and *the basis of a policy*. In diction a *base* is the original root or stem form to which is added prefix or suffix or inflection, as *base*, and *basic* (*base'ik*) and *baseball* and *basing*. As adjective *base* means immoral, degrading, low-minded, whereas *vile* is more specific, meaning foul, depraved, degenerate. *Mean* has in it the idea of petty, ungenerous, small in outlooks and reactions. Don't confuse *base* with *bass* (*q v*)

**bas'ilisk** is pronounced *bass'ilisk* or *ba'z'ilisk*. Don't say *bas' lisk*. It is a Central American lizard similar to the iguana; formerly, the fabulous serpent or lizard-like creature that could kill by his breath or a glance of his eye. Billy Boner says the teacher is going to take him to see Cleopatra's basilisk in Central Park

**ba'sin** is not pronounced *bay'sin*, but *bay's'n*; the *i* is not heard. The *s* is soft; don't say *bay's'in*

**Basque** is not pronounced with Italian *a*—*bahsk*—but with *a* short, to rime with *task*

**bas-relief** is a sculpture made in low relief, that is, close to the basic surface. *Bas* means *low*, and is pronounced *bah*. Hyphenate this French prefix

**bass**, pronounced to rime with *base*, means the lowest tone of voice (man's) and of an instrument; also one who sings in such voice, and the lowest tones of the scale. Pronounced to rime with *lass*, it means a perchlike fish, and is the initial syllable in *bass'wood*, the American linden. A bass singer is called a *bas'so*, riming with *lasso*. It may also be pronounced *bahs'o*; the plural is *bas'sos* (ɹ) or the little used *bas'si*—*bahs'se*. The plural of *bass* meaning fish is the same as the singular; pluralized to mean species of bass, it is *bass'es* riming with *glasses*

**bas tile** is pronounced *bass teel'*, riming with *pass deal*. It means, in general, a defensive tower or stronghold; in particular, the Paris fortress used as a prison until it was stormed and destroyed by the people (July 14, 1789). The French spell the word with two *l*'s, as do the British. The extra *l* is not necessary, nor is capitalization except when the word is used to indicate the historic building itself. Billy Boner says he loves to wash with bastile soap

**bathe** is a verb pronounced with long *a* and voiced *th*. It rimes with *lathe* (*q v*). The noun *bath* has voiceless *th* and flat *a* or Italian *a*. Use one or the other consistently. It rimes with *bath* and *path*—*bathth* and *pathth*. But don't say *bawith*. And don't use the verb as a noun. You are going down to the pool to take a bath or to bathe, not to take a bathe or to bath

**ba'thos** means commonplaceness of style and content in expression, dullness, anticlimax, "let-down." It is from a Greek word meaning depth. The *a* is long, the first syllable riming with *bay*; the *o* is short, the second syllable riming with *pos* in *posterity*. *Th* is voiceless. Don't confuse this word in spelling and pronunciation with *pathos* (*q v*)

**ba tik** is a process of designing fabrics by which the parts not to be changed by dyestuffs are covered with a wax coating which is removed by boiling after the desired parts have been patterned. It also means the designed fabric thus processed. The pronunciation is *bah teek'*. The form *bat' tik*, to rime with *attic*, is permissible but is not much used

**ba ton** is the short stick with which an orchestra leader beats time (see dictionary for other meanings). Pronounce it *b'tawn'*, nasal *aw* and neutral *n*. There is secondary authority for making the word rime with *fatten*, and this is colloquial in many parts of the United States

**Bat'on Rouge**—two unhyphenated words, both capitalized—is pronounced *bat'n roozh'*. Don't call it *bait'n roosh'*

**bat tal'ion**, please note, is spelt with two *t*'s and one *l*. It means any considerable division of an army, or, specifically, a tactical unit of two or more companies. It is pronounced *ba tal'yun* riming with a *stallion*

**bat'tery** is trisyllabic—*bat'ere* or *bat'tere*. Don't pronounce it *bat'ree*. Consult the dictionary for its many meanings pertaining to army, navy, electricity, baseball, and so on

**Ba tum'** or **Ba toum'** is pronounced *bah toom'*. Don't say *bat' um*

**bau' ble** is any small and trifling ornament or piece of finery. The first syllable rimes with *law*, not with either pronunciation of *bow*, not with *hub*

**Bavar'ia** and **Bavar'ian** are quadrisyllables. Don't slur the last two syllables to *ya* and *yan* respectively. The second and accented syllable in each rimes with *care*, not with *are*. The German name for Bavaria is *Bay' ern—bye' ern*

**bawl** is the word used in the slang expression *bawl out*, meaning to scold or upbraid. The word *bawl* means to cry aloud or shout or howl, to become clamorous. Partridge thinks it may be a misuse of the term *bowl out*. Don't confuse it with its homophone *ball* (*q v*)

**Bay' ard** is pronounced *bay' erd*, not *buy' ard* or *buy' red*

**bay' berry**—a West Indian tree or its fruit; the wax myrtle shrub bearing aromatic leaves and berries—is a solid compound—*bayberry*. Don't hyphen it—*bay-berry*—tho this form is frequently seen. Say *bay berry*, not *burry*, not *bay bree*. Don't confuse with *barberry* (*q v*)

**Bayonne'**—a manufacturing city in New Jersey—rimes with *may tone—bay yone'*. Don't accent the first syllable. In France the city of this name is called *bah yon'*

**bay' ou** is pronounced *bye' oo*, the second syllable riming with *boo*. The plural is *bay' ons* (*ooz*) to rime with *dry ooze*. It is an inlet from a lake or river, especially from the Gulf of Mexico

**Bayreuth'** is pronounced *bye roit'*, not *bay roith'*. Don't confuse with *Beirut* (*q v*)

**bay' win' dow** is a two-word term—*bay window*. It is a window that is bayed or recessed, usually angularly. When the built-out window is circular it is called *bow* (riming with *glow*) *window*. But the terms are used interchangeably

**ba zaar'** or **ba zar'** (use the simpler) rimes with *a car*. Don't say *bay' zar* or *bay zare'*. This word is from the Persian; it means any exchange or market place; especially in the United States, a fair where fancy articles are on sale

**be-** is a prefix meaning all around, all over, thoroughly, excessively, to make or cause, to name, to act as, to provide with, and the like, as *besprinkle*, *bedamned*, *bemoan*, *bemadam*, *besister*, *bejeweled*, *bejoul*, *bedeck*, *bewrap*, *bespangle*. It is hyphenated when the root begins with a capital, and usually when it begins with *e*, as *be-Russian*, *be-French*, *be-eulogize*, *be-edit*

**Bea' cons field** is preferably pronounced *bek' unx field*. But *beak' unx field* is permissible, and is preferred in the United States (as it was by Disraeli)

**bear** is the homophone of *bare*. Note the spelling of *bear' A ble* and *bear' A ble ness*. The adjective *bear' ish* is a financial term (stock market) meaning declining or lowered prices, that is, depressingly bear-like or destructive. The imperfect tense of *bear* is *bore* (it was formerly *bare*); the past participle is *born*, used passively in the sense of give birth to, or *borne*, when followed by *by* and in the general sense of bearing burdens

**beat** is *beat* also in the imperfect tense, and *beat* or *beat' en* in the past participle, preferably the latter. *Beat* rimes with *seat*, not with *set* as it



is frequently made to do in provincial usage. Note the forms *beat' Er* and *beat' A ble*

**be at' i fy** must not be confused with *beau' ti fy*, tho it does mean to make very happy, or in the Catholic Church to declare a person entitled to public religious honor and the appellation *Blessed*. The rime is *the catt' y sigh*. The adjective is *be a ti f' ic—bee a ti f' ik*—and the noun *be at i fi ca' tion—f' kay' shun*. The noun *be at' i tude* rimes with *the latitude*, the last syllable *teud*, not *tood*; it means bliss or blessedness, and any one of the declarations made by Jesus in the Sermon on the Mount in Matthew v: 3-12

**Beat' ty** rimes with *meaty*, as a rule. There are some with this name, however, who insist upon pronouncing it *Betty*. The former is generally British; the latter American

**beau** is pronounced to rime with *flow*. The correct English plural is *beaus* (riming with *flows*) tho many persons still affect the French plural *beaux*, which rimes with *flow*. *Beau geste'* is a two-word French term meaning display of grace, generosity, magnanimity. It is pronounced *bow zhest'*. The plural, pronounced the same, is *beaux gestes'*

**Beau' champ** is pronounced *bee' tcham* or *bee' sham*. Rime it with *reach 'm*

**beau' i de' al** is a term consisting of two words, the first and the third syllables being about equally accented. The pronunciation is *bow' l dee' 'l* riming with *know' l fee' l*. The plural is *beaus* (riming with *knows*) or *beaux* (riming with *know*) *ideal*. Don't hyphen this term. The meaning is the ideally beautiful, a faultless standard

**beau' ti fy** must not be confused with *be at' i fy*, or *beau ti fi ca' tion* (*f' kay' shun*) with *be at i fi ca' tion*. The pronunciation is *bew' t fie*, and in all forms the first syllable is pronounced *bew*, not *boo*. The last syllable in *beau' ti ful* may be *fool* or *f'l*. Note the agent noun *beau' ti fi Er* and the adjective *beau' te ous—bew' te us*. Don't say *bew' chus* or *bew' jus*, or *boot' ful* or, worse yet, *boo' f'l*

**beaux-arts'** is a French noun, always plural, meaning the fine arts. It is pronounced *bow* (as in bow and arrow) *zar—a* as in *ask*. The Italian *a* is frequently heard but not yet generally authorized. However, if you don't care to use the French pronunciation *bow zar'*, you may anglicize it by making it Italian—*bow zahr'!*

**be cause'** should not be used to introduce a causal clause after *reason*. This is especially important when *reason* is followed by an explanation. Don't say *The reason for his absence is because he is ill*. You may say *The reason for his absence is illness, His absence is caused by illness, He is absent because he is ill, The reason for his absence is that he is ill*. Don't use *why* after *because*. *I asked you because why you did it* is a vulgarism. Don't use *because of* for *result of* or *due to*, as *His illness is because of exposure*, for *His illness is the result of exposure* or *due to exposure*. But you may say *He is ill because of exposure*. *Because* is never used adjectively except in such consciously constructed expressions as *He is a because man*. It is correctly used adverbially and conjunctively, and the phrasal preposition *because of* is used in adverbial phrases. The *s* is pronounced like *z*. Don't say *be koss'*. (See *reason*)

**be diz' en** may be pronounced with short *i* or with long, the second syllable riming with *fixz* or with *size*. The noun *be diz' en ment* is likewise pronounced in either way. The meaning is to dress with vulgar showiness

**bed lam** is really a clipt form of *Bethlem* which is in turn a clipt form of *Bethlehem*. Used in direct reference to the London hospital for lunatics, St. Mary of Bethlehem, it is capitalized. Otherwise it is a common noun and adjective pronounced *bed' l'm*, not *bed* and *lamb*. The agent noun is *bed' lam ite* (long *i*) and the verb *bed' lam ize*. Don't confuse with *beldam* (*q v*)

**Bed' ou in** is trisyllabic, please note. Say *bed' oo in* or *bed' oo een*, not *bed' win*. It means nomad, specifically a nomadic Arab

**be drag' gle** means to soil or dampen as result of dragging through water or mud. It is the verb *draggle* with the intensive prefix *be*. Written solid, as it always is, it confuses the eye, and many persons are unable to grasp it at first glance—*bedraggle* having the appearance of *bed* and *raggle*. This is one of the few instances where the hyphen (*q v*) might well be justified for the sake of clarity—*be-draggled*

**beef** must be pronounced so that the *f* is heard as *f*. Don't say *beev*. *Beefs* is preferable to *beeves* as plural because it is regular and simpler

**been** is pronounced *bin*, not *ben*. Don't say *bean*, even tho John Bull daily tempts you to do so

**Bee' tho ven** may be pronounced *bay' toe ven* or *bait' boe ven*. It is usually preceded by the particle *van*—*vahn*—uncapitalized

**be fore'** is frequently misspelt without the final *e*. Don't say *be vore'*. Don't use *ever*, *that*, *when*, or other superfluous words after *before*, as *I knew it before when he came* or *before that he told us* or *before ever he mentioned it*. Don't use *from* superfluously before *before*, as *I knew that from before you were born*, for *I knew that before you were born* or *before the time when you were born*

**beg** means to ask alms, to entreat, to solicit, to request emotionally and persistently. Don't *beg to advise* or *inform* or *state*, especially in your business letters. You don't have to beg to do these things. But you may beg an officer not to eject an old lady from a seat

**be get'** is *be got'* in the imperfect tense, and *be got'* or *be got' ten* in the past participle. The imperfect *be gat'* is no longer used. Note the agent noun *be get' tEr*. Biblically the word is used in the sense of procreate or generate; in general use now it more frequently means to bring about or to cause

**be gin'** means to initiate, to originate, to take first steps, to open an undertaking. It refers to time and to the lesser undertakings of life, rather than to things and events themselves. The imperfect tense is *began*, and the past participle is *begun*. Don't use *begun* as the imperfect, and *began* as the past participle. *I began it yesterday* and *I have begun the work* are correct. *Begun* was once correct for the imperfect. The agent noun is *be gin' nEr*. The abstract form *be gin' ning* is by some authorities preferred to *first* in such expressions as *the beginning of the month*, *of a dance*, *of a ceremony*. (See *commence* and *start*)

**be gone'** is pronounced *be gawn'* or *be gahn'*. The former is the more commonly heard. This is really an intransitive verb, but in most usage it may be regarded as an interjection equivalent to get away or get out. (See *o*)

**be half'** is preferably pronounced with Italian *a*—*be habf'*. But the flat *a* is permissible. The *l* is silent; the *e* somewhat less than long. Don't say *be hef'*

**be hav' ior** or **be hav' iour** (use the simpler form in the United States) rimes with *the savior*, the last syllable being *yer*. *Behavior* is used chiefly in reference to external manifestations, especially regarding children. *Conduct* connotes more of the ethical or moral or internal promptings. The terms *be hav' iorism* and *be hav' ioristic* and *be hav' iorist* are comparatively recent acquisitions in the field of psychology, and they are belabored in drawingroom conversation. They pertain to the doctrine that all general reactions in human behavior should be based upon observation of muscular and glandular manifestations

**be hind'** is preferable to the phrase *in back of* in all such expressions as *My keys fell behind the bureau* and *Have you looked behind the mirror for my note?* Don't use *behind* as a verb, as in *I'm behind him*, a localism in certain parts meaning *I support him*, or, colloquially, *I'll back him*. *Behind* is a preposition and an adverb. It is not a verb and has no verb nature

**be hind' hand** is a solid compound—*behindhand*. It is adjective and adverb. It is usually badly pronounced. Make the *d*'s heard; don't say *behinhan*

**be hold'en** is an adjective, tho it was once the past participle of *be hold'*, the imperfect and the past participle of which is *be held'*. It means indebted or grateful to. Don't use it as noun. *He acknowledged beholden to me* is a vulgarism

**be'ing** is a noun; it is also the present participle of the verb *be*. Question sometimes arises in regard to the use of *being* in the progressive conjugation, passive voice, as *I am being hurt*, *He is being examined*, *The house is being built*. Near-volumes have been written in regard to the last, some authorities contending that *The house is building* is preferable to *The house is being built*. But why not make this expression parallel the other two, and thus keep the language as consistent as may be? *I am hurting* and *He is examining* are active progressive—I am doing the hurting and he is doing the examining. In the passive forms above, I am being acted upon and he is being acted upon. *The house is being built* is preferable to *The house is building* for the reason that the house cannot build itself but must be acted upon by carpenters, masons, and other workmen. If objection is made to the awkwardness of the expression, then say *The house is going up*. You wouldn't think of saying *The house is erecting* for *The house is being erected*, would you now? Don't say *bean* for *being*. (See *inasmuch*)

**Bei rut** or **Bey routh** may be accented on either syllable, but preferably on the first. The pronunciation of both spellings is *bay root*. Don't confuse with *Bayreuth* (*q v*)

**bel'dam** or **bel'dame** rimes with *held'em*. Don't pronounce the second syllable *dame* or *dum*. It is now used to mean ugly old woman or hag, tho derivatively it is *beautiful dame*. Don't confuse with *bedlam* (*supra*)

**Belfast** may be accented on either syllable—*bell'fast* or *bell'fast'*. *Bell-fahst* is permissible and is customary in England

**Bel'gium**, the purist would have you know, is trisyllabic—*bell'ji.um*. But most Britishers and Americans call it *bell'jum*, and very sensibly. The agent noun and adjective is likewise *Bel'gi.an*—*bell'ji.an*—and likewise *bell'jan*

**be lIEve'**, **be lIEved'**, **be lIEv'ing**, **be lIEv'Er**, **be lIEf'**, **be lIEv' Able** are all frequently misspelt at the capitalized vulnerable points. They are likewise frequently slurred in pronunciation. Don't say *bleeve* and *bleef*,

and so on, as if they were monosyllables. Don't pronounce the *v* like *f*, or the *f* in *belief* like *v*. *Belief* connotes intellectual acceptance; *faith*, in addition, emotional acceptance—belief plus feeling. (See *ie*)

**Bel leau'** is pronounced *be low'* (*e* short, *o* long). *Bois de Belleau* is a three-word name—*bwa d' be low'*. *Bois* is French for park or wood

**belles-let' tres** is a hyphenated French noun, always plural, meaning literature that is pure literature, such as poetry, essays, drama, fiction, as distinguished from mere expository and informational writing. The pronunciation is *bel-let' 'r* to rime with *tell better* if the last *e* were omitted and the *r* were merged rapidly but distinctly with the last *t*. The little-used English adjective is almost phonetic—*bel le tris' tic*—*bel le tris' tik*

**bel li cose** rimes with *jelly dose*. It may be accented on either the first or the last syllable. The *o* is not long, however, in the noun *bellicos' ity*, the third and accented syllable riming with *joss*. The meaning is quarrelsome or pugnacious

**bel lig' er ent** is pronounced *bel ij' er ent*. All other forms are accented on the second syllable *lij*—*bel lig' er Ence*, *bel lig' er Ency*, *bel lig' er ent ly*. This word connotes warlike or hostile action, whereas *bellicose* indicates mere disposition to quarrel or to pick a quarrel

**bel' lows** is both singular and plural as it stands (the singular is really *bag*). The first syllable is *bell* indeed, and the second *oze* (*owes*). It is a bag-like arrangement with handles for drawing air into the bag and forcing it out again for the purpose of blowing fires, ventilating enclosures, and so forth. The lungs are a bellows, as is also the expandible part of a camera and an accordion. Don't say *bellus* or *bellers*

**Be loit'** rimes with *the quoit'*. There are still those, however, who say *bellow it!*

**be long'** is now authorized in an absolute sense. Perhaps Eugene O'Neill's *The Hairy Ape* did much to bring about its acceptance into good usage; thus, in *He doesn't belong*, as in our circle or class, and *He wouldn't belong*, as of one whose membership in an organization is proposed. Don't say *be lonk'* or *be lonk' ing*

**be lov' ed** or **be loved'** may be either trisyllabic or dissyllabic in poetic and religious use. The authorities would have it trisyllabic used as an adjective and dissyllabic used as participle and as noun. But this distinction is passing and the simpler dissyllabic form is correctly used in general expression, as *The Beloved' Vagabond*, and *the beloved' singers* and *my be loved' one*, tho the trisyllabic form may be used also—yet. (See *blessed*, *cursed*, *peaked*, and so on)

**Bel' voir**, British surname, is pronounced *bever*, a homophone of *beaver*. The French *bel vrah'* is sometimes affected

**bend** is preferably *bent* in the imperfect tense and past participle. *Bend' ed* cannot, however, be regarded as wrong—yet. Note the spelling of *bend' Er* and *bend' A ble*

**be neath'** is preferably pronounced with voiced *th*, the last syllable riming with *breathe* and *wreathe*. There is excellent authority, however, for the voiceless *th* making the rime *wreath*

**ben' edict** rimes with *Jenny kicked*. This word is used interchangeably with *ben' edick* (thanks to *Benedick* in Shakspeare's *Much Ado about Nothing*). So final *t* may or may not be heard. If you omit it, you may say that you mean the *k* ending! But you must make the *t* heard

in *Ben e dic' tine*, the last syllable of which may appropriately rime with *wine* or with *tin*. It must be heard also in *ben e dic' to ri* (*toe re* or *tere*), but not in *ben e dic' tion* (*dik' shun*)

**ben e fac' tor** is quadrisyllabic. It rimes with *Benny sacked 'er*. Either the first or the third syllable may be accented. Don't say *ben fac' tor*, and don't spell the last syllable *ter* for *tOr* even tho it is so pronounced. The feminine form *ben e fac' tress* persists, but gender really has little to do with *ben e fac' tion* (*fak' shun*, not *fag' zhun*). A benefactor is one who confers benefit or makes a gift. The recipient of a benefaction is a *ben e fi' ciar y*; this word may be pronounced with six syllables, as it is spelt, or with five—*ben e fish' i er e* or *ben e fish' er e*—the latter—*benny fishery*—being the more generally heard. (See *ess* and *trix*)

**be nef' icence** means the quality or state of being charitable; by derivation it means well doing. The second and accented syllable rimes with *Jeff*. The adjective is *be nef' icent* riming with *see Jeff I meant*

**ben' e fit** is, and has long been, a spelling nuisance. The second syllable, please note, is *E*, not *A* or *I*. The *T* is not doubled in this form. It is not doubled either in *ben' e fit ed* or *ben' e fit ing* or *ben' e fit Er*. Note the adjective *ben e fi' cial*, pronounced *benny fish' al*, which connotes general good or benefit in contradistinction to *advantageous* which denotes, as a rule, personal or individual advancement or good. (See *consonant*)

**Be' nes**—Eduard—is pronounced *b' nesh* to rime with *the mesh*

**be nev' olence** means the quality or state of kindness and well wishing; derivatively the word means well wishing. But it has come to mean the act of being philanthropic and generous as well as the wish, and has almost supplanted the word *beneficence*. The second and accented syllable rimes with *rev* in *rev' el*. The adjective is *be nev' olent*. In both words the first syllable is *be* with half-long *e*. Don't slur the third syllable, and thus make the words trisyllabic—*be nev' lence* and *be nev' lent*

**Ben gal**, as noun, is accented on the second syllable; as adjective, on the first. The noun is pronounced *ben gaul'*; the adjective *ben' gal*. The former rimes with *when Saul*; the latter with *when gal*

**be nign'** means gentle, kindly, mild in character. It is pronounced *be nine'*. But in the noun *be nig' nan cy* and its correlative adjective *be nig' nant* the *i* becomes short and the hard *g* is pronounced. The first two syllables rime with *be big*; the last two syllables in the noun are *Nancy* indeed and in the adjective *nant* (riming with *can't*), but in both the *a* is neutral; don't make it Italian

**ben' i son**—blessing or benediction—has short *e*, short *i*, and practically no *o* at all. The *s* is *z*; thus, *ben' i z' n* to rime with *venison*

**ben zine** may be pronounced *ben' zeen* or *ben zeen'* or *ben' zin*, so it is difficult to be wrong with this word. The second has weight of usage—*ben zeen'*—tho some authorities prefer *ben' zin* riming with *ten tin*. The Britisher, when he uses the word at all, says *ben' zeen*. It is the inflammable liquid made from petroleum, and used as motor fuel and for cleaning and dyeing. It was once called spirits of petroleum. *Ben zene*—*ben' zeen* or *ben zeen'*—is an earlier word than *ben zine* and is now regarded by the Standard as an improper form. The encyclopedia will clarify the differences between the two. The latter is generally used in this country in commercial connections; *benzene* is used by British chemists, *ben' zol* (*zole* or *zoll*) by German, and *ben zole'* by French

- ben' zo in** is technically trisyllabic, but popularly dissyllabic. The dictionaries give *ben' zo in* first choice—it rhymes with *Ben go in*. Most persons, outside the fields of botanical and chemical science, say *ben' zo in* to rhyme with *Ben* and *loin*, and the dictionaries authorize this. There is authority, too, for *ben' zoe' in*. Call the gum resin (not the alcohol) *benjamin*, if you wish, and have done with it, as the natives of Java and Sumatra do, where the small trees called *benjamin bush* or *spicebush* or *balsam* bear the aromatic resin used in making *ben zo' ic* (*ben zoe' ik*) acid and the benjamin perfume.
- be queath'** means to give or leave by will; to hand down or transmit. The second syllable has voiced *th* and long *e*—*kweethe* rhiming with *wreathe*, not with *wreath* (*q v*). The noun is *be quest'* which rhimes with *request* (*kwest*).
- be reave'** rhimes with *receive*. The imperfect tense (also the past participle) form is *be reft'* or *be reaved'*. These forms are used interchangeably, but it is better to use *bereaved* in regard to persons and *bereft* in regard to inanimate things, as *She is bereaved of a sister* and *She is bereft of her fortune*.
- Be' ring** rhimes with *bearing* or with *caring*; the former is preferred.
- Berke' ley** or **Berk' ley** may be pronounced *burk' le* or *bark' le*, the former preferably in the United States, the latter in England.
- Ber mu' da** has long *u*—*ber mew' da*. Don't say *ber moo' da*.
- Ber na dotte** may be accented on the first syllable, or on the last. It is *burn a dot* indeed.
- ber' serk** rhimes with *her work*. The first *r* must be heard. Don't say *be surk'*. The same caution applies to the almost archaic *ber' serk Er* (accent on the first syllable). It means a warrior (usually Norse) who became frenzied in warfare, who bit his blade and foamed at the mouth, and was thus believed invulnerable. The words are used figuratively in reference to any one who causes a scene, as a child who "carries on" unless he is given his own way.
- ber' yl** rhimes with *peril*. Don't say *boi' yl* or *poi' il*. It is a gem much like the emerald and the aquamarine. Billy Boner says there is nothing more painful than a beryl on the neck.
- be seech'** rhimes with *the reach*. It means to beg or ask or entreat urgently. The imperfect tense is *be sought'* or *be seeched'*, the former preferably. Don't pronounce this word *be seek'* or *be sick'*. Note *be seech' Er* and *be seech' ingness*.
- be side'** is primarily and preferably a preposition, tho the dictionaries are succumbing to the colloquial pressure of its adverbial use (see *besides*). It means by the side of, close to, near to. *He sat beside me at the meeting* and *Your house is beside the brook* are correct. In the expression *His remarks were beside the point*, *beside* is a preposition meaning wide of or aside from. In *He was beside himself with grief* it is used figuratively to mean out of the ordinary or abnormal.
- be sides'** is primarily an adverb, tho here again is a word that has been wrongly used as a preposition for so long a time, that there is some authority for calling it a preposition meaning by the side of and making it interchangeable with *beside*. This use is not recommended. Confine it in your speech and writing to its adverbial uses meaning in addition, over and above, moreover, other than. *I have two bags and a trunk besides* is correct, as is *He thinks, besides, that this will be a better loca-*

*tion for the dam.* Used to link additions to a singular subject, *besides* does not pluralize the verb, as *Bill, besides John and Mary, is going to the circus*, not *are going*. (See *as well as* and *together with*)

**be'som** is a twig broom, a broom made of small clippings from the ends of the limbs of a tree. It is pronounced *bee' zum*

**Bes'se mer** is pronounced *bess'e mer*, not *bez' mer*. The first syllable rimes with *bless*, the last with *per*, the middle *e* is half long

**best** is the superlative of the adjective *good* and the adverb *well*. The comparative is *better*. Don't say *the best of two*, but, rather, *the better of two* and *the best of three* or more. *The better of the two pictures in this room has been adjudged the best of all in the exhibition* illustrates the correct use of both comparative and superlative degrees. Don't use *best* (and other superlatives, such as *most*, *greatest*, *largest*) loosely or too frequently. Reserved for occasional emphatic use, they are strong; used glibly and often, they lose their significance. *Best* is used as a verb, as *better* is, in the sense of surpass or outdo, but such usage is colloquial rather than literary (see *worsen*). In the sense of larger proportion or part, both *best* and *better* are frequently used in colloquial expression, as *I have done the best or better part of the job*. In such usage the superlative (or comparative) quality is lost sight of and either word becomes a general modifier only in place of two thirds or three fourths, and so on. Don't use the expression *best of any*. *Any* is singular or one; to say *best of any* is therefore to say *best of one*. Say, rather, *best of all* or *best of many* or *best of several*, or any other expression in which more than one are indicated. (See *better*)

**best'ial** is pronounced *best'yal* or *bes'chal* riming with *vestal*. It is not trisyllabic—don't say *best'ial*. The noun, however, is *bestial'ity*, all vowels short, all five syllables pronounced. The second syllable may be *chi* instead of clear *t*, if you like. Don't pronounce the first syllable *beast* even tho the word does mean beastly, sensual, degraded

**be stride'**—to straddle, to stand or sit or ride astraddle of—is *be strode'* in the imperfect tense, and *be strid'den* in the past participle. *Be strad'dle*, its synonym, is more commonly used but is less literary and dignified

**be'ta**—β B—is the second letter of the Greek alphabet, equivalent to *b*. It is pronounced *bee'ta* or *bay'ta* (*a* neutral). Like other letters of the Greek alphabet, *beta* is used to indicate position or grading—second or next to *best* (*alpha*). In the sciences of astronomy and chemistry it has technical meanings

**bête noire'** are two French words meaning anything or any one held in dread or regarded with aversion. The pronunciation is *bait nwahr'* riming with *hate far*

**Beth'le hem**—in Judea and Pennsylvania, and elsewhere—is trisyllabic—*beth'le hem* or *em*, the second *e* half long. The first syllable rimes with *Seth*, *th* voiceless. Don't say *beth'lum*

**be tide'** is *be tid'ed* in the imperfect tense and the past participle. But Billy Boner thinks it ought to be *betode!* The meaning is to happen or befall. It should not be used as a noun to mean happening or tiding

**be troth'al** means marriage engagement. The *th* may be voiced or voiceless. The *o* is *ah* or *aw*; thus, it may be pronounced *be trathb'l* or *be trawthb'l*. The Britisher makes it *trowthe* and voices *th*, thus riming with *loathe*, and this pronunciation is gaining in the United States. *Be troth'* and *be trothed'* follow suit. (See *o*)

**bet'ter** is the comparative of the adjective *good* and the adverb *well*.

This word is also a noun of agent meaning one who bets. *Bet'tor* is its homophone in this meaning but is less used. Don't use *better* for *more* in such expressions as *I have more than ten dollars* and *I have done more than half*; *better than ten dollars* and *better than half* are incorrect. But *better* is used colloquially as a general modifier in the sense of part or proposition (see *best*), as *the better part of a year*. Don't use *better* with *any* in such expressions as *better than anybody* and *better than any day*, for *any* is singular and *better* being a comparative implies more than one. Say *better of the two* or *better than any other* or *better than anybody else*. If you use a comparative form in modification of a singular word, such as *any*, you include the thing compared in your comparison or compare it with itself. This is illogical. *This hat is better than any I have seen* says really that it is better than itself.

**be'tween** is *be* meaning *by*, and Anglo-Saxon (present Scotch) *twa* meaning two. *Between* should be used in reference and relation to two only. But it may be used of more than two when the relation indicated is reciprocal, as *the differences between Seattle, San Francisco, and Los Angeles*, that is, between one city on the one hand and the other two on the other. It should be used of two objects or persons or two groups. It should be used generally as a preposition and should therefore be followed by the objective case. These are correct: *between you and me*, *between him and me*, *between them and us*, *between the devil and the deep blue sea*, *Between the French, the English, the Americans, on the one hand, and the Germans and the Italians on the other there will probably always be great differences of political theory and practice*. As an adverb *between* is occasionally used to mean in an intermediate position or at intervals, tho in practically all such uses a word or words may be logically supplied to force it as a preposition. In *I shall put this one here and that one there, and the other one between*, *between* may be construed as an adverb. But *the two* may be understood after it, and it thus becomes a preposition. Inasmuch as *between* connotes space or time between two, it should not be used before words indicating one, as *between each row* or *between every hour*. Logically—or illogically—this means that each row or each hour is to be split and something is to be inserted between parts. Don't use *in* superfluously before *between*, as *He sat in between us*. Note *between times* and *between whiles*, neither solid nor hyphenated. The former is regarded as somewhat better than the latter. (See *among*)

**bev'el**—adjective, noun, verb—rimes with *devil*, not with *evil*. The imperfect tense is *bev'eled*, the present participle *bev'eling*, the agent noun *bev'eler*. The *l* may be doubled in all three forms.

**bev'y** is a company, especially of girls or women; it may be used also to denote a flock of quail, grouse, larks, nightingales, and a herd of deer. It rimes with *heavy*.

**bi-** is a Latin prefix used to form adjectives and nouns, meaning two, twice, double, continuing for two, occurring twice, related to two, and so forth, as in *biannual*, *bichloride*, *bicycle*, *biennial*, *biflex*, *bifurcate*. It is pronounced with long *i*—*bye*. It is written solidly with roots, not hyphenated. Don't confuse with the prefix *bi'o* (*q v*)

**bian'nu al** is a solid compound—*biannual*. Don't slur the pronunciation; it is quadrisyllabic—*bye ann' u al*, not *bye ann' yal*. The meaning is semi-annual or half-yearly or occurring twice a year. Don't confuse with *biennial* (*infra*)

**Biar ritz'** is dissyllabic. Don't say *be a ritz'* but *b' ya reets'*, *y* as short *i*



**bi'as** is adjective, adverb, noun, verb. The *i* is long, the *a* neutral, in all forms. The imperfect tense may be *bi'ased* or *bi'assed*, and the present participle *bi'asing* or *bi'as sing*. The single *s* is preferred. For the many meanings and uses of *bias* the dictionary must be consulted. It should be noted here, however, that *bias* refers chiefly to a state of mind, in contradistinction to prejudice which refers chiefly to opinions or prejudgments. Prejudice is bias brought to maturity, that is, biased training of the young mind will make it prejudiced later in life. *Bias* may be either for or against; *prejudice* is usually against. A person who has a bent for or toward music, learns it quickly and does well in it. A person who has a bias in music likes or dislikes one kind or another, regardless of his ability as a musician. *Bias* rimes with *pious*. Don't say *bice* or *bi'az*

**bi be lot** rimes with *me go'* or with *rib' low*, that is, *bee blow'* or *bib' low*, preferably the former. It is any small decorative picce

**bib'lical** is the adjective form of *Bible*. It may or may not be capitalized. It is preferably written with small letter. *Bible*, however, is always capitalized. The first syllable is *bib* indeed, as also in *bib'licist* and *bib'list*, one versed in the Bible or one who places strict interpretation upon biblical teaching

**bib'liophile** is a lover of books, *bib'lio* being Greek meaning book or books (Bible). Phonetically (but nonsensically) the rime is *nib leo file*. Don't omit a syllable—*bib'le phile*; it is a four-syllable word. Modern spelling makes the last syllable *file*. A so-called bookworm is sometimes spoken of in slang as a *biblio*

**bib'ulous**—highly absorbent, addicted to drink—is pronounced *bib* indeed, half-long *u*, and *lus*. Don't make the word dissyllabic—*bib'lus*. The abstract noun is *bib U los'ity*, the third and accented syllable riming with *joss*

**bi car'bonate** is pronounced with long *i*—*bye*. The second and accented syllable is, of course, *kabr*. The last syllable has half-long *a* tho there is authority for the short *it*

**bi cen te na ry**—two hundred years; of or pertaining to two hundred—may be pronounced *bye sen'te ner e* or *bye sen ten' a re* or *bye sen tee' n' re*. Yet there are some who insist upon saying *bye sent' re!*

**bi'cy cle** is pronounced *bye' sickle*. Don't make the *y* long *i*, that is, don't say *bye' sigh k'l*. But the Britisher does

**bid** is an offer or tender or proposal based upon an estimate. An estimate is a judgment formed after a study of some given situation, as of the cost of a proposed house. A bid is also a statement of price asked for work to be done under a contract, as of building a proposed house. As a verb *bid* means to offer to pay, as at an auction; to order, to command, to invite, to utter a wish, to entreat, to enjoin (see the dictionary). Don't use *bid* as a noun meaning *invitation*. *I have a bid to the party* is a vulgarism. (See *bade* and *estimate*)

**bide**—to wait or tarry, to stay or dwell—rimes with *hide*. The imperfect tense is *bided* or *bode* (preferably the former) and the past participle is *bid'ed* to rime with *chided*. The word is colloquially used to mean to stand by or keep the faith, as *I shall bide by what I promised* and *I shall bide by your decision*. (See *abide*)

**bi en' nial** is a solid compound—*biennial*. Don't slur the pronunciation; it is quadrisyllabic—*bye enn' e al*, not *bye enn' yal*. It means taking

- place once in two years; continuing or lasting for two years. Don't confuse with *biannual* (*supra*)
- bi'furcate** rimes with *die* for *Kate*. Second-syllable accent is permissible and is given first by Standard. It means to divide into two branches, to fork. The noun is *bi'furca'tion* (*bye fur kay' shun*). It is said that the very nice young man calls his drawers bifurcations
- big'ot** rimes with *rig it*. Pronounce the *g* hard. Don't say *beek' it* or *bick' et*. It means one who is just the opposite of big—an intolerant, prejudiced, narrow-minded person. The adjective is *big'oted* and the abstract noun *big'otry*, the *o* in all forms being almost obscure *u*
- bila'bial** is a consonant that requires the aid of both lips for its proper articulation, as *b f m p*. The pronunciation is *byelay' be'l*. Don't say *bilab'y'al* making the word trisyllabic, and the third syllable a rime with *slab*
- bilin'gual**—two languages, knowing and using two languages, written in two languages—is pronounced *byeling' gwal*. Don't say *byelin' gu al*. The noun *bilin'gualism* follows suit
- bil'let-doux'** is a love letter or note—literally *sweet note*. It is pronounced *Billy do*. The first and last syllables are about equally accented. The plural is *billets-doux*, pronounced *Billy dooz* in English. Don't pronounce the *t*. The French pronunciation also silences the *l's*—*be ye doo'*—with singular and plural pronounced alike
- bi' lion** is *bill* and *yun*, the second syllable riming appropriately with *dun*. Don't say *bi' lion*; it is dissyllabic, not trisyllabic. Don't say *bill' un*. Remember that in France and America it means a thousand millions—1,000,000,000; in England and Germany a million millions—1,000,000,000,000
- bil'low**, noun and verb, rimes with *pillow*, the *i* short, the *o* long. The plural is *billows* (*z*). Don't call it *billus* or *billers*, and don't confuse it with *bellows* (*q v*), as Billy Boner does when he insists that he loves to go swimming in the bellows
- bi month'ly** is a solid compound—*bimonthly*—pronounced with long *i*—*byemunth' ly* (voiceless *th*). It means occurring once in two months. Don't confuse with *semimonthly* (*q v*)
- bi'nary** rimes with *finery*. Don't say *ben' a ri*. It means of two parts, characterized by two parts; as noun, anything having two elements or parts. It is used chiefly in the fields of chemistry and astronomy
- bind** is *bound* in the imperfect tense and the past participle. Among other meanings, *bind* refers to a decision forced or imposed through external conditions; held or contracted for by means of legal rights and procedures. *His contract binds him to instal nothing but the best illustrates its use.* (See *determine*). The old participle *bound'en* is now archaic except as an adjective; it means obliged, beholden, as in *my bounden duty*. *Bound* is also an adjective in its own right, as *He is bound westward*. It is likewise an adjective in the United States in the sense of *certain* or *determined*, as *He is bound to go*. Don't confuse this imperfect form with the verb *bound* meaning to leap and to border upon, the imperfect tense and the past participle being *bounded*. Note the forms *bind' Er*, *bind' Ery*, and *bound' Er*, *bound' A ry*
- Bing'en** rimes with *ringin'*. Don't say *bing' gen* or *binj' in*
- Bing'ham ton** is not spelt with a *p*, and the *b* is silent in pronunciation; thus, *bing' am tun*. Don't spell and pronounce it *bing hamp' ton*

**binocular** means pertaining to both eyes; a field or opera glass adapted to both eyes. The Britisher makes the first syllable *bye*. We keep the short *i*—*bye nabh' u ler* or *binabh' u ler*

**bi'o** is a Greek prefix meaning pertaining to or related to or connected with life, virile, physiological. Don't confuse with the Latin prefix *bi* (*q v*). The confusion is easy and natural inasmuch as *bi'o* consists of two syllables the first of which is the same as the Latin prefix. The pronunciation is *bye' owe*. The *i* preferably remains long in combinations but the *o* frequently becomes short, as in *biog' raphy*, *biol' o gy*, *biom' e try*. When the root begins with *o* this prefix may be hyphenated, as in *bio-osmosis*; but note *biontology* and *bioeconomic* and *biolinguistic* and *biosocial*

**biog' raphy** may be pronounced with long *i* or with short in the first syllable—*bye og' ra fe* or *biog' ra fe*. Other forms follow suit—*biog' rapher* and *bio graph' ical*. The *ph* may be spelt *f*. *Autobiog' raphy* is pronounced also *awe to bye* or *biog' ra fe*; this word is a solid compound—*autobiography*. Don't pronounce *bi* as *bee*; don't say *bog' raf i*

**bipar'tite** is pronounced *by pah' tight* to rime *my far sight*. The *bi* is not hyphenated. This adjective means having two parts or divisions, usually exactly alike. Don't say *bipper tight*. (See *tripartite*)

**bi' ped**—a two-footed animal, such as man—is pronounced *bye' ped*. The rime is *high red*. This word is both adjective and noun. The adjective *bi' pe dal* is pronounced *bye' pe d' l* or *bye' ped' l* or *bip' e dal*, wrong pronunciation thus being difficult

**bird's-eye** means seen from above, as by a bird; hence, general rather than special or minute view. The pronunciation is *burd' z' i*. When the first member of a hyphenated compound is in the possessive case, the pluralization is made on the second member; thus, *bird's-eyes*. The plural of *bird's-eye view* is *bird's-eye views* for here *view* is the major term modified by *bird's-eye*. Don't say *boid* for *bird* (*burd*)

**birth right** is a solid compound—*birthright*. Don't hyphen it. Don't omit the final *t* in pronouncing this word. Some authorities accent the syllables equally; some accent the first only. Either is correct. Don't say *boith* for *birth* (*burth*)

**bis' cuit** rimes with *risk it*—*biss' kit*. Don't say *bi' kute* or *bi' ku it*. This singular form may be used as plural, or the plural may be formed regularly—*biscuits*

**bi' son** is pronounced *bye' s' n*, with long *i*, and with *o* neutralized completely out. There is authority also for *bye' z' n*

**bisque** rimes with *risk*, not with *risqué* (*q v*). It is a soup, an ice cream, a biscuit, and a term technical to tennis, golf, and croquet. Spell as well as pronounce it *bisk*, if you wish

**bite** is *bit* in the imperfect tense, and *bitten* in the past participle. Don't say *I have bit* for *I have bitten*. *Bite* is also a noun meaning act or manner of biting, or the quantity of a bite, a snack, a morsel; it also means friction, or the hold or grip by which friction is devised. *Bit* is also a noun (see dictionary) used loosely to indicate any small quantity or piece or "bite," as *I haven't a bit* for *I haven't any*

**bitu' men**—mineral pitch or asphalt—has short *i* and *e* and long *u*—*b' tew' men*. The adjective is *bitu' minous*—*b' tew' mi nus*. Don't make the first syllable *bye*. There is authority for palatized *tu*—*bitch' u men*—with accent on the first syllable (Webster 1938)

**biv'ou ac** may be trisyllabic or dissyllabic in pronunciation—*biv' oo ak* or *biv' wak*—the former being preferable. The vowels are short; the first and accented syllable rimes with *give*. The imperfect is *biv' ou acked* (*biv' oo akt* or *biv' wakt*); the present participle *biv' ou acking* (*biv' oo-acking* or *biv' wak'ing*). It is an improvised encampment, or to encamp without proper preparation

**bi zarre'**—odd, different, eccentric in appearance and style—is pronounced *bi zahr'* to rime with *the star*. This adjective form is generally used, but the adverb *bi zarre'ly* and the noun *bi zarre'ness* rarely

**bl** at the beginning of a word indicates very often the idea of impulse or impetus, and usually calls for explosive pronunciation, as *blab*, *blare*, *blast*, *blaze*, *block*, *blow*, *blurb*, and so on

**black' guard** formerly meant the lower servants in a large household establishment. It is now one who treats others vulgarly and abusively, and imposes upon them. It is both noun and verb. Don't pronounce as two words (tho it nevertheless is *black* plus *guard*—*blackguard*), but, rather, *blag* (riming with *bag*) and *abrd* (riming with *hard*)

**blame**, used as verb, should not be followed by *on*. *Blame it on him* is incorrect. *They blame him for the accident* is correct. But it is preferable never to use the word *blame* in reference to persons unless they offend flagrantly. Blame the weather or the market or the election, but do not blame Brown or Jones or Ferguson. Don't say, especially in a business letter, *owing to an error made by our cashier* or *because of a mistake made by our shipping clerk*. Note the forms *blam'Er* and *blam' A ble*

**blanc mange'** is a French term meaning *white food*. It may also be written as a solid compound or with hyphen—*blancmange* or *blanc-mange*. It is pronounced *bla mahnz'h* or, better, *bl' mahnz'h*. It is a dessert made of starch and milk, and shaped in a mold. But Billy Boner insists that, according to his geography, it is the noblest of mountains

**bla sé** may be accented on either syllable. The pronunciation is *blah zay'* or *blah' zay*. It means surfeited, "fed up," with anything as result of excessive indulgence

**blas' phe my** or **blas fe my** (take the simpler)—cursing or irreverent speech—may be pronounced with short *a* in the first and accented syllable, or with Italian *a*, according to your custom. It rimes with *glass*; the other two syllables with *see me*. But the verb is *blas pheme'* riming with *pass theme*, and the adjective *blas' phe mous* rimes with *pass the cuss*. *Pb* may be *f* in all forms. A *blas phem'er* riming with *class steamer* is called by Dr. Johnson "a wretch who speaks of God in impious and irreverent terms"

**bla'tant** rimes with *pay tent*; but note the last syllable *tAnt*. The noun *bla'tancy* likewise has long *a* in the first and accented syllable—*blay*. The meaning is coarsely or offensively or clamorously loud. *Vociferous*, on the other hand, means loud and noisy without necessarily being offensive or coarse

**blend**—to mingle or fuse or coalesce or unite—is *blended* in the imperfect tense and past participle. The old form *blent* is confined now chiefly to poetry and religion. The preposition *with* is generally used after this verb. Don't say *blend together*

**Blen'heim** is called *blen'em* or *im*, to rime with *denim*. Don't make the last syllable rime with *time*

**bles'sed** or **blest** may be either dissyllabic or monosyllabic in poetical and religious use. In general use it is dissyllabic as an adjective and monosyllabic as a verb. The former is likewise an emphatic use. These are correct: *She could not find a bles'sed thing* and *He blest them*. The present tendency is to use the simpler form exclusively. *Bless* is derived from *blood* and originally meant to consecrate with blood

**blithe** rimes with *scythe* and *lithe*, not with *pieth* and *smith*; that is, the *i* is long, the *th* voiced. It means cheerful and lighthearted and buoyant, not necessarily sportive or given to jest, as *jocular* does. *Blithe'some* is a solid compound—*blithesome*—meaning cheery and gay also. The noun is *blithe'someness*

**blond** or **blonde** is pronounced *blahn'd*. The adjective may be spelt in either way. As nouns, the first is masculine, the second feminine. But the shorter form is used as a noun of common gender. It means characterized by light skin, hair, and eyes, or one of such appearance

**blouse** is *blooze* in original French. We pronounce it *blouze* to rime with *rouse* and *browse*

**blow** is *blew* in the imperfect tense, not *blowed*, and *blown* in the past participle, not *blew*. Say *It blew* and *It has blown*, not *It blowed* and *It has blew*. Don't permit the old sailor's ultimate in blasphemy *I'll be blowed* to mislead you

**blu'cher** rimes with *hoocher* or with *hooper*, that is, *bloo'tcher* or *bloo'ker*. The former is preferred. It is the shoe with the lacing flaps, named for the Prussian general Blücher

**blue**, ideally, should be pronounced with long *u* for *ue*, like *due* and *bue*. But it is not so pronounced. The *ue* is long *oo*, and the rime is *true*. This follows in all compounds, usually solid, as *bluebell*, *bluebird*, *blueberry*, *bluecoat*, *bluefish*, *blueprint*, *bluestocking*. *Blue blood*, *blue book*, *blue jay*, *blue moon*, *blue ribbon*, *blue streak* are two words each. The verb *blue* is *blued* (riming with *food*) in the imperfect, and *blu'ing* or *blue'ing* in the present participle. Note the adjectives *blu'ish* or *blue'ish* and *blue'y*, the adverb *blue'ly*, the nouns *blue'ness* and *blu'ing* or *blue'ing*

**blurb** is a coinage meaning extravagant commendation, as in book jackets and moving-picture circulars. Don't say *bloib*. This word should not be used as a verb, but it very often is. Webster attributes its coinage to Gelett Burgess. Others say it is derived from *blurt* meaning to utter impulsively or thoughtlessly or ill-advisedly; some say it is from *blur* (*blurred*) meaning to smear or obscure or efface

**Bo a ner' ges** is pronounced *bow a nur' jeeze* riming with *know a cur' g's*. This is a plural form meaning sons of thunder. It is the name given by Christ to James and John (see Mark iii: 17). But it is sometimes construed as singular, with *Bo a ner' geses* (*ez*) as plural, and used to mean any preacher or orator with a loud and grandiloquent manner

**boat'swain** is a solid compound—*boatswain*—pronounced *bo's'n* and not infrequently spelt *bo'sun*. The rime is *chosen*. In poetry and other literature it is written and pronounced *boat* and *swain* indeed, but colloquially and at sea never. The boatswain is the officer on shipboard in charge of cables, rigging, anchor, ropes, and the like

**boche** is a slang term, from the French *caboche* meaning hard head, that was applied to the Germans during the World War. It may be pronounced to rime with *gosh* or with *grow* with *sh* added—*growsh*. Its capitalization depends upon its use

**Bœ o' ti a**—the old Greek province famed in pastoral poetry—is pronounced *be owe' she a*, not *boe' sha*, please. The adjective is *Bæ o' tian*—*be owe'-shan*, that is, *be ocean*

**Bo go ta'** is pronounced *boe go tab'*, first *o* long, second *o* half long, *a* Italian. Don't say *b'goat' a*

**bo hea'** is pronounced *bow* (and arrow) *hee'* to rime with *slow tea*. It was once a very good black tea, but is no longer so good if still black. It is grown in China in a place known as *Wu-ee*. Don't say *bow hee' a* or *bow hee' i a*

**Boi'se** is pronounced *boy' ze*. Don't say *boi'zay'*

**bois'terous** is a three-syllable word. Don't say *bois'trous*. Hold on to the *e* and the second syllable—*bois'ter us*; the first syllable rimes with *choice*

**Bokha'ra** or **Bukha'ra** are respectively pronounced *bo kab'rah* or *boo kab'rah*, the first having half-long *o*, the second short *oo*. The former spelling and pronunciation are preferred English usage

**bo le'ro** rimes with *no care owe*. The plural is *bo le'ros* (ʔ). It is Spanish dance, the music for the dance; also, a loose open blouse or jacket. This word must be capitalized when used in reference to Ravel's masterpiece, and this at present constitutes its principal use in this country

**Bol'eyn** rimes with *pullin'*, not with *boilin'*, tho the latter is frequently heard

**boll wee'vil**—the insect that infests the cotton plant—is pronounced *bowl wee'v'l* riming with *sole evil*. Don't pronounce the first word to rime with *doll*. This is a two-word unhyphenated term. The boll is the pod in which the small beetle or weevil lays its eggs

**bol'she vik** rimes with *doll she sick*, the *e* being obscure, and the pronunciation therefore very often wrongly slurred to *bolsh'vik*. Webster gives long *o* as second choice, making the first syllable *bowl*, but the former is more generally used. The plural is *bol she vee'ki* which in English gets itself accented on the third syllable as a rule—*vee*—and in Russian on the last—*kee*; but *bol shev'ikee* also has authority. The regular plural *bol'she viks* is likewise good. The other variants follow suit—*bol'she vism* (*viž'm*), *bol'she vist* (or *vic*—*vik*), *bol she vis'tic*, *bol'she vige*. Like the words *democrat*, *republican*, *socialist*, the noun forms above must get used to being written with small initial letter (as the adjective and verb forms always are) except when they are used in proper-noun senses, and thus follow general rules for the capitalization of English words

**bomb** is preferably pronounced to rime with *Mom*, the *b* being silent. Webster adds "by some pronounced *bum*." Probably most persons in both the United States and England say *bum*, as they do in the related forms *bom'bard* (noun), *bom'bard'* (verb), *bom'bast*, *bomb'shell*. But the short *o* is preferred in all

**bom'bast**—pretentious and exaggerated language, rant, claptrap—rimes with *Tom passed*, not with some *passed*. The adjectives *bom'bas'tic* and *bom'bas'tical* follow suit. Don't pronounce the first syllable *bum*. Don't spell the first syllable *bomb*

**bo'na fî'de** are two Latin words meaning in good faith, without deception, genuine. The first and accented syllable of each is pronounced with long vowel—*bow* (beau) and *fîe*. The *a* is neutral; the *e* intermediate. The first word rimes with *loan a*; the second with *Fri day*

**bo nan' za** is Spanish meaning prosperity. It has come to mean anything that yields an unusually large return in money, as "striking it rich" in a gold or silver mine. The first two syllables rime with *no fan*; final *a* is neutral

**Bo' na parte** or **Buo na par' te** may be trisyllabic or quadrisyllabic. The pronunciation is *bone' a part* or *braw nah pabr' ta*. The latter forms are Italian

**bon ho mie'** or **bon hom mie'** (the latter is now archaic) are two French words meaning good nature, pleasant and easygoing disposition. It is pronounced to rime with *Don O Kee*

**bon mot'** are two French words meaning good word, in the sense of clever saying or a stroke of wit. The first is pronounced *bawn, aw* nasal and *n* silent; the second *mow* as in to mow grass. Forget the *t* entirely. The plural is *bons mots*, the second word being pronounced *mows* to rime with *rose*, but in French it would be pronounced like the singular

**bo' nus** is Latin for *good*, in the masculine. *Bo' num* is neuter, and this is really the gender of *bonus* in all uses—premium, something in addition to what is strictly due, a gift, a dividend. The rime is *own us*. The plural is *bo' nuses*

**bon vivant'**—a lover of good living, a gourmet—is a two-word French term meaning good living. The pronunciation is *bawn vee vahn'*. The plural is *bons vivants* pronounced similarly, the *s*'s silent

**bon voyage'**—a good trip or journey, "good journey to you"—are two French words pronounced *bawn vwa yazh'*—nasal *aw* in the first syllable and silent *n*, the two following *a*'s not Italian but flat as in *ask*

**book** rimes with *look*, not with *Luke*. As an initial combining form *book* is usually written solid, as *bookbinder, bookcase, bookkeeper, bookrack, bookseller, bookmaker, bookman, bookmark, bookplate, bookshop, bookstall, bookstand, bookstore*. In England it is commonly used as a verb, as to *book in* or to *book out* of a hotel meaning respectively in the United States to *register* or to *check out*

**boon' dog gle** is written solid—*boondoggle*. Don't hyphen it or write as two words. It is noun and verb meaning "busy work," that is, work done for the sake of keeping people busy; to do unnecessary or trivial work that is paid for out of public funds. Some authorities regard this as an imitative word denoting anything that is wrinkly or shaky or wriggling. Some say that it was given vogue as result of its humorous sound when a lawyer in a famous case thundered it in a court room. Some derive it from the Scotch *boon* meaning gift or free service, and *doggie* meaning marble. And some even go so far as to say that Daniel Boone was given to making playthings for his dog, and that he just naturally called them *boon* (*boone*) *doggles*! It may now be significantly added that the origin of this word, peculiar to the United States, is to say the least obscure!

**booth** is pronounced with long *oo*—*boo*—plus voiceless *th*. It rimes with *sooth*. In England the *th* is voiced, the rime being *soothe*

**bo' rax** rimes with *no tax*. The adjectives *bo' ric*, riming with *no trick*, and *bo rac' ic*, riming with *no classic*, are generally used in modification of *acid*, as *boric acid, boracic acid*. *Borax* is an alkaline sodium

**Bor deaux'** rimes with *shore flow*—*bawr doe'*. Note the accent

**Bor' gia** is dissyllabic—*bawr' jah*. Don't say *bore' je a*

**Bo' ris** rimes with *no kiss*; don't say *bo ree'* or *bab' ris* or *baw' ris*

**born** is the past participle of *bear* (*q v*), the parts of which are *bear*, *bore*, *born* or *borne*. *Born* is used in relation to birth; *borne* in relation to carried or endured. Both are used as adjectives. The imperfect tense *bare* is archaic

**borne** is likewise the past participle of *bear*, the parts of which are *bear*, *bore*, *born* or *borne*. It means to carry or endure, as *He has borne his oppression with patience*. It is used as a participial adjective also, as *his patiently borne suffering* and *the borne burdens of the oppressed*. Don't confuse with *born*. *Borne by a peasant* means carried or endured by a peasant; *born of a peasant* means coming into existence through peasant parentage

**bor' row** means to receive with the understanding, implied or expressed, that the thing borrowed or its equivalent will be returned; to obtain the temporary use of. Don't confuse this word with its antonyms *lend* and *loan* (*q v*). Say *May I borrow your umbrella* or *Will you lend me your umbrella*; not *May I lend your umbrella* or *May I loan your umbrella*, meaning that you want to use the umbrella temporarily. Note the correlative propositions in

I never borrow, I never lend,  
Or from or to the staunchest friend

**bos' om** is preferably pronounced with short *oo* as in *wool* and like the *u* in *pull*. But Webster (1938) gives long *oo* second—*boo' zum*. At any rate don't say *boos' sum*. The *s* is *z* in pronunciation

**boss**—adjective, noun, verb—may be pronounced either *bawss* or *bahss*, that is, with broad *a* for *o* or with short *o*. The former is more commonly heard in all forms of the word—*bos' sy*, *bos' sism*, *bos' sa ble*. *Boss* also means, besides chief or foreman, any projecting or protuberant part or thing, and as adjective, hollow or empty. *Boss* and *bos' sy* are used in certain parts of the United States to mean cow or calf. (See *o*)

**Bos' ton** may be pronounced *bawss' tun* or *bahs' tun*. *Bosto' nian* follows suit, the second and accented syllable being *toe*. Don't say *bawss-tone' yan*

**both** is pronounced with voiceless *th* as in *thin* and *wealth*. Don't say *baathe* to rhyme with *loathe*. Don't substitute *d* for *th*—*bode* is illiterate. If possible, avoid the use of *both* with *not* in negative statements. *Both records were not correct* is awkward and ambiguous for *Both records were incorrect or wrong*, or *Neither record was right*, or *One record was correct and one incorrect*. *Not both records were wrong* is likewise awkward and vague (see *all*). As adjective and pronoun and conjunction *both* denotes two, the one and the other, the one as well as the other. There is some authority for the use of *both* conjunctively, regardless of its meaning, in such expression as *He writes both history, biography, and poetry*, but it is not to be recommended. *He writes both prose and poetry* or *He writes both history and biography, and also poetry* is better. The use of *both* in *They are both alike* and *They both look alike* is to be avoided, for it is tautological if not ungrammatical. It cannot be an adverb modifying *alike*, and *alike* itself implies two or more than two. *They are alike*, *One is like the other*, *Both are like their father* are correct. Nor is *both* an adverb in *She plays and sings both*, but, rather, a conjunction correlative with *and*. *Both* implies plurality. Don't say, therefore, *There is a book on both ends of the table*, but *There is a book on each end of the table*. To say *There are books on both ends of the table* does not express the idea exactly, for it implies that there



may be more than one book on each end. *Both* should not be preceded by *the*, tho the definite article may be used before *two* or *three*, or any other cardinal. You may say *The two of us are going* but not *The both of us are going*

**Bot ti cel' li** is *tchel* in the third and accented syllable, not *sel*. Say *bah'te-tchel' le* not *bot i sell' e*

**Bou' ci cault** is pronounced *boo' se kawlt*; or the last syllable may be *colt* indeed. It may not be *kahl't*

**bou' doir** may be *boo' dwahr* or *boo' dwawr*. The first—*ah*—is preferable to the second—*aw*—according to the recording by the dictionaries. It means a small intimate room, a lady's private retiring room. It has been said that only dudes and dowagers make use of this word

**bouil la baisse'** is a highly flavored fish chowder having more than one kind of fish in it and many kinds of seasoning. It is pronounced *bool ya-base'* in English riming with *rule a place*

**bouil lon'**—a clear meat broth—is pronounced *boo yon'*, nasal *yo* and silent *n*. But *bool' yun* (short *oo*) is permissible, as is *'bool yon'* (short *oo*), that is, *bull' yun* and *bull yon'*

**boul' der** or **bowl' der** (either is correct but Standard lists the latter as obsolete) is pronounced *bolder*—homophone of the comparative degree of *bold*. Literally it means a large pebble; in general use, it means a piece of rock much larger and heavier than a pebble—and more damaging if it falls upon you

**bou' le vard** originally meant the broad, flat top of a rampart; it is a broad avenue or thoroughfare. In the United States it is pronounced *boo' le-vahrd*, tho all too many persons probably make the first syllable *bull*. In England it is generally made a two-syllable word—*bool' vahr* riming with *fool* and *par*

**bound' a ry** must be pronounced and spelt as a three-syllable word, as must also the plural *boun' da ries*—*boun' da ri:z*. Don't say *boun' dry* or *boun' dries*. Tho *a* is neutral it must be heard. (See *bound*)

**boun' te ous**—liberal, abundant—is trisyllabic. Don't say *bount' yus* or *bount' chus*, but *boun' tee us* to rime with *clown' free us*

**bou quet'** is preferably pronounced *boo kay'* to rime with *do say*. But it may also be pronounced *bow (beau) kay'* to rime with *no day*

**bour geois'** is one of the middle classes, as the thrifty shopkeeping or professional groups, with commonplace and humdrum ideas and theories of life. In communistic use the word means one who has interests in private property and capital in general. The first syllable is pronounced not quite *boor*—the *oo* as in *foot* rather than as in *moon*; the second syllable is *zhwah*, riming with *blah*. It is a masculine noun, both singular and plural. The feminine is *bour geoise'*—plural *bour geoises'*—pronounced exactly like *bour geois'* with *z* added. The noun *bour geoi sie'*—people of the middle and smug classes—is pronounced *boor zhwah zee'*

**bourne** or **bourn** (take the simpler) originally meant stream, and still does in the sense of boundary or end, and thus, figuratively, goal. Streams frequently indicate boundaries even today. The word may now mean by extension realm or country. But when Hamlet said "the undiscovered country from whose bourne no traveler returns" he used the word exactly, tho editors have insisted that he meant realm or country. It makes nonsense to say "the undiscovered country from whose country (or realm

or domain; no traveler returns." *Bourn* or *bourne* (and its modified form *burn*) is still the last syllable in many personal and place names, indicating relationship now or formerly to a stream. The pronunciation is *born* to rime with *torn*, or *boorn* (short oo). Webster prefers the former; Oxford the latter. Don't say *boin*

*Bourne'* mouth is a solid compound—*Bournemouth*—pronounced either *born* or *boorn muth* (voiceless *th*)

*bou ton nière'* is French for flower or small bouquet worn in the buttonhole. There is no English equivalent except the rather commonplace *buttonhole* which is used to mean the same thing. Pronounce it *boo to nyar'*, the *o* of the second syllable being merely touched, the latter part of the sliding last syllable almost riming with *care*

*bo'vine* means pertaining to an ox or a cow; hence, heavy, dull, sluggish. Both adjective and noun, it is accented on the first syllable. It is preferably rimed with *no fine*, but it may be rimed with *no fin*. (See *ovine*)

*bowd'lerize* means to expurgate or take out objectionable content, as of a book. It is from the surname of Thomas Bowdler who in 1818 published an expurgated edition of Shakspeare. The first and accented syllable rimes with *loud*; the remaining two with *her eyes*

*bow'ie* (knife) is a strong, straight hunting knife. It was named for its inventor, James Bowie, who, according to records, pronounced his surname *boo'ee* (riming with *too'ee* or *hoo'ee*). But the authorized pronunciation now is a perfect rime for *blowy* and *doughy*

*brace* rimes with *face*; *braces* with *faces*. In England the plural form is used for what we call *suspenders*. In printing and music and general written composition, and especially in tabulations, braces { } are used as a sign of connection—two or more lines or staves or numerical entries to be taken together. Don't use braces in place of brackets or parentheses. The word as noun and verb has many additional meanings for which the dictionary must be consulted. Don't say *braze* or *praze* for *brace*

*brack'et* rimes with *racket*. In printing and general written composition brackets [ ] are used to enclose matter that is inserted from some external source, usually by another author. It is extraneous, and grammatically unrelated, but is added by way of note or correction or up-to-date findings. Parenthetical matter is more closely related to content than is matter enclosed in brackets. Brackets are used in mathematics for enclosing quantities, as the vinculum does. It has many additional meanings for which the dictionary must be consulted. In newspaper and other mediums today it is used very often in regard to taxes and finances, as *those in certain income brackets* and *those in certain taxpaying brackets*, meaning those within certain ranges. Don't say *brag'et* or *prak'et* for *bracket*

*brag ga do'cio* is a braggart or swaggerer; brag or empty boasting. The pronunciation is *brag a doe'sbiowe*. Don't say *brag a dosh'owe* or *uh*. Be sure to spell with two g's. Braggadocia is a swaggering character in Edmund Spenser's *The Faery Queen*

*brain* rimes with *train*. Don't confuse it with *bran*. The colloquial adjective *brain'y*—comparative *brain'ier* and superlative *brain'iest*—cannot be recommended for general use. Note *brain'iness*, *brain'lessness*, *brain'sick*, *brain'pan* (the last two solid compounds)

**braise** rimes with *raise*. Don't rime it with *prize*. Don't affect *bree zay'*. It means the cooking of meat by searing it in fat and allowing it to simmer in a covered dish, with very little moisture

**Bran' deis** has long *i* in the second syllable. The rime is *can dice*

**Bran' des** rimes with *on these*, that is, *brahn' deese*

**bras ser ie'** is French for brewery or restaurant with a bar. The rime is *class her e* with flat rather than Italian *a*. It should have practically even accent on all three syllables, with just a shade heavier on the last. Don't confuse with *brassière* and *brazier* (*q v*)

**bras si ère'** is an undergarment for women to support the breasts. It is approximately phonetic, that is, *brassy* and *ere*, with the accent on the third syllable. Or it is pronounced like the comparative of the adjective *brassy*—*brassier*—with the accent on the last syllable rather than the first, and the *er* lengthened to *ere*. *Bray zeer'* and *bray zbeer'* are still heard in the shops but are rapidly disappearing

**bra va' do** is a Spanish importation meaning boast, brag, pretended or simulated or "show-off" defiance. The pronunciation is *bravah' doe*—first *a* neutral, second *a* Italian, *o* long. The rime is *mikado*. *Bravay' do*, once a popular pronunciation, is no longer authorized. The plural is *bra va' dos* or *does* (*doze*). (See *bravery* and *courage*)

**brav' er y** is daring, often defiant, manifestation of the quality of courage (*q v*). It connotes temperament or emotion, and may thus often be misdirected. Bravery may evince itself without a proportional basis of courage in which case it verges upon mere bravado. On the other hand a courageous person may be too timid constitutionally to manifest bravery. Don't pronounce as dissyllabic—*brave' ry*. The second syllable must be heard. (See *bravado* and *courage*)

**bra' vo** is Italian for assassin or desperado; but for us it is an interjection called with enthusiasm on some one's acquitting himself with distinction in some public or private endeavor. The *a* is Italian, the *o* long—*brab' voe*—to rime with *Pa' go*. The plural is *bra' vos* or *voes* (*voze*) to rime with *Pa' goes*. There is secondary authority only for long *a*—*bray' voe*—however appropriate this pronunciation may seem

**bra' zier** is one who works in brass; a container for burning coals. It is pronounced *bray' zher* riming with *raise her*

**breach**, noun and verb, means breaking or infraction or violation, as breach of contract or promise; to break or violate. It rimes with *reach* and *teach*. The plural is *breach' es* riming with *reaches* and *teaches*. Don't confuse with *breech* (*infra*)

**breadth** is pronounced with voiceless *th*; the *e* is short. Say *bread* and then add *th* with tongue point between the teeth. The plural *breadths* is more difficult, but the process is the same—*bread* plus *ths*—and the tongue has to be dropt suddenly to get the hissing *s*. Don't say *breat* or *breats*. The verb *breadthwise* is somewhat better than *breadthways*

**break** is *broke* in the imperfect tense, and *bro' ken* in the past participle. Say *I have broken*, not *I have broke*. Note *break' A ble*, *break' Age*, *break' Er*. *Breakup*, meaning disruption, is written solid, as are also *breakdown*, *breakneck*, *breakwater*

**break' down** is being increasingly used as a single word to indicate the separation of something into its component parts, as the breakdown of a budgetary figure into itemized form or the breakdown of a group of

children into assorted IQ sections. But *analysis* and *itemization* (Latin tho they are) are better terms for indicating the same thing (*itemize* and *itemization* are not used by the Britisher however). Those who champion the cause of *breakdown* tell us that *itemization* is an ugly and impossible word, and they are right; and that *analysis* has two meanings not covered by the newer word *breakdown*; namely, it implies purpose of research or examination, and it indicates "breaking all the way down" and probing into constituent elemental parts. Right again. But, then, *break* and *down* meant neither of these in their original pristine Anglo-Saxon beauty. Why train a new term into an entirely foreign meaning when by a slight extension an old one—*analysis*—may be made to serve with dignity and fitness? The Anglo-Saxon *breakdown* means actually a breaking or falling down; it is also the name of a onetime rapid, shuffling, noisy country dance in which falling down and getting up again were part and parcel of the fun. It is interesting, and it adds to the picturesqueness of language to devise such combinations as *break-down*, *breakup*, *standstill*, *upset*. But they should as a rule be held to their combined original meanings, not turned into an entirely new channel of use when we already have better words for such use

**breath**, verb, is pronounced with long *e* for *ea*, and with voiced *th*. It rimes with *seethe*. The noun *breath*, however, is pronounced with short *e* for *ea*, and with voiceless *th*. It rimes with *death*

**breech**, noun and verb, means the buttocks, the rear part of a firearm or the bottom of a pulley; to furnish with a breech. It is preferably pronounced to rime with *reach* and *teach* and *breach* (*supra*). But it is also correctly pronounced to rime with *stitch* and *bitch*

**breech' es**—trousers—is used in the plural only. It is pronounced with short *i* for *ee*, and with *ʒ* for *s*; it therefore rimes with *itches* and *switches* and *ditches*, not with *breaches* and *reaches*. The pronunciation is the same for the canvas short-legged breeches in the life buoy—*breeches buoy*

**Bré' men** is pronounced either *bray' men* or *brem' en* to rime with *lay men* or *women*. Don't rime it with *seamen*

**Bre tagné'** when anglicized becomes *Brit' ta ny*. The former is pronounced *bretan' y* with obscure *e*, *a* as in *ask*, and sliding *y* in the last syllable. Don't say *bretane'*. Don't say *brit' nee* for *brit' a ne*—*Brit' ta ny*

**breth' ren** is the archaic plural of *brother*. This word, however, refers properly to brothers in a society or brotherhood, while *brothers* indicates blood relationship. The *th* is voiced as in *smooth*; the *e*'s are short. Don't make the first syllable *breath*; don't spell the last syllable *ern*

**Bré' ton**—a native of Brittany or Bretagne in France, or pertaining to the language and character of the Bretons—rimes with *settin'*. Don't double the *t*. Don't confuse with *Briton* (*infra*)

**breve** rimes with *sleeve*. It is the upward curve  $\smile$  used to indicate a short vowel or syllable. (See dictionary for other special meanings)

**bre vet'** rimes with *regret*. The Britisher accents the first syllable—*brev' et*. The *e*'s are short in both pronunciations. The *t* is doubled in *brev' et ted* and *brev' et ting* (see *consonant*). A brevet is one given a higher rank in the military than the one for which he is paid. The verb means to give such commission or rank

**bre' via ry**—a book containing the prayers sanctioned by religious authority for both public and private use—is preferably pronounced *bree' vier e*—

long *e*, other vowels short. There is sound authority for short *e* also—*brev' ier e*. Pronounce all four syllables. Don't say *brev' i ri* or *brev' ri*

**bre vier'** is pronounced *bre veer'*, not *brev i a'*, not *bre vi ear'*. It rimes with *the rear*. It is eight-point type, the size of type used on this page. *Brevier* is also a printing slang form of *breviary*

**Bri'an** or **Bryan** is dissyllabic. The rime is *try 'n*. Don't say *brine*. Don't confuse with *Byron* (*infra*)

**Bri and'** is pronounced *bre abn'*. Don't confuse with *Brian*, *Bryan*, *Bryant*, *Byron*

**brid'al**—a wedding, pertaining to a bride or to nuptials—is a homophone of *brid'le* meaning the head-gear of a horse, or to evince pique or scorn under restraint. A *bridle path* is not a church aisle, but a path for saddle or pack horses, or for horseback riding

**brig a dier gen' er al** is a military officer commanding a brigade; he ranks next above a colonel. The plural is *brigadier generals*, the first member being merely an adjective modifying *general*. The fourth syllable has primary accent; the third has secondary. The first two syllables are *brig* and *a* indeed; the third is *deer*. Don't say *gen ral* for *gen er al*. Standard hyphens; Webster does not. Don't "spoonerize" this word as *jig a deer brindle*. (See *spoonerism*)

**brig' and** is a lawless person who lives by plundering and freebooting. It may be derived from *Briga*, a border town near Marseilles. The first syllable rimes with *fig*, the second is *'nd*

**bril' liant** is dissyllabic—*bril' y'nt*—*i* short, *a* neutral. Don't say *bril' ya nt*. The two noun forms are *bril' llance* and *bril' llancy*—*bril' y'ns* and *bril' y'n c*. The latter is frequently misspelt *bril' liant cy*

**bring** refers to motion toward a speaker or writer or director; to convey to the place where the speaker or writer or director is or is to be. *Bring me a newspaper, please, when you return from lunch, Take this book from my desk to the library and bring me its companion volume* illustrate correct uses of *bring*. The imperfect tense and past participle *brought* is pronounced *brawt*, not *brabt*. A little young lady named Hopper, talked so fluently no one could stop her, but she just about died when she had to decide whether *bring it* or *take it* was proper. (See *fetch* and *take*)

**Britan' nia**, note well, has two *n*'s and one *t*. It means the kingdom of Great Britain or the figure used to symbolize it. The second and accented syllable is *tan* indeed, not *tane* riming with *cane*. It may be pronounced as quadrisyllabic or as trisyllabic—*britan' nia* (neutral *a*) or *britan' ya*. The adjective is *Britan' nic*

**Brit' icism** rimes with *criticism*. Please note that the *t* is not doubled. The meaning is any usage of word or construction or idiom that belongs to the British, as *Are you there* for *Hello* (in telephoning), *biscuit* for *cracker*, *boots* for *shoes*, *boxes* for *trunks*, *braces* for *suspenders*, *carriage-paid* for *prepaid*, *chemist* for *druggist*, *cock* for *rooster*, *engaged* for *busy* (in telephoning), *consols* for *securities*, *guard* for *conductor*, *great-coat* for *overcoat*, *jug* for *pitcher*, *leader* for *editorial*, *lift* for *elevator*, *luggage* for *baggage*, *parcel* for *package*, *porridge* for *oatmeal*, *scout* for *servant* (especially at Oxford University), *scullery maid* for *kitchen maid* or *hired girl*, *shareholder* for *stockholder*, *shooting* for *hunting*, *tinned goods* for *canned goods*, *topline* for *headline*, *tram* or *tramcar* for *street car*, *trunk* or *trunk line* for *long distance* (in telephoning), *wage day* for

*pay day, wallet for pocketbook, put me down for let me off, bottom of the street for end of the street.* There are, of course, many others, and some of these are so frequently used now in the United States that they have ceased to be Britishisms. Don't forget that the Britisher calls the latter in each group an Americanism

**Brit'on**—an Englishman, a native or subject of Great Britain; one who inhabited Britain before the Anglo-Saxons invaded it—rimes with *sittin'*. It is a homophone of *Brit'ain* and also a synonym in the meaning of a British subject; but *Britain* is used also to mean Great Britain. Don't double the *t*. Don't confuse with *Breton*

**broach** is a pointed tool or utensil, as for holding meat over a fire; as verb, it means to stab, to adjust on a spit, to tap (a cask for drawing liquid), and also to open a subject in conversation or in a publication. It rimes with *roach* and *coach*. Don't say *brewtch*

**broad** rimes with *fraud*. To keep this word distinct from *board* is a test for both eye and ear in rapid reading and speaking. Many a railway conductor has been known to call *all abroad* for *all aboard*; you may have read *board daylight* for *broad daylight*; a visitor to Atlantic City may be impressed by the *broad boardwalk* and write home about it as the *board boardwalk*. This word pertains to open spaces and areas rather than to mere openings. You say a broad or wide boulevard, a broad or wide lawn, but you say wide door and wide cut rather than broad door or broad cut. Of the many meanings of *broad*, those that need particular attention are probably the derivative ones, as in *broad* (plain) *hint*, *broad* (coarse) *story*, *broad* (liberal) *minded*, *broad* (comprehensive) *education*, *broad* (fundamental) *points of view*, *broad* (unrestricted) *comedy*, and so forth. Used as noun *broad* may be the actual measurement of the width of anything, and (slang) a loose woman. It is a colloquial adverb used in such expressions as *I'm broad alive*, *I'm broad aware*, *I'm broad awake*, in which it means *fully*

**broad' cast'**, like *good will*, *ice cream*, *nick nack*, *oat meal*, *arch fiend*, and so on, is preferably accented equally on both syllables. It is a solid compound—*broadcast*. There is authority also for making *broad* the accented syllable in both noun and verb, and colloquial usage is probably fixing this as general usage. This word is now used primarily in connection with radio as both noun and verb. But it was in good use before radio made its appearance on the scene of civilization. As noun it meant the casting or throwing of seeds in all directions; as adjective, dispersed or scattered; as adverb, widely, broadly, generally (spread). It is still used in these senses, especially in respect to broadcasting the news, broadcasting publicity, broadcasting propaganda. But it is being more and more confined to radio. Its imperfect tense and past participle form is *broadcast*, not *broadcasted*

**broo' co li**—a hardy form of cabbage or cauliflower that does not grow to a head as they do—is spelt in the dictionaries with two *c*'s. It used to be spelt with one—and still is in much commercial use of the word—but Standard marks the simpler spelling archaic. The *c*'s are hard; it rimes with *stockily*

**brochette'** rimes with *no pet*—the *o* is long, the second syllable is *shet*. It means skewer or pin for fastening pieces of meat together while cooking. On menus it is usually written *en brochette*—*abn broe shet'*

**brochure'**—a short treatise of some subject or phase of a subject, in pamphlet form—is pronounced *broe shure'* to rime with *so sure*. The second syllable may also be pronounced with umlaut *u*, as *shür*—*sher*

**brogue** is a dialect pronunciation, as the Irish pronunciation of English. In Scotland it means a trick or deception. It is Irish or Gaelic meaning a kind of rough-and-ready coarsely made shoe known also as *bro' gan*. The *o* is long—*brogue* riming with *rogue*, and *brogan* riming with *slogan*

**bro' ker age** is pronounced *broe' ker ij* (*broke' er ij*). Don't say *broke' rich*. Don't forget that the word means not only the business of acting as middleman between negotiating parties, but also the fee charged for such services

**bro' mine** or **bro' min** (take the simpler) rimes with *grow green* or with *low kid*. The adjective *bro mid' ic* has short *i* in the second and accented syllable. It is a chemical compound that has a quieting or suffocating or sleep-producing effect. In a slang or colloquial sense the word has thus become a synonym for hackneyed or stereotyped expression, and a name for the person who habitually uses it.\* Even the Greeks had their devices for ridding their ears of the artificial and bromidic periods of their spread-eagle orators, according to Demetrius Phalerus. When the hearers heard one coming, they would join with the speaker and utter the expected ending aloud with him in chorus. This is still the basis of a certain brand of humor in the theater

**bro' mine** or **bro' min** (take the simpler) rimes with *grow' green* or with *grow thin*, the latter now being preferable. It is a caustic liquid, deep red in color, giving off a bad odor. *Bro' mism* and *bro' mize* are likewise pronounced with long *o*. (See *ine*)

**bron chi' tis** is pronounced *bron* or *brong kye' tiss*. Don't make the second and accented syllable *kee* or *keet*. It must rime with *sigh*. The adjective *bron' chial* is *brong' ke al*—all vowels short and excrescent *g* preferable, as in the noun. Don't say and write *bron' ical* for *bron' chial*

**bron' co** is pronounced *brong' koe*. Make the excrescent *g* heard. The plural is *bron' cos*, final *s* pronounced *z*. It is a Spanish adoption for the little wild horse of the West. Don't use the corrupted spelling *broncho*. (See introduction)

**Bronx** is pronounced *brabngks*, not *brongz* or *bronnix*. It is usually preceded by *the*, uncapitalized except in addresses. But *the* is not imperative

**brooch** is an ornamental pin or clasp worn by a woman. It rimes with *roach* and *coach* and *broach* (*q v*). It may also be pronounced with long *oo*—*brew* with *tch* added. It is a variant of *broach*

**broom** is pronounced with long *oo*. It rimes with *boom*. Don't say *brum*. The adjective *broom' y* and the solid compounds *broomcorn*, *broomstick*, *broomrape* follow suit

**broth** is pronounced *brabth* or *brawth*, the latter probably being the pronunciation most commonly used in all circles

**broth' el**—a house of ill-fame, a resort of lust—is preferably pronounced with Italian *a* for *o* according to the latest Webster—*brabth' el*—with voiceless *th* as in *thin*. But there is sound authority for the voiced *th* as in *then*, and a little for *aw* instead of *ah* for *o*

**broth' er** is pronounced *bruth' er*—short *u* and voiced *th*. It rimes with *smother*. Don't rime the first syllable with *doth*. Don't confuse with *brethren* (*q v*). The plural is *broth' ers* (*erz*)

**brougham** is called *broom* by both Oxford and Webster. There is a little authority for making it a dissyllable pronounced *broo' um* (*u* very short),

\* See *Take a Letter, Please*, by the same author, published by Funk and Wagnalls Company

that is, *brew' um*. It is a closed carriage (named for Lord Brougham) having no roof over the driver's seat

**brum' ma gem** is a slang corruption of *Birmingham*, a manufacturing center for gilded novelties; hence, sham, gaudy, counterfeit. It rimes with *bum a gem*

**Brum' mel** rimes with *bum 'l*. Second-syllable accent is sometimes heard—*br mell'*—but is not recommended

**brunet' or brunette'** is pronounced *broo net'*. The adjective may be spelt in either way. As nouns, the first is masculine, the second feminine. But the shorter form is used as a noun of common gender. It means characterized by dark skin, hair, and eyes, or one of such appearance

**brusque** means blunt or abrupt or sharp in manner. It is pronounced to rime with *busk*. But *broosk* (*oo* as in *wool*) is still heard and has authority. Note the nouns *brus que rie'*—*brius ke ree'*—and *brusque' ness*

**Bry' ant** is dissyllabic; it rimes with *pliant*. Don't say *brint* to rime with *pint*, or *bree' int*. Don't confuse with *Bryan* and *Byron* (*q v*)

**buc ca neer'** rimes with *struck a deer*. A buccaneer was a freebooter or pirate of the seventeenth and eighteenth centuries. Note that this word is spelt with two *c*'s and two *e*'s

**Buch' an** rimes with *suckin'*. Don't say *bew kan* or *boo kan* or *butch an*. The Scotch give the *ch* the German *ch* sound as in *ich* and *ach*

**Bu cha rest'** may be pronounced either *boo* or *bew ka rest'*. Don't make it dissyllabic *book rest'*

**Buck' ingham** must not be pronounced with emphatic *ham* as the last syllable. Say *buk' ingam*, *h* silent and *a* neutral

**bu col' ic** rimes with *new rollick*. It may be a noun meaning a poem dealing with pastoral scenes; or an adjective meaning rustic. There is another adjective—*bu col' i cal*—now little used

**Bu da pest'** is pronounced not *bew* but *boo da pest'*. Don't make it dissyllabic *bood pest'*. This name is sometimes written *Buda-Pest*

**Bud' dha**—Gautama (*q v*)—rimes with *good a*, neutral *a*. Don't say *bewd' a* or *bud' a*

**Bud' dhism** rimes with *good ism*. The first syllable is not *bud* or *bewd* but *bood* with short *oo*. *Bud' dbist* and *Bud' dbis' tic* follow suit

**budg' et** means literally a little leather bag. It still means this, but in more general use it is a financial statement referring as a rule to living or operating expense. The verb means to allow or make provision for in a budget. It is pronounced *buj' et* or *it*. Note the agent noun *budg' et Er* and the adjective *budg' et Ar y*

**Bue' nos Ai' res**—two unhyphenated words, both capitalized—must have caused more pronunciation trouble than most other proper names. *Bonus airs* is at least popular; but *bway' nos* riming with *say gross*, and *eye' race* riming with *my face*, are insisted upon by those who are meticulous in regard to native pronunciation of place names

**buf' fet** is a verb meaning to hit or strike. The vowels are short; the rime is *stuff it*. Oxford gives this word as noun to mean a sideboard, as it is used and pronounced in England. But pronounced *boo fay'* it means both in England and in the United States a counter where refreshments may be had, a restaurant where quick service is rendered. And in the



United States we also use the latter or French pronunciation to indicate a sideboard or a set of shelves for the display of china, plate, and the like

**buffoon'** has two *f*'s and two *o*'s, please note. So have *buffoon'ish* and *buffoon'Ery*. The accented syllable of all forms rimes with *soon*. A *buffoon* is a clown; to *buffoon* is to clown

**build** is *built* in the imperfect tense and the past participle. *Builded* is now archaic, except in poetical and biblical usage. The word is used as noun as well as verb, to indicate stature or general physical appearance

**bulb** has no silent letters. Make the final *b* heard. Note the spelling of the adjective *bul'bous* which rimes with *dull bus*. Don't say *boolb* or *bewlb*

**Bul gar'ia** and **Bul gar'ian** are quadrisyllabic. The first syllable may be *bull* or *bool*; the last is *a* or *an* (*a* neutral) not *ya* or *yan*. The second and accented syllable rimes preferably with *care*, but Italian *a* is permissible

**bull** is the name of an animal which, it is said, tends to throw things upward with his horns when he is excited, in contradistinction to the bear which pulls them down. At any rate the adjective *bull'ish*, used in reference to the stock market, indicates rising prices. The slang term *bul'ly*, adjective and noun and verb, likewise connotes rise in a figurative sense, such expressions as *bully work* and *bully the boys* and *behaving like a bully* all indicating "risings" of one sort or another

**bul' lion**—precious metal (gold or silver considered just as metal)—is pronounced *bool'yun*, the first syllable riming with *wool*, the second being almost *y'n*. Don't say *bulen* or *bul' li on*

**bul' wark**, noun and verb, rimes with *wooljerk*. Don't rime it with *fool bark*. It is a rampart or fortification; to fortify. It means also the sides of a ship in the upper structure above decks, and in this use is generally plural

**Bul' wer** rimes with *wool* and *per*—*bool' wer*. It is not *bull were* or *buller*

**bump'tious** is pronounced *bump'shus*. The *p* must be heard. Don't say *bum' zhus*. Don't say *bum' shious*. The noun is *bump'tiousness*

**bunch** is properly used in reference to keys and flowers and grapes and bananas, but not in reference to fellows or pencils or automobiles. The word is far too frequently used in a slang or vulgar manner to mean a group of anything. Don't say *a bunch of papers* or *a bunch of horses* or *a bunch of furniture*, etc. Don't say *bungzh*

**bun'combe** or **bun'kum** (use the simpler) is pronounced *bung'kum*, not *bunk'um*. It means show, nonsense, a speech made to win applause. The word was coined as result of a congressman's saying that he was talking only for Buncombe County, North Carolina, which he represented. The slang word *bunk* is a clipt form of *buncombe*

**buoy** is pronounced *boy*, according to Oxford, Standard, and Webster, tho Webster gives dissyllabic *boo'e* (riming with slang *booeey*) first. There is practically no authority left for *bwoi*. The noun *buoy'ancy* is *boo'yan si* or *boy'anc*, and the adjective *buoy'ant* is *boo'yant* or *boy'ant*. The abstract noun *buoy'age* gets *boo'ij* in first place by Webster, but *boy'ij* is sanctioned also by all authorities. All of these words have to do with floats and floating, *buoyancy* and *buoyant* being generally used also in a figurative sense to mean lightness and sprightliness of feeling and spirit—"walking-on-airiness"

**Bur' bank** is pronounced *bur' bangk*, not *boi' benk*

**bur' den** must not be pronounced *boi' den*. This word may mean chorus or refrain. In more general usage it means load or weight, or to load or weigh down. Don't use *down* after *burden*. Don't say *burden heavily* except in rare instances, for the word implies heaviness of load. *Bur' then* is an old variant of *burden*, as is *bur' then some* for *bur' den some*, used now only in poetry

**bur' reau** is pronounced *bew' row* to rime with *few go*. The Britisher accents the second syllable. The plural is *bu' reaus* (*roze*), tho many persons still affect the French *bu reaux'* which the French would pronounce like the singular. The word means a chest of drawers; an ordinary office where a certain amount of writing is done; a government department

**bur' reau crat** is an official in an office or a system of offices or a bureau. The pronunciation is *bew' roe krat* riming with *few know that*. But note that the noun *bu reau' ra cy*, meaning officialism, is pronounced *bew-rock' ra c* or *bew roe' kr' c*, the *u* of the first syllable like *u* in *unite*

**Bur' leigh** or **Burgh' ley** rimes with *curly*, that is, *burly*

**burlesque'** (*bur lesk'* is correct) adjective, noun, verb, is accented on the second syllable. Don't say *bur' lesk*. The imperfect—for a while yet—must be *bur lesqued'*; the present participle *bur lesqu' ing*—phonetically *bur lesked'* and *bur lesk' ing* (you must almost swallow your palate to pronounce the *kd* of the imperfect). The verb, of course, means to make ridiculous or to mock by caricature (see dictionary). *Burlesque* is from the Italian *burlesco* which is in turn a corrupt form of *bernesco*, Francisco Bernia having originated this form of expression

**burn** may be either *burnt* or *burned* in the imperfect tense and the past participle. Don't say *boin!* In Scotland *burn* is a noun meaning brook or small stream

**bur' ro** rimes with *furrow* or with *boor owe*, the former preferably. The plural is *bur' ros* (?). It is Spanish meaning a donkey used for pack purposes

**bur' sar** is the cashier or treasurer of an institution, as a college or hospital. It rimes with *curse' ber*. *Bur' sa ry* rimes with *nursery*; it is the treasury of a college or a monastery or other institution; it is also a scholarship at a British school or university

**burst** is the same in the imperfect tense and the past participle as in the present. Don't say *burst' ed*. Say *The bag bursts* and *The bag burst yesterday* and *The bag has burst*. Don't use the slang verb and noun *bust* for *burst*

**busi' ness** is no longer syllabized *bus' i ness*. The persistent pronunciation of the word as dissyllabic has won the day. It is now pronounced *bi' nes* or *nis*. The noun *bus' y ness*, however, meaning the state or condition of being busy, is trisyllabic. But in *busi' ness like* and *busi' ness-man* (both solid compounds) *business* is now preferably a two-syllable word. *Bus' y* is dissyllabic and *bus' i ly* trisyllabic—*bi' e* and *bi' ile*

**but**, as preposition, means *except*, as *Everybody is going but me*; as adverb, *but* means *only*, as *I have but one*; as conjunction, *but* gives contrasted or adversative meaning, as *John will go but I shall stay*. When *but* is an adverb meaning *only*, it should not be preceded by *hardly*, *rarely*, *scarcely*, or any other word of negative significance. Say *I have but one* and *I take but one*, not *I haven't but one* and *I didn't take but one*.

Do not misuse *but* with *that* and *what*. Say *I do not doubt that he is efficient*, not *I do not doubt but that* (or *what*) *he is efficient*. Note, however, that *but* is correct before *what* and *that* in the following sentences, their meaning and construction being detached and unrelated: *He delivered an address, but what the audience thought of it I do not know* and *He thought the present he gave me would be a disappointment, but that was just the present I wanted*. In both of these sentences *but* is an adversative conjunction connecting independent clauses. Note that in *We do not doubt that he will be there*, *but* would be wrong before *that*, the meaning being that he will be there (see *doubt*). But in *We don't know that he will come* the probabilities of his coming and his not coming are about evenly divided. Some authorities contend that *but* is correct before *that* in this sentence—*We don't know but that he will come*—but the insertion of *but* increases the probability of his coming over that of his not coming, that is, *About his coming we have no knowledge except that he will come*. Perhaps this is just tweedledee and tweedledum. *But* would be definitely wrong in *There is nobody that he dislikes*, that is, *He likes everybody*. Don't say *There is nobody but that he dislikes*. Use *but* with caution after *can*. In *He can but make it right* the meaning is that there is nothing else for him to do but to make it right. In *He cannot but make it right* the meaning is that he cannot help making it right. *She can but come* means that there is nothing else for her to do but to come. *She cannot but come* means that she cannot help coming. *But* is superfluous before *nevertheless*, *however*, *albeit*, *notwithstanding*, and similar words, for they themselves connote adversativeness. In *There is not an insect but does some good*, *but* is classified by some authorities as a relative pronoun. It is preferably classified, however, as an adversative conjunction. There is a tendency at present to use *but* colloquially in the sense of *very* or *I mean*. This is an importation of the French use of *mais* (*but*), as *It is raining—but pouring* and *That is definitely wrong—but definitely*. (See *else* and *than*)

**Bute** (Scotch) and **Butte** (American) are pronounced *bewt*, not *boot*

**by** is an element—usually adverbial and usually hyphenated—in such commonly used terms as *by-passage*, *by-view*, *by-resident*, *by-purpose*, *by-profit*. In the first illustration it gives the meaning of at one side or inconspicuous; in the second, as or aside; in the third, near or at hand; in the fourth, secondary or incidental; in the fifth, secret or underhand. *By*, as preposition, indicates agent or determining object. Tho, strictly speaking, *through* denotes means or cause or condition, and *with* denotes instrument, the three prepositions are used interchangeably in much expression that must be considered excellent. The lexicographers say, as a rule, that *by* refers to persons (the ablative of agent in Latin), *with* to things, *through* to either. And the purists still insist upon this distinction, that is, *Through a misunderstanding he was served with papers by an officer*. *By* is not used, or should not be used, possessively, that is, in the sense of *of*. The Britisher is meticulous about the correct use of the possessive preposition *of* in such expression as *a person of the name of Smith*. The meaning correctly is that the person possesses the name *Smith*. But the Standard Dictionary points out that a person of the name of Smith may be known *by* the agency of some other name, *Jones*, for instance; thus, he is of the name of Smith but is known by the name of Jones. *By* follows *attended* and *accompanied* when persons are concerned; *with* follows them when things are concerned. *Surrounded by* is preferable to *surrounded with* but usage is about evenly divided between the two phrases. *By* is not used in idiomatic greetings. Say *How are things with you* or *How is it with you*, not *by you*. A boy

got toplofty and terse, but his grammar slipped into reverse, and for *how do you do* he said *how's it by you*; so they took him away in a hearse  
 By'ron is pronounced *bye'run*. Don't say *bry'in* or *brine*. The adjective form is *Byron'ic* to rime with *try tonic*  
 Byzan'tium may be pronounced *bzan'sheum* or *bye zan'teum*. The accented syllable should not be made *zahn*

## C

*For in all that ever I observed in the course of worldly things, I ever found that men's fortunes are oftener made by their tongues than by their virtues, and more men's fortunes overthrown thereby, also, than by their vices*

WALTER RALEIGH

c is alphabetically pronounced *see*; its plural is *c's* pronounced *seize*. It is pronounced *k* in *can, copper, cup*; *s* in *cereal, city, cylinder*. It is hard or *k*, that is, before consonants and *a o u*; it is soft or *s* before *e i y*. It has the sound of *sh* before *ea eo ia ie io* following accented syllables, as in *ocean, crustaceous, special, ancient* (*deficient, omniscient, prescient*), *coercion, gracious*. In *discern* (*di'zurn*'), *sacrifice* (*sak'ri fize*'), *suffice* (*su fize'*) it may be pronounced *z* as indicated, but Webster now (1938) sanctions soft *s* in all three words. In words spelt *cc* the first is *k* and the second *s* before *e* and *i*, as in *accede, accent, flaccid, success, vaccinate*—*ak seed', ak sent, flak' sid, suk seed', vak' si nate*. In other words, such as *accord, account, acclaim, accrue, accurate, accustom*, the foregoing rules apply. *C* is sometimes silent as in *czar, muscle, indict, scent, scepter, science, scissors, victual*. Final *c*, as in *basic, comic, logic, static, strategic, tragic*, is hard or *k*

ca bal', noun and verb, is accented on the second syllable. It rimes with *a pal*, not with *a ball*. It means any sort of secret and intriguing organization; to unite for intrigue. The imperfect tense is *ca balled'* and the present participle *ca bal' ling* (accented *a* short). The clique of Charles the Second's Committee for Foreign Affairs (1672) consisted of Clifford, Arlington, Buckingham, Ashley, Lauderdale, and this word, composed of their initials, was applied to them, and has been applied to cliques ever since. But the old Hebrew word *cab'ala*—*ka'ba la* (*a's* short) or *ka bab' la*—means secret doctrine or mystic art. Note *cab' alism* and *cab a lis' tic* and *cab' a list*, all now applied in general usage to secret or "underground" procedures

ca bal le' ro—Spanish for gentleman, knight, cavalier—is pronounced *kab babl yea' roe* riming with *hobble bay hoe*

cab a ret, meaning a restaurant where customers are entertained while eating, is pronounced *kab' a ray* or *kab a ray'* riming with *gab away*; meaning a tea or coffee set with table or tray to match, it is pronounced *kab' a ret* riming with *stab a vet*

Cab'ot rimes with *habit*, not with *a lot* or *say not*

ca ca' o is the South American, Mexican, and West Indian tree which bears the seeds or beans from which chocolate and cocoa are made. Don't confuse with *coca*. The pronunciation is *ka kab' owe* or *ka kay' owe*. The plural is *ca ca' os* (*oz*). As anglicized this word has become *co' coa*, pronounced *koe' koe* to rime with *oh no*. (See *coca* and *coco*)

**cache** is not *ka shay'*, as it is so often wrongly pronounced. It is simply *kash* riming with *rash*. It is a hiding place for something valuable, as a hole in the ground where an adventurer buries provisions or treasures. It is both noun and verb from the French *cacher* to hide

**cach in na' tion** is loud and excessive laughter. The first syllable is *kak* (think or *cackle*). The word rimes with *sack a station*. The verb is *cach' i nale* riming with *pack a date*

**ca coph' o ny** means discord, harsh sound, startling noise. It has two hard *c*'s and three short vowels, the second *o* being intermediate—*ka kahf' o-nee*. The Greek prefix *cac' o* means bad. The *c*'s are always *k*'s: *Ca cog' ra phy* means bad writing; *cac o de' mon* an especially bad demon; *cac o e' thes*—*kak o ee' thees*—a bad custom; *cac o gen' ics*—*kak o jen' ics*—bad racial stock

**cac' tus** rimes with *backed us*; both *c*'s are hard. The honest-to-goodness English plural is *cac' tus es*. But some prefer to use the foreign plural *cac' ti* riming with *black dye*, not with *black tea*

**ca dav' er** is a dead body, usually a human one, used for dissection in a laboratory, a corpse. There are no long vowels, the second and accented syllable riming with *lav* as in *lavish*. The Britisher frequently says *ca dave' r*. But nobody says *cad' e ver*. The adjective *ca dav' erous* means pale, haggard, gaunt, looking like a corpse

**ca' dence** rimes with *pay tents*. *Ca' den cy* rimes with *maiden see*. Both nouns mean rhythm, flow, especially in respect to music; a flourish or trill or other elaboration at the end of an aria. The word *ca den' za* is the technical musical term from the Italian; the pronunciation may be *k' den' za* or *k' dent' sa*, the second and accented syllables being *den* and *dent*, others being neutral

**Ca' diz** is pronounced *key' dizz* to rime with *may fixz*. Don't accent the second syllable

**Ca'e sar** has been called the most frequently misspelt proper name, the most common misspellings being *Ceasar*, *Ceaser*, *Caeser*. It is appropriately pronounced *seizer*. The operation whereby a child is delivered by cutting through the walls of the abdomen (as Caesar himself is said to have been born) is called *Ca'e sar' e an* or *Ce sar' e an*—see *zare' e an*—the second and accented syllable riming with *care*. In this use it is being increasingly written with the simpler spelling and small initial letter

**cae su' ra** is pronounced *see zue' ra* or *see sue' ra*, preferably the former. The second and accented syllable rimes with *dew*. This is a break in rhythm at or about the middle of a verse of poetry. It should reflect a corresponding break in sense, as

How do I love thee? || Let me count the ways

It is indicated by the parallel lines. The same rhythmic break of emphasis occurs in music

**ca fe'** is dissyllabic, riming with *the play*, that is, *ka fay'*. It means coffee, really, and was formerly used in this sense only. Then it meant coffee-house. Now it means restaurant in a general sense, but the serving of drinks is always implied. *Ca fe' noir'*—*kay fay nwar'*—are two French words meaning black coffee or after-dinner coffee. The three-word French term *ca fe' au lait'*—*ka fay' owe le'*—means coffee with milk

**ca fe te' ri a** means literally a coffee shop, but in general usage it is a restaurant or counter where food is served or where the customer serves himself. The first three syllables appropriately rime with *quaff a beer* to

which it is easy enough to add short *i* and insignificant *a*. Don't make the third and accented syllable rime with *ber* or with *hair*

**caf' fe ine** or **caf' fe in** (take the simpler) is the alkaloid stimulant residing in coffee. It may be pronounced according to the three syllables *kaf' fe in* riming with *taffy inn*; or as two syllables, *kaf' een* riming with *half seen*. There is no authority for Italian *a*

**Cal' ro**—in Egypt—is pronounced *kie' roe* to rime with *high go*. Don't accent the second syllable. But Cairo—in southern Illinois—is pronounced *kay' roe* to rime with *may go*

**cais' son** is a box in which ammunition is kept, or an ammunition wagon; a box or chamber used for under-water construction works; a floodgate for a dock. It is pronounced *kay' sun* riming with *mason*

**Caius**, as a British surname, is monosyllabic, pronounced *kees*. As a Roman given name it is *kay' us* or *kie' us*

**ca jole'** rimes with *a pole*. The noun *ca jol' ery* rimes with *a drollery*. *Ca jole' ment* is less used than *cajolery*. The noun of agent *ca jol' Er* is spelt *er*, please note. *Cajole* means to coax or deceive or convince to some course of action by flattery

**Cal ais** is pronounced *kal' a* to rime with *pal say*, or *kal' is* to rime with *chalice*. The former may be accented on the second syllable. It is said that the longest trip the whole world over is that from Calais into Dover. But if you're going the other way, 'tis then from Dover to Calais

**ca lam' i tous**—distressful, disastrous—is too frequently misspelt with *a* before *t*, and too frequently mispronounced as a trisyllable rather than a quadrisyllable. Don't say *ka lam' tus* but *ka lam' i tus*

**cal' ci mine**, verb and noun, is pronounced *kal' si mine* riming with *pal be fine*. It means a white or colored plastering used chiefly on ceilings, or to plaster

**cal' cu late** means to compute and estimate and determine by means of mathematical processes, as *They calculate the cost of their weekly letter output to be \$218.18*. Don't use *calculate* loosely for such words as *guess*, *reckon*, *think*. *I calculate it's going to rain* and *She calculates she has pneumonia* are New England colloquialisms. The pronunciation is *kal' ku late*. Don't say *kalk' late*; don't make the second syllable *ka* or *ki* instead of *ku* (*u* half long). Take special care in pronouncing the adjective and the adverb—*cal' cu la ble* and *cal' cu la bly*—*kal' ku la b'l* and *kal' ku la ble*. *Kalk' bl* and *kalk' bli* are slovenly forms far too often heard

**cal' en dar** is frequently misspelt—*calandar*, *callendar*, *callender*, *calandeer* being a few of the variants found in teachers' examination papers. Don't confuse with *colander*. The pronunciation is *kal' en der* to rime with *pal in ber*. This word may be used as verb as well as noun, as to register or enter in a calendar. The glossing and smoothing machine used in pressing fabrics and paper and rubber is pronounced the same but spelt differently—*cal' en dEr*. (See *colander*)

**Cal' ga ry** is trisyllabic. Don't say *kal' gre* but *kal' ga re*

**cal' i ber** or **cal' i bre** (the latter in England) is trisyllabic—*kal' i ber*—the first and accented syllable riming with *pal*. Don't say *kale' ber*. This word still means the diameter of a bullet or firearm or of any cylindrical body. But it is so generally (and so loosely) used in a figurative sense

to mean kind, sort, ability, quality, importance, capacity—in respect to anything—that its technical meaning is likely to be forgotten. Use it sparingly, for it is overused in every field of expression

**Cal i for' ni a** and **Cal i for' nian** may be pronounced with four syllables or with five—*kal i fore' ni a* or *forn' ya* and *kal i fore' nian* or *forn' yan*

**ca' liph** or **ca' lif** (take the simpler) is the title of the successors of Mohammed. The pronunciation is preferably *kay' lif*. But in England you are likely to hear *kal' if*, the former riming with *pay stiff*, and the latter with *shall if*

**cal lig' ra phy** means good writing or penmanship; elegance of handwriting; also, handwriting in general, especially in legal detective proceedings. Derivatively the word means clear and legible handwriting, but it is now used to denote handwriting generally. (*Cal' li* is Greek meaning beautiful.) The pronunciation is *kal lig' ra fi*—all vowels short. (See *cacophony*)

**Cal li' o pe**—muse of eloquence and heroic poetry—rimes with *a sigh o' me*. This is the pronunciation, too, of the name of the "whistling organ" featured in circus parades, tho popularly it is often heard—incorrectly—as a rime for *galley rope*—*kal' i ope*

**cal' lous** rimes with *palace*. The noun *callos' ity* is pronounced *ka loss' it*, the last three syllables riming with the last three in *velocity*. Don't rime the second and accented syllable with *gross*. The meaning is dry or hardened or horny, as of the skin

**cal' o ry** is pronounced *kal' o re*, riming with *pal owe me*. The adjective is *ca lor' ic*—*ka labr' ik*, not *ka lore' ik*. It is from a Latin word meaning heat, and is a scientific word now popularly applied to the heat values of food in energizing the human body; thus, if a measured quantity of a certain food contains a certain number of calories, these will oxidize in the tissues and supply a corresponding amount of energy for the body to expend in action

**cal' um ny**—slander, false accusation—is pronounced *kal' um ne*, the first and accented syllable riming with *pal*. Note the following forms: *ca lum' ni ate*—*ka lum' ni ate*; *ca lum ni a' tion*—*ka lum ni a' shun* (long accented *a*); *ca lum' ni a tor*—*ka lum' ni ate er*; *ca lum' ni a to ry*—*ka lum' ni a toe re* (*ter e*); *ca lum' ni ous*—*ka lum' ni us*. In all of these *lum* rimes with *rum*. Few if any words in the language are more frequently mispronounced, as result of slurring, than are these. The bad pronunciation leads, of course, to misspelling. Don't say *kalm' ny*, *kalm' ni ate*, *kal um na' shun*, and so forth

**Cal' va ry** is a proper noun—the name of the place where Christ was crucified. It is not capitalized used as a common noun in a figurative sense, as *Every man has his calvary*. Don't confuse this word in pronunciation and spelling with *cavalry* (*infra*)

**ca' lyx**—the external part of a flower, usually green—is pronounced *kay' liks* or *kall' iks*, that is, long *a* or short. The plural is *ca' ly xes*—*kay' liks eeze*. The foreign plural—which you may ignore—is *ca' ly ces*—*kal' i seize*—to rime with *Bailey sees* or *Sally sees*

**ca mel' li a**—the flowering evergreen with white and red flower—has one *m* and two *l's*, please note. The popular pronunciation makes the *e* long and reduces the word to a trisyllable—*ka meal' ya*. The dictionaries "to a man" give *ka mell' i a* first, however. The name is taken from a traveling Jesuit named Kamel or Camelli who discovered the plant in the Far East

**ca mel' o pard** is the name of a constellation, but it is more generally known as another name for the giraffe. It is a compound of *camel* and the last syllable of *leopard*. The second and accented syllable is pronounced to rime with *sell*; the last syllable is *pabrd*, that is, Italian *a*. There is authority, too, for placing the accent on the first syllable—*kan' el o-pabrd* riming with *Sam'l Ob Pard*

**Cam' em bert**—the name of the French town where the famous cheese was originally made—is preferably pronounced *kan' em bare*, to rime with *damn 'm there*. The French pronunciation is, however, permissible—*ka mabn bare'*, slight *a*, then Italian *a*, and nasal *n*

**cam' e o** is a gem carved in relief, or the carving or sculpture itself. It is the antonym of *intaglio*. The first syllable rimes with *Sam*. The *e* and the *o* are alphabetic, each forming a syllable. Don't say *cam' yo*. The plural adds *s* only—*cam' e os* (*z*)

**cam ou flage**, as noun, is accented on the first syllable; as verb, on the first or third. It is pronounced *kan oo flabzh*, first *a* short, second *a* Italian, *ou* like *oo* in *foot*. The imperfect tense is *cam ou flaged'* (*flabzhd*) and the present participle *cam ou flag' ing* (*flabzh' ing*). The agent noun is *cam ou flag' Er*. This word meaning deceive or disguise for strategic purposes is now in general usage in the figurative sense of covering or disguising any action or behavior

**can**—verb—denotes power and capability, as *He can operate a lathe*. Don't confuse *can* with *may* (*q v*). The latter is permissive. *May I raise the window* is a request for permission. *Can I raise the window* is incorrect in the vast majority of cases. If, however, the window is difficult to raise and many have been unable to raise it, then it may be correct to say *Can I raise the window*. In *May I send this by express* means that permission is being asked to send something by express. *Can I send this by express* is probably incorrect, but if, for instance, the object is one that the express company may have placed restrictions upon, then it is correct. Don't say *kin* for *kan*. Note that *cannot* is written solid when the meaning is simply the negative of *can*. But it is written *can not* when emphasis is required. It is frequently ambiguous, and must depend upon context for clarification, as *You cannot remove that desk*. This may mean that you are too weak to move the desk, or that the law prohibits, or that honor is at stake, and so on

**Can' a da**—first *a* short, others neutral—is trisyllabic. Don't say *kan' da*, but *kan' a da*. The second *a* becomes long in the agent noun and adjective *Ca na' di an*—*ka nay' d an*, not *ka nade' yan*

**ca naille'** means, literally, a pack of dogs; we use it to mean the rabble or the lowest class of human beings. It is pronounced *ka nail'*, *a* of the first syllable being obscure. Rime it with *the frail*. The French say *ka nab' e*

**ca na pé'**—appetizer, served with drinks as a rule—is pronounced *ka na pay'* to rime with *pan a play*

**ca nard'** has been called high-class gossip. It is French for duck—and ducks do squawk! It now has two different meanings: a hoax or absurd story told deliberately to deceive; a kind of airplane with rudder and other equipment before supporting planes. As verb it means to circulate absurd reports. It rimes with *the card* or *the car*—*ka nabrd'* or *ka nabr'*

**can de la' brum**—ornamental chandelier; formerly a multi-branched decorative candlestick—is pronounced *kan de lab' brum* to rime with *handle ab some*. But there is good authority for making the third and accented



syllable rime with *lay* or with *dab* (*kan de lay'* or *lab' rum*). The first is preferred. The plural is *can de la' brums*, and this is recommended. The foreign plural *kan de la' bra* is likewise correct; unfortunately it is much used as a singular form and pluralized *can de la' bras*, but this is incorrect. (See *strata*)

**can' di date** is pronounced *kan' di date*, the last *a* being long, other vowels short. Don't make the second syllable *da* or *de*, but make both *d*'s heard. Don't say *kanna date*. The Britisher pronounces the last syllable *dit* riming with *sit*. *Candidate* is used as verb in much colloquial expression but the dictionaries are not yet unanimous in sanctioning this use. The nouns *can' di da ture* (*d' chur* or *day chur*) and *can' di da cy* (*d' c*) are accented on the first syllable also, with vowels preferably short

**ca nine**, adjective and noun, is preferably a rime for *say nine*. But *k' nine'* and *kan' ine* (long *i*) are authorized; *ka neen'* is wrong. The first pronunciation is preferred. It means pertaining to dogs; a canine tooth; a dog or dogs

**can' ni bal**—a human being that eats human flesh, any animal that eats its own kind—is pronounced *kan' i b'l*, not *kan' ball*. The adjective is *can ni bal is' tic* and the abstract form *can' ni bal ism*. This is the English form of the Spanish *canibal* which Columbus learned in the West Indies and took back to Spain with him, thinking, of course, that he was importing from the East Indies, and which is, in turn, a corruption of *Caribs* or *Caribals*, the name of an early West Indian tribe that ate its own kind

**can' non** is the homophone of *canon* (*infra*). The plural is the same as the singular when the word is used collectively to mean an array of the large artillery or the department that operates it; it is *can' nons* when used to indicate merely more than one cannon, as *There are four Civil War cannons in the park*

**ca noe'** is pronounced *k' noo'*, not *ka new'*. It is both noun and verb, the imperfect tense being *ca noed'*—*ka nood'*—and the present participle *ca noe' ing*—*ka noo' ing*. Note also the agent noun *ca noe' ist*. This is one of the Spanish words—*cano*a—that Columbus took back with him from the West Indies

**can' on** is from the Greek word *kanon* meaning rule or rod. It is a rule or code or law or regulation in any field, especially in religious organizations. A clergyman or other dignitary in cathedral churches is called canon. The verb *can' onize* means to glorify, to exalt, to declare as a saint, to sanction by religious authority. The adjective is *canon' ical*. The first syllable of the noun and verb is *can* indeed. The *o* in the second and accented syllable of the adjective is short; don't say *can-own' ical*. Don't confuse *canon* with *cannon* (*supra*), the large tubular gun; they are pronounced alike. Don't confuse it with the Spanish *ca non'*—gorge, chasm—anglicized *can' yon*

**cant** has many meanings (see dictionary). It is most commonly used to refer to the insincere conversation bred of convention and piety; it almost invariably savors of contempt and scorn and disparagement. It is drawn from the word *chant*, and is pronounced *kant*, never *kabnt*

**can't** is the contraction of *cannot*. It may be pronounced with flat *a*, or, preferably, with Italian *a*—*kabn't* (see *a*). The principal thing is that you pronounce it consistently. Don't say *kin't* or *ken't*. And don't use the contraction when the *not* should be emphasized. *I can't go* and *I can not go* represent different degrees of emphasis. *Can't* should not

be used before *seem* in the sense of *seems* or *seems unable*. Say *He doesn't seem able to learn to swim* or *He seems unable to learn to swim* or *He appears to be unable to learn to swim* or *He is apparently unable to learn to swim*, not *He can't seem to learn to swim*. Say *I seem unable to do this*, not *I can't seem to do this*. Don't use *can't* before *but* in the same sense in which *can but* is used. In *I can but go*, *but* is an adverb—I *can only go*—and the expression is idiomatic for the idea that the least I can do is to go. But in *I can't but go*, there are two words of negative significance—*can't* and *but* meaning *only*—and the expression makes nonsense—I *can not only go*. Some authorities rule, however, that in *I cannot but go*, *but* has the force of *help*, and that the expression thus means *I cannot help but go*. But this is a bad construction as well. Say *I cannot help going*. Or rather than *nor* is usually correlated with *cannot* or *can't*, thus preventing double-negative construction. Say *We cannot go or stay*, not *We cannot go nor stay*. But perhaps *We can neither go nor stay* is to be preferred. Any word, indeed, that connotes negation, should be avoided after *can't* or *cannot*. Don't say *can't hardly*, *can't scarcely*, *can't barely*, *can't nearly*, and the like. These rules and illustrations apply equally to *could* and *couldn't*. (See *but*)

**can' ta loupe** or **can' ta loup** (take the latter) is in the United States pronounced *kan' ta lope* riming with *Santa dope*, and in England *kan' ta loop*, the last syllable riming with *soup*

**can ta' ta** is a choral composition usually of a dramatic and religious nature. The second and accented *a* is Italian, the third is neutral. The first syllable is *can* indeed; thus, *kan tab' ta*

**can ta tri' ce** is the name given to a woman professional singer—by the musical reviewer who wishes to make an impression. The first two *a*'s are Italian; the third and accented syllable is *tree*; the last syllable is *tsbay*; thus, *kabntab tree' tshay*. The French call her *kabn ta treece'*. The plural is *canta tri' ci* (*tree' tshée*). There is authority also for the anglicized pronunciation *can' ta treece* and plural *can' ta tree ces*

**can tile' ver** is an extending beam supported from one end only; a cantilever bridge is a bridge made by two such extending beams joined mid-span. The *e* in the third and accented syllable is long making the syllable *lee*. The *ver* rimes with *her*. Other vowels are short. The complete rime is *can deceive her*. There is authority, however, for the short *e* in the third and accented syllable, making the rime *can't be hev her*

**can ton' ment** is a group of structures temporarily erected to house troops, lodgings to which troops are assigned, a military post (especially in India). The word is preferably accented on the second syllable, all vowels short, *kanton' ment* riming with *ban* and *on* and *lent*. In England, however, the second and accented syllable is *toon* riming with *moon*. There is good authority for accenting the first syllable, but there is none for pronouncing the second syllable *tone*

**Ca nute'** rimes with *a mute*—*ka newt'*. But the short form *Knut* or *Cnut* has long double *o* for *u*—*knoot*

**can' vas** is principally a noun meaning any coarse-grained cloth or fabric used for tents and sails, and for surface in painting. It is a verb only in the sense of placing canvas over or in readiness, as *canvas the pent-house* or *canvas the supplies*. It is pronounced like *canvass* (*infra*). The duck known as *canvasback* is a one-s duck, please note. Don't say *ken' vaz*

**can'vass**, verb and noun, means to solicit, as for sales; to sift, to discuss, to scrutinize; a study or examination of any situation. One of its special, now almost archaic, uses as verb occurs in connection with college hazing, to canvass meaning to lash or beat or haze, "to canvass in a canvas sheet." Note the agent noun *can'vasser*. This word is pronounced like *canvas* (*supra*). The *s*'s are soft

**caou tchouc**—India rubber, pure rubber—is unbelievably pronounced *koo'chook* or *kowchook'*, riming with *two look* or *now look*. It may be accented, as indicated, on either syllable, preferably the first. The Britisher makes it rime with *now look* always, and accents the first syllable. This word has made its record "killins" at spelling-bees, partly because announcers pronounce it so badly, running the gamut from *ka-chuck'* to *kay o chew'ik*!

**ca pac'ity** means power of receiving and containing. It means also extent of holding space or volume, and character of work or position. *He has the capacity to learn salesmanship, The tank has five-thousand-gallon capacity, He acted in the capacity of guide* are all correct uses of the word. The pronunciation is *ka pass'it*. But note that in the adjective *capa'cious*—*ka pay'shus*—the accented *a* becomes long, as in *pugnacity* and *pugnacious*, *rapacity* and *rapacious*, *veracity* and *veracious*, and so forth. (See *ability*)

**ca par'ison**, noun and verb, is pronounced *ka par'isun* to rime with *a Harrison*. It means rich trappings, as for a horse; also, ornamental costuming of men and women; as verb, to dress richly. When Billy Boner was told that his report was not so good as another boy's, he replied, "All I can say is that such caparisons are odorous"

**Ca'pek** rimes with *ah beck*, that is, *chab'peck*. Don't say *chay'peck* or *cha peck'* or *kay peck*

**cap'il lary** means slender, resembling a hair. The pronunciation is *kap' i-lay re*. The Britisher says *ka pil' a re*, and this is sometimes used in the United States. Observe the two *l*'s. Used in reference to the small blood vessels connecting arteries with veins, the word is a noun. *Capillary attraction* means the elevation of a fluid to a solid placed in contact, owing to surface tension; *capillary repulsion* means the recession of a fluid to a solid placed in contact. The surface tension thus noted is called *cap il lar' i ty*, the third and accented syllable riming with the first syllable of *ar' row*

**cap'ital** is trisyllabic. Don't say *kap'tal*. Make the accented *a* heard. Don't say *kep'ital*. For its many meanings as adjective and noun, consult the dictionary. The verb *cap'italize*, the agent noun *cap'italist*, the abstract noun *cap'italism* are all accented on the first syllable. The Britisher, however, pronounces all three, with accent on the second syllable, as *ca pit' a lize*, *ca pit' a list*, *ca pit' a lism*. But he does not say *ca pit' al*—yet! Be sure to spell this word with two *a*'s and one *i*, and in the correct order. Don't confuse with *capitol* (*infra*)

**cap ita liza'tion** lends itself to slurring, as do the forms *cap'ital*, *cap'italize*, *cap'italism*, *cap'italist*, and so forth. Make all syllables heard. Don't say *kap lay' zhan* or *kap'l* or *kapple ist*. The Britisher syllabizes *ca pit a li za'tion* and pronounces accordingly—*ka pit a lie zay' shun*. Of its many meanings and uses, this word holds greatest importance for the purposes of this book in its application to the writing of the initial letters of words. All proper nouns and adjectives should be capitalized,

but verbs formed from proper nouns are usually not capitalized, as *America*, *American*, *americanize*. The names, that is, of persons, places, historical events, special bodies or associations, and adjectives derived from them, are capitalized. Names of the days of the week, of the months of the year, of holidays, of personified objects and seasons, of ships, and derivative adjectives, are capitalized. The names of special treaties and other state papers, titles of books and pictures and of musical and art compositions, of the books of the Bible (the noun *Bible* is always capitalized but not the adjective *biblical*), of special positions (including church and governmental), of special departments and buildings, are capitalized. Abbreviations of titles and of proper nouns and of academic degrees are capitalized, as are also the first word of every sentence, of every line of poetry (except such modern verse as affects small-letter line beginnings), the first word in the salutation of a letter and in the complimentary closing of a letter, the personal pronoun I and the interjection O, all words used in direct reference to the deity and to the devil, all wellknown nicknames, the cardinal points of the compass. One of the most important rules to be kept in mind in regard to capitalization is that words are frequently capitalized "according to the company they keep." In the expression *Brandon Avenue* the second member is a common noun, but placed in company of *Brandon* to denote a special place it is capitalized; thus, *Jayne Street*, *Stanton Building*, *Morgan College*, *Thompson Library*, *Hughson Park*, the second terms of which are never capitalized when used apart from proper-noun company. When the common-noun member is pluralized, it is preferably not capitalized—by collective connotation it then becomes a common noun; as, *Atlantic and Pacific oceans*, *Sherman and Lincoln parks*, *Macon and Henry streets*, *Pennsylvania and Utah avenues*. The capitalization of *the* and *a* (*an*) in connection with titles is a moot subject. Company practice as followed in letterheads is the only safe guide. The indefinite article is more generally capitalized than the definite. In *The New York Times*, the article is clearly carried as part of the title (as is also the period!). The following form, therefore, is strictly correct: *I saw it in the New York Times, yesterday* but this is a reduction to absurdity for illustrative purposes. In some circulars you see *The Red Cross Society of So-and-so* and in some the *Red Cross Society of So-and-so*. In some you see *The Grainger-Robertson Company* and in some the *Grainger-Robertson Company*. Indeed, different forms within an organization not infrequently differ in regard to this point

**cap'itol** is generally capitalized because it is used to refer to a special building, the official building of a state or country, as *the Capitol at Washington*. But used in reference to any statehouse or any building or buildings collectively, serving as the center of governmental legislation, it is not capitalized. It is from the Latin Capitolium. The ancient temple of Jupiter at Rome on the Capitoline Hill was called the Capitol

**cap'ito line** means pertaining to the capitol; the lowest of the seven hills of Rome. It is preferably pronounced *kap'ito line*, that is, *capitol* plus *line*. But there is authority for *ka pit'oline* to rime with *a fit o' mine*

**ca pit'u late**—to surrender or make terms of surrender—may be pronounced *ka pitch'u late* or *ka pit'u late*. The former, with *ch* for *tu*, is preferable and is more generally used

**Ca'pri** is not pronounced *cap'ree* but *kab'pre*

**ca price'**—whim, fickleness, a fantastic notion—rimes with *the peace*. The adjective *capricious*, however, has short *i* rather than long *e* in the second and accented syllable—*ka prish'us* riming with *the dishes*. The source of this word in the Latin word for goat—*caper*—has been dwelt upon too frequently to justify further exposition here. The adjective is sometimes defined as behaving like a goat

**cap'tion** is pronounced *kap'shun*, not *gab'zhun*, please. It means a heading or title or subtitle. *Leg'end* (*q v*) is synonymous with it in this meaning, but is less used; the latter applies also to *descriptive* title. Note the adjective *cap'tious*—*kap'shus*—meaning carping, faultfinding, caviling, and thus retaining more nearly the original Latin meaning of *capere* to take. The noun may mean taking or seizure, and the adjective catching and entangling. But neither is generally used in these original meanings. The Latin *caput*, meaning head, is sometimes wrongly given as the original of these words

**cap'u chin** is a cloak with hood attached, worn by women and fashioned after the long pointed cowl used by the Franciscan monks of the Capuchin order. It is phonetic, the first syllable being *cap* indeed, the last being *chin* indeed; the *u* is intermediate as in *unite*. Don't say *ka push'in*. *Kap you sheen'*, however, has some authority

**ca rafe'** rimes with *a staff*. Italian *a* in the second syllable is not authorized but is frequently heard. It is a glass water bottle for table use; also a small table bottle in which wine is served

**car'a van** is preferably accented on the first syllable, tho last-syllable accent is permissible, and is the general accent in England. The first syllable rimes with the first syllable of *carry*. The last two syllables are *a van* indeed. The word, of course, means a large covered vehicle, a van, or a company of travelers through a desert or strange territory

**car a van'sa ry** (also *car a van'se rai*) is from two Persian words meaning caravan inn or place. It is a sort of stopping place or inn in the East where caravans stay overnight. But in western countries, especially in America, it has come to be used for any large hotel or inn. The pronunciation is *kar a van'sa ri*, first and third *a*'s short, second and fourth *a*'s slight, *i* short. Don't omit the second syllable; *kar van'sa ri* is wrong

**car'a way** is trisyllabic—*kar'a way*, not *kar way*. First *a* is short, second neutral, third long. It is the aromatic herb of the carrot family

**car'bine** is a short rifle or musket used chiefly in the cavalry. The word is pronounced as it looks, riming with *far* and *fine*. Don't make the second syllable rime with *sin* or with *seen*

**car bo na' ceous**—pertaining to or consisting of carbon—is pronounced *kar-bo nay'shus*, not *kar bo nay'se us*. The rime is *Garbo gracious*

**car'bu ret or** is the apparatus by means of which air or gas is mingled with vaporized petroleum oil of a light density. This is the spelling recommended, tho *car'be ret er* is correct also, and in England it is spelt with two *t*'s—*car bu ret' ter* (or also)—and is pronounced *kabr bu ret' ter* (the last two syllables riming with *setter*). We should pronounce it the same way, according to the best authorities, but with the accent on the first syllable. Colloquially, however, it gets itself pronounced for the most part *kahr'bu ray tor*, and this may be unfortunate

**Car cas sonne'** is pronounced *kar ka sawn'*; *a*'s flat as usually in *ask*

**car'di ac** rimes with *hardy Jack*. Don't say *hard'yak*. The form *car di'acal*—*kahr die'a kal*—is little used outside the medical profession. The

meaning is relating to or characteristic of the heart, the stomach or that part of it where the esophagus opens into it; any treatment that may be applied to heart or stomach

**car'dinal** is frequently mispronounced as dissyllabic. Say *kahr' d' n'l*, not *kahr'd' nal*. Used in reference to a prince of the Catholic Church, this word is capitalized. His office or rank is the *car' di nal ate*—*kahr' d' n'l ate* (not *it*). A cardinal number or numeral is the form used in straight-away counting or given in answer to the question *How many?*—*one, two, three, four, thirty, forty-one*, and so on (see *ordinal*). The term *cardinal points* must be written as two independent words; they are north, south, east, west, in literal usage; but used figuratively *cardinal points* means outstanding or salient points. *Cardinal virtues* is likewise a two-word unhyphenated term; the cardinal virtues are prudence, justice, temperance, fortitude. These are sometimes called Plato's natural virtues. The added Christian virtues are faith, hope, charity

**Car do'zo** has Italian *a* and two long *o*'s; thus, *kahr doe' zoe*

**Car ib be'an** or **Ca rib' be an**, please note, has one *r* and two *b*'s. The pronunciation may be either *kar i bee'an* or *ka rib' e an*, always quadrisyllabic. Don't say *kar i bean'* or *ka rib' yean*

**car i ca ture** may be accented on either the first or the last syllable. It is pronounced *kar i ka chur* preferably, but many affect *kar i ka tewr*. The rime is *marry a boor*. It is an exaggerated or distorted picture or representation emphasizing the peculiarities of a person; it aims to be ludicrous rather than offensive. A burlesque (*q v*) goes further than a caricature in that it makes the subject grotesque and frivolous

**Car lisle** may be accented on either syllable—*kahr' lile* or *kahr lile'* to rime with *bar style*

**Carls' bad** may be pronounced with flat second *a* or with Italian; the *s* is *z*; thus, *kahr l'z' bad* or *kahr l'z' babd*

**car' mine**—rich crimson or scarlet or high saturation red—is preferably pronounced *kahr' mine* to rime with *bar nine*. But popularly it is *kahr'-Min*, and the dictionaries give this

**Car ne' gie** is accented on the second syllable, please note, which may be *nay* or *neg* riming with *leg*; thus, *kahr nay' ge* or *kahr neg' e*. First-syllable accent is much heard but not recommended

**car' nival** really means farewell to flesh (it was especially applied to the merrymaking just before Lent). Now it is applied to any special revelry or festival. It is pronounced *kahr' nival*. Don't say *kurn' vel* or *koin'er val*

**car niv' o rous**—flesh-eating, feeding on the flesh of animals—is pronounced *kahr niv' owe rus*, the second and accented syllable riming with *give*. The proper zoological name *Car niv' o ra* denotes all animals that feed on flesh. It is plural in form and use

**Car o li' na** is quadrisyllabic. Say *kar i lie' na*, not *kli' na*. The accented *i* is short in the agent noun and adjective—*Car o lin' i an*—*linn' i an*, not *linn yan*

**ca rouse'**, noun and verb, is accented on the second syllable, which rimes with *browse*. Make the *s z*; don't rime it with *a mouse*. It means a drinking bout or to drink freely and deeply. The noun *ca rous' al*—*ka rowse' al*—also means a drunken revel. Don't confuse with *carousel*

*car ou sel'* (sometimes spelt with two *r*'s) is a merry-go-round; formerly (and still occasionally) a dancing tournament or exhibition of cavalry maneuvers. All vowels are short, *ou* being short *oo*, and *s* being *z*—*kar-oo zell'* riming with *Claribel*. Don't confuse with *carousal*

*Car rel'*—Alexis—is pronounced, please note, *ka rel'*, not *carol*

*car' ry*, in relation to *bring* and *fetch* and *take* (*q v*), refers to indefinite and undetermined action, as far as mere direction is concerned, as in *He will carry your parcels to the station, He will carry your parcels from the station, He will carry your bag from your office to the station and your brief case from the station to your office*. Note the spelling of the agent noun *car' ri Er*. And don't misspell and mispronounce the present participle *car' rY ing* as *car' ring*

*carte blanche'* is a two-word French term meaning literally white card or paper. Technically it means a blank paper with a signature on it, given to another with permission to write above the signature any conditions he pleases; hence, free and unconditional power. It is pronounced *kabr't blabnsb'*, both *a*'s Italian. The plural is *cartes blanche'*, pronounced similarly

*carte-de-visite'* is a three-word French term meaning visiting card. The pronunciation is *kart* or *kabr't d' ve zee't'*. The plural, pronounced similarly, is *cartes-de-visite*

*carte du jour'* is a three-word French term meaning literally card of the day, in reference to restaurant menus. It is pronounced *kart* or *kabr't d' zhur'*. The plural, similarly pronounced, is *cartes du jour*. Don't hyphen

*car' tel* is accented on either syllable, preferably on the first. The pronunciation is *kabr' tell*. It is a written agreement as between enemy or opposing nations; a written challenge or letter of defiance. It is now almost archaic, except in the sense of a writing that settles old disputes and restores combination along new policies. In the seventeenth and eighteenth centuries, and earlier, it was a notice posted as a group or individual challenge

*Car' thage* is pronounced *kabr' thidge*, *th* voiceless. The agent noun and adjective is *Car tha gin' i an*—*kar tha jin' i an* (not *jin' yan*)

*car' ti lage* is pronounced *kabr' t lij*. It is sometimes called "baby bone," that is, the tissue that holds the body together in babies and that develops into bone; any tough and elastic tissue. The adjective, please note, is *car ti lag' i nous*—*kabr t laj' i nus*—the third and accented syllable riming with *badge*. Don't spell the third syllable of either word *leg*

*car' ton* rimes with *hearten*. It is a container made, as a rule, of pasteboard; it is used colloquially as verb as well as noun. It means also the disk within the bull's-eye of a target, and a shot which hits it. Don't confuse with *cartoon*

*car toon'* rimes with *harpoon*. It is a sketch or painting or design made by an artist to be copied; a caricature. Don't confuse this word with *carton*. The agent noun is *car toon' ist*

*car' tridge* is pronounced *kabr' trij* or *tridge*, riming with *part ridge*. Don't omit the first *r*—the word is not *kat' ridge*

*Ca sa no' va* is pronounced *cah sah naw' vah*, not *noe'* or *nab' vah*

**case**, in grammar, is one of the inflections or positions that indicate the sense relationship of one word (usually a noun or a pronoun) to other words in a sentence. There are three cases in English—nominative, objective, possessive. Pronouns are inflected for these, especially personal pronouns; nouns are inflected for possessive case only. A noun or pronoun used as subject, predicate nominative, for address or exclamation, in an absolute position is said to be in the nominative case; a noun or pronoun used as direct or indirect object, predicate objective, object of a preposition, cognate object, subject of an infinitive is said to be in the objective case. When the objective-case form has a preposition understood before it, as *Give (to) me my book*, it is called dative; when this is not so, the objective case may be called accusative. A noun or pronoun used in such manner as to show possession (see *apostrophe*) is said to be in the possessive or genitive case, as *Tom's book* (true possessive), *the ship's progress* (derived possessive), *the man's failure* (subjective possessive). In printer's language *upper case* means capital letters—*caps*; *lower case*—*l c*—small letters. *Case* is both noun and verb, and is used in numerous senses. It is used far too commonly as a utility word for *instance* or *example*. It should be followed in this sense with the correct word. Don't say *case when* unless the example you are giving refers to time; don't say *case where* unless it refers to place; in most expressions of this kind you will find *case in which* preferable.

**ca'se in** is from a Latin word meaning cheese. It is a protein produced by the curdling of milk. You pronounce it correctly just by the three letters *k c n*, accenting the *k*.

**cash' mere**—a soft woolen cloth of medium weight, made originally from the soft underwool of the goats in Kashmir (once *Cassimere*), Tibet—is a shortening of the old word *cas' simere* riming with *pass a beer*. The French word *casimir* still influences affectation of *cassimere* for the simpler *cashmere* in the so-called better shops. But since very little if any of the fabric now generally sold under either name comes from Kashmir, the simpler form is recommended for all purposes.

**ca si' no** is pronounced *k' see' no* to rime with *a Reno*. The plural is *ca si' nos* (ʔ). The foreign plural *ca si' ni* (*nee*) was used by the manager of a recreation resort to advertise the different kinds of casinos available for visitors but they did not understand. This word began as Latin *casa* meaning simple cottage; then it was Italianized as *casino*, retaining at first this innocent meaning; now it is a "world word" meaning anything but a simple cottage, and anything from an unassuming restaurant to a dance hall and gambling resort.

**cas' se role** rimes with *pass a roll*. Italian *a—ab*—is frequently heard but it is without authority. Its primary meaning is saucepan. In cookery it means the baking of certain food, and serving it in the same dish; it is thus said to be served *en casserole—en* or *abn cass' a roll*.

**cast**, verb, is *cast* in the imperfect tense and past participle, not *casted*. *Cast' a way*—cast adrift or one cast adrift or rejected—is a solid compound—*castaway*—as is *castoff*. But *cast iron* must be written as two words. Note *cast' Er*, furniture support or wheel or a stand for holding cruets, etc.; *cast' Or* in reference to the bean, the oil, the derivative chemicals. Most dictionaries now record *cast' Or* for all uses of *cast' Er* except that of actually casting or throwing.

**caste** is a homophone of *cast*. It means any division or classification of society in any community, but especially in India. Don't spell this word *cast*.



**cas' ual** is trisyllabic. The pronunciation is *kaʒʒ'* or *kaʒb' ual*, both *a's* short. Don't say *kaʒ' el* or *kaʒb' el*. The meaning is chance or random or indifferent or haphazard. Don't confuse with *causal* (*infra*)

**cas' ual ty** is quadrisyllabic. The pronunciation is *kaʒʒ'* or *kaʒb' ual t*. Don't say *kaʒb' ti* or *kaʒb' ual iti*—the form *casualty* is now archaic. It means mishap or accident, any unfortunate happening; in the plural —*cas' u al ties*—it means losses as result of accident or death or wounds, or soldiers incapacitated for service

**cas' u ist ry** is pronounced *kaʒb' u iss tre* or *kaʒ' u is tre*. It means false and equivocal reasoning; the study and discussion of problems of conduct and conscience. A *cas' u ist*—*kaʒb' u ist* or *kaʒʒ' u ist*—is one given to deceptive but plausible argument. The adjectives are *cas u is' tic* and *cas u is' ti cal*

**cat' a clysm** means literally to wash down or against, and is accurately used in reference to a flood or deluge. It has come to be used, however, to refer to any sort of geological change or upheaval as well as to political and social revolution. For these latter meanings the word *cat' a clasm* would be more accurate tho now seldom used. In both words *cat' a*—*kat' a*—is a Greek prefix meaning down, against, completely away; *clysm* is Greek for wash; *clasm* is Greek for break. These last syllables are respectively pronounced *kliʒ'm* and *klaʒ'm*; don't make two syllables of either. The word rimes with *sal a prism*. The adjective *cat a clys' mic* rimes with *bat a mystic*; the adjective *cat a clys' mal* with *pat a dismal*. Don't say *cat clysm* and *cat clys mic*

**cat' a falque** is from an Italian word meaning scaffold. It is a temporary structure on which is placed the corpse during funeral ceremonies. All vowels are short—*kat' a falk* riming with *vat o' talc*. There is no authority for making any of the *a's* Italian

**catch** is *katch* to rime with *match* and *batch* and *bach* and *latch*. Don't say *ketch* (or *metch* or *betch* or *hetch* or *letch*). The imperfect tense and past participle form is *caught*, not *catched*. The adjective is *catch' y*—comparative *catch' ier*, superlative *catch' iest*

**catch' up** or **cat sup** or **ketch up** are all used and are all correct. The dictionaries point out its derivation (probable) from East Indian *kijap* or Malay *kecap* or Chinese *koe-chiap*. Oxford calls *catchup* a misspelling of *ketchup*, but this is nevertheless the prevalent form in the United States. These are solid forms

**cat e che' sis** rimes with *katty thesis*—*katty kee' sis*. The plural is *cat e che' ses* (*seize*). Note the adjectives *cat e che' ic* and *cat e che' i cal*, the third and accented syllable being *ket* riming with *bet*. The meaning is oral instruction or catechizing

**cat' e chism** rimes with *natty prism*—*katty kiʒ'm*. Note the agent noun *cat' e chist* (*kist*), the adjectives *cat e chis' tic* and *cat e chis' ti cal* (*kiss*), and the verb *cat' e chiʒe* or *cat' e chise* (*kiʒe* riming with *siʒe*)

**cat e chu' men** is pronounced *kat e kew' m'n* to rime with *Hattie Newman*. It means one who is receiving instruction in the basic principles of anything, as of religion. (See *neophyte*)

**cat' e go ry** rimes with *bat a Tory*. But the last two syllables may be *ger e* as well as *gory*. And in the much-used adjective *cat e gor' i cal* the third and accented syllable is *gabr*. The word means classification or division, for the purpose of study and thought, as species, genus, family, branch, and so on. A *categorical question* is one that may be answered by yes

or no. A *categorical sentence* is a declarative sentence. *Grammatical categories* are words, phrases, clauses, sentences; each of these may be divided into still further categories, as the names of the parts of speech, the different classifications of words, and so on. In logic a category is a fundamental concept or form of thought, and divisions and subdivisions of its various phases. Kant's *categorical imperative* is the doctrine that one's acts are or ought to be determined by underlying principles that one makes binding upon all members of society

**cat'er-cornered** is a hyphenated term, please note. The first member *cat'* er rimes with *bater* or *batter* and is a corruption of French *quatre*, four. It is adjective and adverb meaning diagonal or diagonally. The spelling may be *cat'er-corner*, and in certain parts of the country it is seen and heard as *catty-cornered*, *cutty-cornered*, *kitty-cornered*

**ca'ter-cous'in**—cousin far removed, fourth cousin, intimate friend (*cater* is French *quatre* four)—is pronounced *kay' ter-kuẏ'n* to rime with *crater buẏẏin'*. The two accents are equal

**cath'o lic**, as adjective, means universal, general, comprehensive, liberal, as in *catholic interests* and *catholic tastes*; it is not capitalized in this use. It must be capitalized when used in reference to the church or the religion, or to members of the church. Don't slur the second syllable; the word is trisyllabic—*kath'o lik*, not *kath'lik*. The abstract forms *cath'o lic' ity*—*kath'o liss' it*—and *cat'hol'ic ism*—*ka thol' i siz'm*—must not be confused. The former means liberality and generality of taste and opinion; it may be used in reference to the doctrines of the Catholic Church, and so used, should be capitalized. The latter means faith or system or doctrine of the Catholic Church, and so used, should be capitalized; but it may be used to mean religious faith and practice in general, and is then a common adjective. *Cathol' icize* means to make catholic or Catholic. The *thol* in both words rimes with *doll*, *th* being voiceless

**cat's'-eye** is a gem having an opalescent luster like the eye of a cat. The plural is *cat's-eyes*. (See *bird's-eye* and *plural*)

**cat's'-paw** is a dupe or a tool. The plural is *cat's-paws*. (See *bird's-eye* and *plural*)

**Cau ca' sian** is pronounced preferably *kaw kay' shan* but there is authority for both *kaw kash' an* and *kaw kazh' an* (short accented a's). This word is used to designate that division of mankind composing the principal white races of Europe, North Africa, and southwestern Asia. Originally it referred only to the peoples of the regions called *Cau' casus*—*kaw' ka sus*—or *Cau ca' sia*—*kaw kay' sha*—between the Black Sea and the Caspian Sea; the former refers principally to the mountains. This proper noun and adjective is now loosely used to designate the white peoples wherever found. (See *Aryan*)

**cause** implies a noun or a noun clause to follow it as a rule. Say *The cause of the misunderstanding was his failure to pay* or *The cause of the misunderstanding was that he did not pay*, not *The cause of the misunderstanding was on account of or because of or due to his failure to pay*. The pronunciation is *kawze*, not *koss*, not *kezz*. The adjective *caus'al* is pronounced *kawze' l*; it means pertaining to or implying cause. Note also the adjectives *caus' Ative* and *caus' A ble*, and the nouns *cau sal' ity* (*zal' it*) and *cau sa' tion* (*zay' sbun*). Don't confuse any of these forms with *casual* and its forms (*supra*). A causal or causative word is one that indicates cause or agency; it is usually formed by the

suffix *en*, as *heighten*, *soften*, *weaken*. The phrase *caused by* may not be substituted for *because of* or *on account of*. Say *He was absent because of illness* or *on account of illness*, not *He was absent caused by illness*. You may, of course, say *His absence was caused by illness*. (See *due* and *reason*)

**cause' cé lèb' re** are two French words meaning celebrated case, as a legal procedure that excites widespread interest. The first word is pronounced *koze* to rime with *rose*; the second, *sa* (half-long *a*) *leb* (riming with *deb*), and *r'*—*koze' sa leb' r'*

**cav a lier'** rimes with *have a beer*. Don't confuse this word with the agent noun *caviler*. This word is noun, verb, adjective. Used as noun in reference to members of the court of Charles First of England, it should be capitalized; otherwise it means a gallant, a knight, an escort; to act in an elegant and knightly manner. As adjective, it is frequently used with the meaning of contemptuous or haughty or superior or supercilious. The adjective and adverb *cav a lier' ly* is quadrisyllabic, please note. Don't say *cav lier' ly*. The first two syllables rime with *have a*, the last two with *merely*. There is no authority for using Italian *a* in the first syllable—*cabv*. Don't spell the third syllable *leer*

**cav' al ry** is too frequently heard as *kav' ri*, even from the lips of "crack cavalrymen." And Billy Boner, of course, always confuses it in spelling and pronunciation with *Cal' va ry*. Be sure to make the word trisyllabic, and to get the *v* and the *l* in their proper syllables

**ca' ve at emp' tor** is a two-word Latin term meaning let the buyer beware, that is, let him understand that he buys at his own risk. The first word is used alone, principally in law, to mean warning or caution, as to warn an officer not to undertake a certain action until the opposing party is heard. The pronunciation is *kay' ve at emp' tawr*

**Cav' ell**—Edith—is *cavil* indeed. Don't say *ka vell'*, tho you may frequently hear it

**cav' il** rimes with *ravel*. Follow the rule (see consonant) and spell the following derivatives with one *l*—*cav' iled*, *cav' iling*, *cav' il er* (see *cavalier*). But many persons in the United States and most in England insist upon the two *l*'s. It means to make silly or fickle objection to or criticism of; as noun, captious criticism, quibble

**Cay enne'**—city in French Guiana—rimes with *my den* or with *bay den*, that is, *kie en'* or *kay en'*. The name of the pepper is similarly sounded but the accent is preferably placed on the first syllable. Don't say *kie ann'*. Don't confuse with *Cheyenne* (*infra*)

**Ca yu' ga** has long *oo* for *u*. Say *ka yoo' ga*, not *ka yew' ga*

**cease** is pronounced with soft *s*. Don't pronounce it *seize*. It means to pass away, to come to an end, to leave off or discontinue. *Cease* is a more literary or poetical word than either *quit* or *stop*. A train stops and a man quits his job, but one's faith or love ceases. *Cease* applies to action somewhat but to states or conditions more. *Stop* and *quit* apply to actions chiefly. *Cease* is in practically all uses a verb, but it is occasionally used as a noun. (See *cessation*, *leave*, *quit*)

**Ce' cil** is preferably pronounced to rime with *nestle*. But it may also be *siss' il* and *see' sil*. In England it is usually the first

**cede** is a verb meaning to grant, yield, assign, transfer. It is pronounced *seed*. It is likewise a word-ending for seven words in the language—

*accede, antecede, concede, intercede, precede, recede, secede.* Don't misspell these words with either the *ceed* or the *sede* ending, a mistake that is commonly made. (See *ceed, cession, sede*)

**ce dil' la** is the mark used under the letter *c* to indicate its sibilant or *s* sound, as in *façade*. Webster uses it also under *e* to indicate a lowered value of long *e* before *r*, as *here*. This word is pronounced *se dill' a* to rime with *the villa*

**ceed** is a word-ending that is frequently confused with *cede* and *sede*. There are only three words in the language spelled with *ceed*—*exceed, proceed, succeed*. Make them your own now. But note carefully that the noun *pro ced' ure* (*pro see' jur*) together with the law term *pro ce'-dur al* (*pro see' jur al*) are spelt with one *e* before the *d*. (See *cede* and *sede*)

**ce-final** remains intact before the suffixes *able* and *ous*. As above indicated, *c* is hard before *a o u*, and soft before *e i y*, hence, if *e* were not retained in words ending with *ce*, before *able* and *ous*, the *c* would have to be pronounced hard. Observe *enforce, enforceable* (tho *enforcible* is allowable); *notice, noticeable; peace, peaceable; pomace, pomaceous; retrace, retraceable; service, serviceable*. Otherwise we should have *en fork' a ble, peak' a ble, ser' vik a ble*, and so on

**cel an ese'** rimes with *quell an' seize*. The last syllable does not rime with *fleece*. This is a trade name for an artificial silk twist or woven fabric made originally by British Celanese Ltd. (formerly British Cellulose and Chemical Manufacturing Company). It is formed from the word *cellulose* (*q v*)

**cel'er' ity** is from Latin *celeritas* meaning swiftness. The first *e* is half long; the second is short, the second and accented syllable riming with the first syllable of *error*. Don't say *see lare' iti* or *zee lahr' ti*

**cel'er y** rimes with *seller b*, not with *salary* (*q v*). Don't say *zel' er i*. It is from a Greek word meaning parsley, not from Latin *celeritas*

**cel' i ba cy**—single life or state of being unmarried—has short vowels only, the *a* being mute—*sell' a b' si* or *sell' a b c*. Don't say *se lib' a si*. The noun and adjective *cel' i bate*—one unmarried—rimes with *Ella wait*. Billy Boner says he is going to celibate if he passes his examinations

**cel' lo** is pronounced *chel' owe*. It may be written *'cello*, indicating that it is an abbreviation of *violoncello* (*q v*), but this is not necessary. Don't say *sell' owe*

**cel' lo phane** rimes with *sell a pain*. Don't say *kel' lo phane*. It is viscose (*q v*) solidified into thin transparent waterproof sheets, used commercially for wrapping and packaging in protection against dirt, germs, and so forth. Note well the double *l*. The last syllable may be *fane*

**cel' lu lose** rimes with *sell you gross*. It is the inert component or woody part of plants, used in making paper, rayon, and so forth. The adjective *cel' lu lous* rimes with *sell you thus*. Don't make the last-syllable *s* sound like *z* in either word

**Celt' ic** may also be spelt *Kelt' ic*, and the two forms are accordingly pronounced—*sell' tik* and *kell' tik*. It means pertaining to the *Celts* or *Kelts*, or the group of Indo-European dialects now found in Ireland, Wales, Scotland, Brittany. In England the *k* spelling and pronunciation of these words is preferred, in the United States the *c* spelling and pronunciation. Note the abstract form *Celt' icism* (or *Kelt*). The *Celts*

were the ancient Gauls and Britons and modern Irish, Scotch, Welsh, and Bretons—the original “tall blond beasts” of Central and Western Europe

**ce ment'**, both noun and verb, rimes with *be went*. The *c* is *s*. There is no sound authority for *sem'ent* riming with *clem'ent*, tho *sem'nt* was affected many years ago for the noun

**cem' e ter y** is pronounced *cem' e ter E*. The first and accented syllable rimes with *hem*; the *e* of the third syllable is short. Don't say *cem e tare'i* or *cem' e turry*. The Britisher makes this a trisyllable—*cem' e tre*. This word is troublesome in spelling as well as pronunciation. It is frequently seen, and in very good circles too, as *cemetary*, *cemetery*, *simetry*, *cematery*, *symmatary*. It is by no means a homophone for *seminary* or for *symmetry* (*q v*). (See *mortician*)

**cen'ser** is a jar or pan for holding incense, or any receptacle for perfumes. It is pronounced with two *s*'s, *sen'ser* riming with *denser*. The verb *cense*—clipt from *incense* and meaning to perfume, or to offer incense—is little used

**cen'sor**, as noun, is a judge or a critic; or, as verb, to judge, to oversee, to evaluate on moral grounds. In ancient Rome a censor was a magistrate who helped to take the census and who was, *ipso facto*, an overseer of morals and conduct. Be sure to spell the last syllable *sOr*. This word is unfortunately pronounced like *censer*. But in the two adjectives *cen so' rious* and *cen so' rial*, and the noun *cen so' rious ness* the *o* is long making the second and accented syllable *so* indeed. The noun *cen'sorship* is pronounced *sen'ser ship*; don't pronounce it *sen'sher ship* or *sen' shure ship*

**cen'sure**, as noun, means reproof, reprimand, blame, judgment; as verb, to judge, condemn, reprove, to criticize adversely. The pronunciation is *sen' shure*. Note the adjective *cen'sur A ble* and the noun *cen'sur Er*. Don't confuse this word in spelling and pronunciation with *censer* and *censor* as is so frequently done

**cen'sus** is sometimes mispronounced *sen'shus*. It should be *sen'sus*. It means any official enumeration; the Romans took *cen'sus es* for the purpose of evaluating estates for taxation. This word is sometimes used as a verb, the imperfect tense of which is *cen'sused(sust)*, and the present participle *cen'sus ing*

**cen'te nar y** (no double *n*, mind you) means one hundred years, or (adjective) pertaining to a century. The pronunciation is *sen'te ner e*. Don't pronounce the third syllable *nare*, tho this was once the fashion. You may accent the second syllable—*sen ten' a re*—tho you will do better to keep the accent on the first. The Britisher is likely to say *sent ed' nare* (he will have his tea). Don't say *cen'ten ry* (see *-ary*). This word is used chiefly as an adjective

**cen ten' ni al** (double the *n*, please) means one hundred years, a century; or (adjective) pertaining to one hundred years. All vowels are short—*sen ten' i al*. Don't say *sen ten' yal*; pronounce all four syllables. This word is used chiefly as a noun

**cen'ter** or **cen'tre** (use the former) is a definite mathematical term, and is preferably not used loosely to indicate approximation. It should not be used of time. Its most common misuse is in its substitution for *middle*, which is not a definite mathematical term but is almost always used in the sense of about the center, and of time, as *the middle of the*

*night* rather than *the center of the night*. *The center of the field* means or should be used to mean the definite center arrived at by measurements. *The middle of the field* may be used to mean approximately the center. As a rule, *center* should not be used of length and breadth, as *the center of the rope* and *the center of the boat*, for both expressions are ambiguous. The center of a boat, for instance, is a point halfway from stem to stern, halfway from top to bottom, and halfway from port to starboard. The middle of a boat may be any of these. The widely used colloquialism *center around* is seen upon analysis to be ridiculous. The word *around* contradicts the idea of *center*. Say *center in* not *center around* in such expression as *The details of the problem center in his experience as an aviator*

**cen'ti meter** or **cen'ti metre** (use the former) is one one-hundredth of a meter, that is, of forty inches. It is pronounced *sen'ti'a meter*, not *centim'eter* (see *altimeter*). Billy Boner says his teacher told him that a centimeter has a hundred legs

**cen'ti pede** literally means *hundred* and *foot*. Any of the wormlike creatures having many creepers or feet, the anterior ones modified into fangs containing poison. The pronunciation is *sen'ti ped*. Don't make the last syllable rime with *bed*. The rime is *sent a seed*

**cen trif'u gal** is pronounced *sen triff'u gal*, half-long *u*, second syllable riming with *stiff*. Don't make the *u* *o* or *ew*. This word means proceeding from center or developing outward. The verb *cen trif'u galize* follows the pronunciation of the above adjective

**cen trip'e tal** is pronounced *sen trip'e tal*, half-long *e*, second syllable *trip* indeed. This word means proceeding toward center or developing inward. The verb *cen trip'e talize* follows the pronunciation of the above adjective. Both *centrifugal* and *centripetal* were coined by Sir Isaac Newton

**ce phal'ic** means pertaining to the head. It is pronounced *se fal'ik* riming with *the pal Dick*. It retains this pronunciation in such combinations as *mega lo ce phal'ic* and *mega ce phal'ic*—abnormally large head. (See *mega* and *megalo*)

**ce ram'ics** is the art of making pottery. This noun is plural in form but singular in use, as *Ceramics is an art*. The pronunciation is *se ram'iks*, *e* almost long, and the second and accented syllable *ram* indeed. Don't say *ke ram'iks* or *ser'a miks* or *se ray'miks*. The adjective is *ce ram'ic*

**ce're al** is pronounced *seer'e'l*, the first syllable riming with *deer*, the *e* like the first *e* in *event*, the *a* slight. So it is not quite a homophone for *serial* (*q v*). This word comes from Ceres, goddess of grain. It is, of course, a prepared foodstuff used largely as a breakfast food. The word is adjective and noun, but a farm journal advises farmers to *ce're alize* their cattle, meaning to feed their cattle prepared grain of some kind. This use is not recommended—yet

**cer'e bral** means pertaining to the brain or the cerebrum (*q v*); making an intellectual showing or appeal. It is pronounced *ser'e bral*; the first *e* is short. Don't say *seer'e bral* or *seer' bral* or *ser'e' bral*

**cer'e brum**—the front part of the brain, believed to be most largely responsible for our mental processes—is pronounced *ser'e brum*, first *e* short, second half long. Don't say *seer'e brum* or *seer' brum*. The plural is *cer'e brums* or *cer'e bra* (neutral *a*)

**cere'ment** is a shroud or any wrapping for the dead. It is dissyllabic, pronounced *sere'ment*. Don't say *se'ri ment*. The first syllable rimes with

*beer*. This word is customarily used in the plural, as *cerements of the dead*

**cer'e mony** may be pronounced *ser'imoane* or *ser'imune*. The word connotes formal and conventional, and conforming to state or church or social custom. *Rite* pertains to the religious. In *ceremo'nious* the third and accented syllable must have long *o*; this word is an adjective applied to persons and things, and connotes overdoing by way of ceremony. *Ceremo'nial* must also be pronounced with long *o*; it is both adjective and noun (principally the former) meaning pertaining to or done with ceremony. It is used in respect to things only. Don't say, *ser mun' yal*

**ce rise'** is noun and adjective; it means the color of the red cherry (the word is French for cherry). The first syllable is soft *c*; the second may rime with *seige* or with *cease*

**ce'ro-** is pronounced *sere'owe* or *ser'owe*. It is a Greek prefix or initial form meaning wax. *Cerog'raphy*—*sereog'rafe*—for instance, means writing or engraving on wax; *ceroplas'tic*—*sereoplas'tik*—drawn or modeled in wax; *ce'rotype*—*sere'* or *ser'owetype*—the process of printing on wax; *ce'ra'ceous*—*se ray' shus*—waxy

**cer'tain** must not be pronounced *soi'tan* or *zoi'tin* or *soi'din* or *sut'tin*. There are still other illiterate pronunciations which apply also of course to *cer'tainly* and *cer'tainty* both of which are too frequently heard as *cer'tainy*, so that the adverb cannot be "heard from" the noun. The first syllable is *sur* riming with *fur*; the second is *tin* indeed. The verb *cer'tify* means to verify or attest authoritatively, and, technically, to guarantee a check. Don't overdo the use of the adverb *certainly*: *I certainly will* and *I certainly won't* and *I certainly did* and *I certainly didn't* and *I soitinly soitifed that to a soitinty* are too much with us

**cer'tio'ra'ri** is a Latin term meaning in law a writ from a superior court calling for a review of the records of a lower court or of some official body acting in judicial capacity. The pronunciation is *sur she o ray' rye* or *sur she o rare' eye*

**ce ru'le an** is blue, skyblue, azure. The second and accented syllable is *roo* riming with *too*; the pronunciation is *se roo' lee an*. (See *accent* and *ean*)

**ces sa'tion**—stop, discontinuance, pause—rimes with *less nation*. Don't spell it *cease a'tion*, tho it is the noun form of the verb *cease*

**ces'sion** is a yielding or surrender, as of rights, to another. The verb is *cede*, as in *accede*, *precede*, *secede* (*q v*). It is pronounced *sesb'un*—a homophone of *session*

**Cey lon'** is pronounced *se lahn'* or *see lawn'*, not *see lone'* or *say lone'*. Note the agent noun and adjective *Cey lo nese'*—*see lo neeze'* or *neese'*

**Cé zanne'** is pronounced *sa zan'* to rime with *a man*. The *a* is preferably flat, but *sa zabn'* is frequently heard

**c-final** frequently requires the addition of *k* before a suffix beginning with *e i y*. Before *a o u* the letter *c* is hard or *k*, as *musical*, *college*, *cull*; before *e i y* it is soft or *s*, as *ceiling*, *cite*, *cycle*. Thus, if the *k* were not added after *c* before a suffix beginning with *e i y*, the tendency would be to make the *c* soft, as in *panicky* and *picnicker*. If the *k* were not added in these words, that is, the tendency would be to pronounce them *paniser* and *picniser*. Observe these groups: *bivouac*, *bivouacked*,

*bivouacking; colic, colicky; frolic, frolicky, frolicked, frolicking; havoc, havocked, havocking; mimic, mimicker (also mimicer), mimicked, mimicking (mimicry follows rule); panic, panicky, "panicked"; physis, physicked, physicking; picnic, picnicked, picnicker, picnicking; shellac, shellacked, shellacker, shellacking; traffic, trafficked, trafficker, trafficking; zinc, zincky, zincked, zincking (also zinky and zincy; the form zincic—zingk'ik—is also used). But note catholicize, classicize, criticize, publicize, sacrificing, and so forth*

**ch** is pronounced *tch* or *tsh* in most words, and it is frequently so spelt except initially, as *batch, catch, hatch, latch, match, patch, satchel, scratch, watch; fetch, retch, stretch, wretch; bitch, ditch, flitch, hitch, itch, pitch, stitch, twitch, witch; blotch, botch, crotch, notch, splotch*. It is not so spelt, however, in *chart, charity, chip, church, grouch, larch, march, much, niche, pouch, rich, starch, such, touch, which*. This pronunciation now holds also for words in which the digraph is preceded by *l* or *n*, tho authorities have long been divided between *belch* and *belsh*, *bench* and *bensh*, *filch* and *filsh*, *squelch* and *squelsb*, *wench* and *wensb*, *wrench* and *wrensh*, and the rest. It is pronounced *sh* (indicated in some dictionaries by the cedilla—*ch*) usually in words of French derivation, as *chagrin, chaise, chamois, champagne, champaign, chandelier, charlatan, charivari, chassis, chemise, machine, mustache*. In words of Greek and Hebrew derivation **ch** is usually pronounced *k*. Inasmuch as in many of these words **ch** precedes *l* or *r* in the same syllable, this rule functions automatically, soft **ch** being extremely difficult. Note these: *alchemy, anarchy, anchor, catechism, Chaldea, chameleon, chaos, character, chasm, chemistry, chimera, choler, chord, choreography, chorus, chlorine, chloroform, Christian, chromo, chronicle, chronology, chrysalis, conch, drachma, echo, epoch, eunuch, bemistich, hierarchy, machinal, machination, mechanic, monarch, orchestra, pachyderm, pentateuch, scheme, scherzo, scholar, school, stomach*. The Greek prefix **arch** means chief. When it is prefixed to a Greek root beginning with a vowel, it is consistently pronounced with hard **ch** or *k*, but prefixed to an English root **arch** is pronounced to rime with *starch*; thus, *archaism* is *ahr' ka-iz'm*, *archangel* is *ahrk' an-jel*, *architect* is *ahr' ki-tekt*, but *archbishop* and *archduchess* and *archfiend* have the *starch*-rime pronunciation. **Ch** is silent in *drachm, schism, schismatic, yacht*. Perhaps the most confusing and illiterate error in the pronunciation of **ch** is the one of making it hard when it should not be, and vice versa. Don't say *kore* for *chore* or *tchord* for *chord*, natural mistakes for foreigners perhaps, but not for natives. (For the palatization of *d* and *t* into *ch* soft, see those letters)

**Cha'** co rimes with *may go* or with *ah go*, that is, *tchay' ko* or *tchah' ko*. It is usually preceded by *gran* (*grahn*—grand), and the full geographical designation is *El Gran Chaco*—The Great Chaco

**chafe** is a noun meaning irritation, vexation, injury caused by friction. It is a verb meaning to warm or heat, to rub until sore, to vex or excite anger. It rimes with *waif*. The agent noun is *chaf'* Er riming with *wafer*

**chaff** is a noun meaning husks, as of grain, and thus anything light and worthless; jesting, banter, raillery. It is a verb meaning to tease or make fun of lightly. It is pronounced to rime with *laugh*, with flat *a*. But many, especially in England, say *chahff* to rime with *lahf*

**cha grin'**—regret or disappointment—is pronounced *sha grin'*, or, more nearly *sh' grin'*. Don't say *sha green'*, tho this is common in England where *shag' rin* is also a permissible pronunciation. The verb is pronounced like the noun, tho it may also be *sha green'*. The imperfect is



still preferred *cha grined'* and the present participle *cha grin' ing*; it is, however, frequently written with the doubled final consonant, thus following the final consonant rule. As verb, *chagrin* is used principally in the passive voice.

**chair' man** is a solid compound—*chairman*. It means the head or president of a meeting or a committee. It is correct to use this word as of common gender, and to address a woman who presides as *Madam Chairman*. But there are some who insist upon *chairwoman* and *chairwoman-ship*. Don't say *cheer* for *chair*

**chaise** is an old word meaning a carriage, two-wheeler or four-wheeler. Dr. Johnson called it "a carriage of pleasure drawn by one horse." It is pronounced *shaize* riming with *raise*. Don't call it *chase*! The plural is *chais' es*—*shais' ez*. *Chaise longue* are two French words meaning literally long chair. The pronunciation is *shaize lawng'*. The plural is *chaise longues'*—*lawngz*. It is a long seat or couch with a support at one end, sometimes having six or eight legs

**chal ced' o ny** is pronounced *kal sed' owe ne* or *kal' see doe ne*, the former preferred. The rime is *pal said* (or *freed*) *o' me*. It is a kind of quartz of a translucent gray or gray-blue color made into necklaces and rings and other ornaments. It is derived from the name of the ancient Turkish city Chalcedon

**Chal de' a** has *k* for *ch*—*kal dee' a*. Don't say *tchald' ee*

**cha let'** rimes with *a play*. The first syllable is *sha*. It may also be pronounced to rime with *va' ley*, that is, *shall' a*. The pronunciation *sha' le* is heard but not yet authorized, tho *valet* now preferably has the *t* sounded. It is the Swiss type of cottage or larger dwelling with wide eaves overhanging on all sides

**chal' ice** is pronounced *tshal' iss* to rime with *Alice*. Don't say *shal' lis*. It is any cup or similar container, but especially the cup used in the administering of the Lord's Supper

**chal' lis** is pronounced *shall' e* to rime with *alley*. The Britisher, however, pronounces the final *s*. It is a thin or lightweight fabric of wool or cotton, sometimes delicately printed

**cha me' le on** may be either trisyllabic or quadrisyllabic in pronunciation—*ka mee' le un* or *ka meal' yun*. The former is preferred, the latter more generally used. It is the lizard that is noted for changing the color of its skin in accordance with environment. This characteristic has been referred to as the "adjustable camouflage" of the chameleon. A person who is fickle and insincere is sometimes called a chameleon, or is said to be *cha me le on' ic*—*ka mee le on' ik*

**cham' ois** is an antelope resembling a goat. It is pronounced *sham' e* riming with *mammy*. You may, however, say *sha mwah'* if you care to—and can. The word *cham' my* or *sham' my* means the soft pliable skin of the chamois, and of the sheep and goat as well, used for polishing and washing purposes. You may spell it *sham' ois* or *sha moy'* and call it *shab mwah'*, but people who move in *sham' my* circles will probably not understand you. It comes from *Samland* on the Baltic Sea, a habitat of the antelope

**Cha mo nix'** or **Cha mou ni'** is pronounced *sha mo nee'* or *sha moo nee'*, according to spelling. Don't say *shammy nee*

**Cham pagne'** is pronounced *sham pain'* by English-speaking people; *shahn-pan'y'* by the French. The Illinois city *Cham pain'* is a homophone of the English pronunciation—*sham pain'*

**cham' pi on**, please note, is accented on the first syllable and is trisyllabic. Don't say *cham pee'on* or *champ' yun*. The pronunciation is *tsham' pen*. The ridiculous feminine form *cham' pi on ess* is still carried by the dictionaries (see *ess*)

**chan' cel lor** is pronounced *chan' seller*, but don't misspell the last syllable with *e* instead of *o*. The nouns *chan' cer y* and *chan' cell er y* are, however, spelt without *o*, as is *chan' cel*, that part of a church reserved for the clergy. All come from the Latin *cancelli* meaning lattices. A chancellor is a head or chief or high secretary, as of state or court or university. In England the Court of Chancery is a division of the High Court of Justice. Both *chancellery* and *chancery* also mean the building or the offices of a chancellor or of a court. The term *in chancery* means in litigation in a court of chancery or in law

**chan' son** means song of the French lyric troubadour type; now used of any song or songs. The *chan son' de geste'* is a poem or song treating of heroic adventure and exploit. The English pronunciation is *shan' son* to rime with *mansion*; the French call it *shahn sawn'*. The second term is *shahn sawn' de zhest'*. An artist sings songs; an artiste sings chansons, as also does a *chan teuse'*—*shahn tuʒ'*—a female singer

**chan ti cleer'** is correctly used as a common noun. It is the name of the cock in Reynard the Fox, and it now means cock in the general sense. The pronunciation is *tchan ti kleeer'* riming with *can't'e hear*. Don't say *shabnt klare'*. Don't use this word as a verb. Billy Boner complained that he couldn't hear what his teacher said because the roosters were chanticleering so loud

**cha' os**—confusion, disorder—is pronounced *kay' ahss* to rime with *bray ass*. The adjective form is *cha ot' ic*—*kay ot' ik*—the second and accented syllable riming with *blot*

**cha pa ra' jos** or **cha pa re' jos** is Mexican Spanish for the leather overalls worn by cowboys. The colloquial name is *chaps* pronounced *chaps* indeed, or *shaps*. The first of the longer forms is *tchah pah rah' hoess*; the second *tchah pah ray' hoess*. The last syllable in each rimes with *gross*

**chap' lain** is pronounced *chap' lin*, not *chap* and *lain* as it appears to be. The word means a clergyman who officiates in a chapel, or in the service of the army, the navy, or other organization. His office is called *chap' lain cy* (*lin c*) or *chap' lain ship*

**chap' let** is phonetic. It does not mean a little chap or a little chapel, but an ornament such as a necklace or a garland or wreath; a molding carved into semi-precious stones; one third of the rosary or the prayer said over this section of the rosary. Billy Boner wrote on his examination paper that a chaplet is a place where little people worship

**Cha pul te pec'** is pronounced *tchah pool ta pek'*. Don't accent the third syllable, as is so frequently done—*tee' pek*

**char' a banc** is a long passenger vehicle (motor coach) with many crosswise seats facing forward; it is used chiefly for excursion or sight-seeing parties. Either the first or the last syllable may be accented, preferably the former. The pronunciation is *shar' a bang* the first syllable riming with the first syllable of *car riage*, the last with *bang*. Don't slur the

second syllable. This word may be written solid or with hyphens—*charabanc* or *char-a-banc*

**char'acter** is what a person really is by nature and temperament (see dictionary for extended meanings). Don't confuse this word with *reputation* (*q v*). The pronunciation is *kar'ak* or *ikter*. This second syllable variation is permissible in all forms. But don't accent the second syllable. The word *char'acter y* was once so accented but is now *kar'ak* or *ikter e*; it means the use of tokens or characters for the purpose of expressing thought more concretely. It was J. G. Holland who said that character lives in a man and reputation outside him

**cha rade'**—the word game—is pronounced *sha rahd'* in England and *sha raid'* in the United States. Both are correct, and the former is increasingly heard in the United States

**chard**—the table vegetable—is pronounced *tchahrd*, not *shahrd* or *zhahrd*, please note. It rimes with *card*

**char ge' d'af faires'** is a three-word French term which means what it looks like—in charge of or charged with affairs; a diplomatic representative or a substitute for foreign minister or ambassador. The pronunciation is *shahr zhay' da fare'*

**cha ri va' ri** is a mock or fun-making serenade of discordant noises, as of a newly married couple. The *a*'s are preferably Italian, and the *ch* is *sh*; hence, *shahry vahry* riming with *sorry sorry*. Provincially and popularly *shiv a ree'* is the form this word takes, riming with *give a tea*

**char'la tan** is a quack or one that makes unjustifiable pretensions, an impostor. The first syllable is *shahr* riming with *par*. The remaining *a*'s are obscure. *Char'latanism* and *char'latan ry* follow suit. Don't omit syllables—*char'lan* and *char'lan ry* are slovenly pronunciations. Through several generations of derivation processes, *charlatan* has probably come down from the name of the Italian city Cerreto

**Char'tres** is called *shar'tr* by French and English alike. It is made almost monosyllabic to the ear. Don't call it *char'ter*, as tourists have been heard to do; don't make the *a* Italian

**char'y**—watchful, reluctant, careful, fastidious—is pronounced with *ch* as in *church*, and with *a* as in *care*. It rimes with *wary*, its synonym, and also with *vary*. Don't say *chay'ry* any more than you would think of saying *way'ry*. And don't say *chab'ry* any more than you would think of saying *vab'ry*. The comparative is *char'ier*, and the superlative *char'iest*

**chasm**—a deep cut in the earth, gorge, canyon—is monosyllabic. The *ch* is *k*, the *a* is short, the *s* is *z*; hence, *kaz'm*. Note the adjectives *chasm'y* and *chas'mal*—*kazz'me* and *kazz'mal*. Such words as *chasm*, *prism*, *schism*, *spasm* have been popularly called "sliding monosyllables" for the reason that the vowel followed by *sm* requires a slight break in the vocal impulse; they are, however, pronounced in one vocal effort

**chas'sis**—the under part or framework of a motorcar—rimes with *classy* (some say *clahs'e*—Italian *a*); that is, *shass'e*, both vowels short. The frame of a radio receiving set is likewise now called *chassis*. The plural is the same, but it is pronounced *shas'iz* riming with *class is*

**chas'ten** rimes with *hasten*. Don't sound the *t*. The adjective *chaste* rimes with *baste*. Sound the *t*. The former means to subdue, to temper, to discipline chiefly in the spiritual sense. The latter means pure, simple, virtuous, modest. Note the noun of agent *chas'ten Er*—*chase'n er*

- chas tise'**—to punish, usually in a more severe sense than mere chastening, to administer corporal punishment—is pronounced with short *a*, long *i*, *z* for *s*, and *ch* as in *church*; it therefore rimes with *class rise*. Italian *a* is not recommended but *chabstize'* is common in England. The noun *chas'tisement*, please note, is accented on the first syllable; its vowels are short, *s* is *z*; hence, *chas'tizment*. Don't say *chas tize' ment*
- chas'ti ty**—modesty, virtue, innocence of sexual intercourse—has short vowels only; *s* is soft; *ch* as in *church*; thus, *chas'tt* riming with *mass pity*. You may use the Italian *a* if you insist—it is commonly done in England—*chabs'tt*
- chas' u ble**—the outer vestment worn by a celebrant at Mass—may be pronounced with hard or with soft *s*—*chass' u b'l* or *chaʒ' u b'l*—the first syllable thus riming with *pass* or with *bas*. Don't make it dissyllabic—*chas' ble*
- cha teau'** is pronounced *sha toe'*; or, if you prefer, *shab toe'*. The plural is *chateaux'* (*toes* in English; *toe* still in French). It is a castle, formerly a feudal castle, now a large country house in Norman-French architecture, as a rule. It is used as a wine-trade adjective to indicate wine made on a certain estate, as *Chateau Yquem*—*sha toe' ee kem'*
- Cha teau bri and'** rimes with *a toe be on'*, that is *sha toe bree abn'*
- Cha teau-Thier ry'**—two hyphenated, capitalized words—is pronounced *shab toe-tyeh ree'*, short sliding *y*
- chat' e laine**—"lady of a chateau"; a brooch or clasp worn to hold a watch or glasses or purse—rimes with *catty Jane*. The *ch* is *sh*—*shat' e lane*; the French say *shah t'lan'*
- chauf feur'** is from a French word meaning to heat; literally a chauffeur is a stoker. The correct pronunciation is *show fur'*, but it is doomed colloquially to be nothing more or less than *show' fur*. At any rate don't say *shuvver*. Incidentally, the little-used word *chauf' fer*, pronounced *shawf' er*, is a small portable basketlike stove used in chemical work
- Chau tau' qua** is a summertime word, much mispronounced and misspelt. The *ch* is *sh*, the first and last *a*'s are almost obscure, the second syllable is *taw* riming with *raw*, the last syllable is *kwa*; thus *sh' taw' kwa*. Don't say *shaw tah' kwi* or *kwah*. Don't omit the *u*'s in spelling
- chau' vin ism** means exaggerated or vainglorious display of patriotism. It derives from the surname of Nicholas *Chauvin* whose exhibitionism of loyalty to Napoleon brought ridicule upon him. The *au* is long *o*; the *i*'s are short; the *s* is *z*; thus, *show' vin iz'm*. The agent noun *chau' vin ist* and the adjective *chau vin is' tic* follow suit
- cheap**, in buying and selling, means low-priced in relation to the intrinsic worth of the article concerned; thus, something that you pay a great deal of money for may yet be cheap, and something that you pay very little for may not be at all cheap. The word also means worthless, unesteemed, not respected, of comparatively small value. The Anglo-Saxon *ceap* means bargain or advantageous purchase. The word is colloquially applied today to dress, appearance, behavior, manners, speech, policies, and so forth. It is usually a relative term, don't forget. To say that a thing is cheap means that for value received a comparatively small amount was paid. Anything that you do not need or wish or cannot use, can never be cheap to you, but, rather, *dear* (*q v*). Prices may be low or high, reasonable or unreasonable, surprising or normal, but they are never cheap. Don't use *cheap cost* or *cheap price* or *cheap outlay*. The word *cheap* pertains to things bought, not to the medium of exchange

**check** has many meanings, from falconry to finance, and there are few errors made in its use as to meaning. But the Britisher writes *cheque*, tho he calls it *check*, and many Americans unfortunately affect this form. Write *check*, *checkers*, *checkbook*, *checkerboard*, not *cheque*, *chequers*, *chequebook*, *chequerboard*. The following limerick may not help at all

*A lady who lived in Great Neque  
Declared that her nerves were a wreque;  
She took a short trip  
On a sea-going ship,  
And had several spells on the deque*

**Chel'ten ham** may be either trisyllabic or dissyllabic in pronunciation—*tchel'ten ham* or *chelt'nam*. The latter is preferred in England, and in many parts of the United States

**che mise'** is a kind of undergarment worn by women. It is pronounced *sha meeze'* riming with *the breeze*. There is no authority for making the second syllable rime with *cease*. Billy Boner insists chemise means a woman chemist

**Cher bourg'** has *g* in spelling only. The first syllable is pronounced *sher* riming with *er* as in *error*, and the second with *boor*. Don't say *shure'burg*

**cher'ub** is correctly pluralized *cher'ubs*, tho the old collective plural *char'ubim* (or *cher'u bin*) is still used and of course found (Ezekiel xxv: 18 and xxxvii: 7-9). At any rate, don't use *cher'u bims* as plural. The first syllable is the same as the first syllable of *cherry*. The *u* in *cher'u bin* is short *oo* as in *foot*. A cherub is an angel, or one of the order of angels ranking below a *seraph* (*q v*). It is used in general to mean any beautiful person, especially a child, frequently represented with wings. The adjective is *che ru' bic*—*che rue' bik*

**Ches'a peake** is trisyllabic, but it is made dissyllabic in popular usage. Say *chess'a peek*, not *chess'peek*, and of course not *cheese'peek*

**chest'nut** is pronounced *ches'nut* or *chest'nut*. In most pronunciation heard the *t* is entirely assimilated by the *s* and the *n*. Don't say *jess'nut*. But the *t* must be retained in spelling. Taylor traces this word back to *Castanaea* in Thessaly. This is a solid compound—*chestnut*

**chev a lier'**—a gallant, a chivalrous man, a member of the Legion of Honor, formerly a knight (see Scott's novels)—is pronounced *shev a leer'*. The second-syllable *a* is slight but it must be heard. Don't say *shev leer'*. And don't spell the last syllable *leer*

**chev'ron** is pronounced *shev'run*. Don't say *shev'ern*. It is the mark of service worn on the coat sleeve, consisting of parallel bars arranged in upward-pointing angles

**Chey enne'**—capital of *Wyoming*—is pronounced *shyen'* to rime with *my den*. Don't confuse with *Cayenne* (*supra*)

**chi—χ X**—is the twenty-second letter of the Greek alphabet; it is equivalent to *ch*, the German *ch* as in *Buch*. It is pronounced *kie* to rime with *die*, *kee* to rime with *me*, or German *ch* as above indicated. The first is preferred in the United States

**chia ro scu'ro** are two Italian words meaning clear dark. The term really is *chiaro-oscuro*, but one middle *o* has been dropt, and the hyphen removed—*chiaroscuro*. The word now means the blending of lights and

shades in a picture, the art of representing light in shadow and shadow in light. It is pronounced *ke ah roe skew' roe*. The plural is *ros* (ʒ)

**chic** is preferably pronounced *sheek* to rime with *sleek*, but there is sound authority also for *shik* riming with *stick*. It means marked style, smart in dress. The comparative is spelt *chic' quer*, and the superlative *chic'-quest* (pronounced respectively *sheeker* and *sheekest* or *shikker* and *shikkest*). *Chic* may be a noun meaning distinction or elegance or strikingness of style

**Chi ca' go** is preferably pronounced *she kaw' go*. You may make the *a* short. But you may not say *tchee kay' go* or *chawg' owe* or *shi kab' ga*

**chi can' e ry**—trickery, sharp practice, sophistry—is pronounced *sb' kane' e re*. The shorter and older noun *chicane* is *sb' kane'* riming with *the bane*

**Chi chen' It za'**—two unhyphenated words, both capitalized—is pronounced *che chen' eet sab'*, riming with *the hen eats ah*. Don't say *chicken eats ah*

**Chick a mau' ga** is pronounced *chick a maw' ga*, not *myaw' gab*, not *chick-may' ga*

**chief**, as adjective, is preferably not compared *chiefer* and *chiefest*, inasmuch as its meaning is highest in rank, *foremost*, *most* eminent, supreme, and the like

**chif fon** is pronounced *shif' on* or *shif on'*. It is a sheer fabric used in women's dresses, silk gauze, any ornamental ribbons on a dress. Literally the French word, pronounced *she fawn'*, means a rag

**chif fo nier' or chif fon nier'** (take the simpler) is pronounced *shif owe neer'*. It is a high narrow bureau with many drawers in which to keep apparel. It formerly meant a ragpicker, the feminine form *chiffonnière* meaning a female ragpicker.

**child' ish** means silly, foolish, babyish. It is used chiefly in a derogatory sense. *Child' like* means being like a child—innocent, trusting. This word is not used in a derogatory sense. The same distinction holds between the nouns—*child' ishness* and *child' likeness*. The adjective *child' ly* is decreasingly used

**chil' dren** must not be pronounced *child' run* or *child' ern* (or *urn*), or, worse yet, *chillun*, except of course in dialectic or provincial sense for the sake of realism. (See *brethren*, *modern*, *massacred*, and so forth)

**Chi' le** is called *chi' l' e* to rime with *silly*, by English-speaking people. *Tchee' lay* is likewise correct. The agent noun and adjective is trisyllabic, *Chi' l' e an*—*chi' l' e an* or *tchee' le an*, not *yan*

**chi me' ra or chi mæ' ra** (take the former) is a wild or foolish fancy; formerly a monster that vomited flames, a composite of lion, goat, and dragon. The second and accented syllable is *me* indeed, riming with *see*. The first syllable may be *kye* or *ke* (short *e*); the *a* of the last syllable is slight. In the adjective *chimer' ical* the *e* is short, and the first syllable may be pronounced with long *i* or short—*kye* or *ke*. The noun rimes with *my vee ra*; the adjective with *I clerical*. Don't say *chimeré' ical*

**chim' ney** is dissyllabic. Don't say *chim' inee*. Don't say *chim' lee* or *chimb' lee*. Make the *n* heard. The plural is *chim' neys*

**chim pan zee'** is preferably accented on the last syllable—*tchim pan zee'* to rime with *Jim can see*. But second-syllable accent is also authorized—*tchim pan' ze*. Don't pronounce the first syllable *shim* or *zhim*

**chine** has long *i*. Say *tchine* to rime with *mine*. It is a cut of meat which includes a part of the backbone; a ridge or crest; a narrow ravine. It is also a verb meaning to cut meat as above indicated

**Chi nese'** is spelt the same in both numbers. The preferred pronunciation is *Chineeze'* to rime with *my sneeze*. But there is goodly authority—and much usage—to sanction *Chi nees'* to rime with *my niece*. Don't say *Chi nee'* to rime with *my knee*

**chin' qua pin**—the dwarf chestnut—is pronounced *ching' ka pin*. The first syllable rimes with *thing*; the second, please note, is not *kwa* but *ka*

**chip' munk** is pronounced *chip' mungk*, not *chip' monk*, not *chip' muck*, not *chip' mok*. These corrupt variants are, however, heard in different parts of the country. The chipmunk is also popularly known as ground squirrel

**chi rop' o dy**—treatment of ailments of the feet—is pronounced *kye rop' o d*, riming with *sigh drop o d*. Don't skip the third syllable and make the word *kye rop' de*. *Chi rop' o dist* follows suit, the last syllable riming with *mist*

**chi ro prac' tic**—a treatment that adjusts the joints, especially those of the spine, or one who gives such treatment—is pronounced *kye ro prak' tik* riming with *ply o tactic*. *Chi ro prac' tOr* follows suit, riming with *ply o tractor*

**chis' el**, both noun and verb, is accented on the first syllable, always with *ɜ* for *s*—*chiz' l*. Don't say *chiss' l*. The imperfect tense is *chis' el ed* and the present participle *chis' el ing*, tho doubling of the *l* is permissible. It may be doubled also in the agent noun *chis' el Er*. From meaning a small metal tool with a cutting edge, this word has become sufficiently ambitious and expansive to mean (slang) any one who through unfair practice (including sheer coyness) takes advantage of another

**chiv' al ry** means the fine spirit, good manners, and other character qualities manifested by the knights of old. The vowels are short, *ch* is *sh*, the first and accented syllable riming with *give*—*shiv' al re*. The two adjectives *chiv' al ric* and *chiv' al rous* are likewise preferably accented on the first syllable, the *ch* remaining *sh*. There is sound authority for *chi val' ric*, tho none for *chi val' rous*! Dr Johnson said in his dictionary that *chivalrous* "is a word now out of use"

**chive** has been called first cousin of the onion and the leek, and step-relative of garlic. It rimes with *thrive*, not with *give*. The *ch* must not be pronounced *sh* or *ɜh* but *tch*

**Chlo' e** rimes with *doughy*. Don't make it monosyllabic to rime with *show*

**chlo' rine** and **chlo' rin** (take the simpler) rime with *slow green* and *slow in*, the *ch* being *k*—*klow' reen* or *klow' rin*. The latter is preferred. It is a penetrating yellowish-green gas with a suffocating odor. In its variant *chlo' rite* the *rite* is *rite* indeed; the other variant *chlo' ride* may be spelt without the final *e* and the *ide* may be *ide* indeed or *id* riming with *did*

**chock'-full'** or **chuck'-full'** or **choke'-full'** means full to choking, full to the jaws, full to the limit, as of food. Standard marks the last form archaic. The first is probably the best form to use, inasmuch as *chock* means to fit or edge in closely or, as adverb, entirely. But the last contains the best picture of the meaning. The syllables are equally accented. The first member is *tchock* riming with *block*; don't say *shock*. The word is being increasingly and sensibly written *chockful*

**choo' o late** is trisyllabic. Don't say *choc' late*. The first syllable may be *tchawk* or *tchabhk*; the last is *lit*; the second syllable is half-long *o*. Chocolate is made from the cacao bean, not from coca leaves

**choice** refers to two or more in meriting preference. It is both adjective and noun; the verb is *choose*. Don't say *choize* or *cherz* or *cherce*. You say a choice *between* two, or *among* or *of* or *out of* or *from among* many, or *by vote*, or *for service*, or *of one's friends*. *Of the dozen opportunities offered him he cannot tell what his choice will be* is correct. (See *alternative*)

**choir** rimes with *fire* and *quire*, and is therefore most deceptive in appearance. The *ch* is *k*—*kwire*. Don't say *kwer* to rime with *ber*. It appears in literature very often as *quire* indeed, and is still frequently written thus in England today—and very sensibly. It is the Greek *choros*; hence, our *chorus* (plural *choruses*). It is a group of singers, as in a church; the part of a church set aside for the singers; as verb, to join in or sing as a group, to chorus or praise in song simultaneously. Billy Boner insists that every chore must consist of twenty four

**chol' er**—anger, bad temper, irritation—is not pronounced *coaler* but *collar*. The *ch* is *k*. The first syllable is *koll* riming with *doll*. The adjective *chol' eric* follows suit—*koll' erik*

**chol' er a**—the disease characterized by vomiting, diarrhea, biliousness—is pronounced *koll' e ra*, not *coal' e ra*. *Chol' e ra in fan' tum* is a two-word Latin term meaning the summer disease of infants; it is evidenced by cramps and vomiting and purging. The second and accented syllable of the latter word is *fan* indeed. *Chol' e ra mor' bus* is another two-word Latin name for *cholera infantum*, but it applies to adults also. The second term is pronounced *maw' bus*. *Cholera* is used generally to cover both of these longer terms which are passing

**Chol' mon de ley** is preferably syllabized *cholmon' deley*. It is pronounced *tchum' ley* (*shum' ley* is frequently heard)

**choose** is pronounced with hard *s*, that is, *chooze*. Don't make it rime with *loose*. The imperfect tense is *chose*, *s* again as *z*. It rimes with *doze*. The past participle is *chosen* to rime with *frozen*. To *choose* indicates an act of the will; to *prefer* is merely to desire or approve. You may feel impelled to choose something that you do not prefer. To *select* is to consider carefully the reasons for preference or choice. You may not choose your relatives, but you may select from among them the one or two or more with whom you prefer to associate. *Choose*, thus, connotes the ranking of one above another; you choose this *in preference* to that, this *rather than* that, this *over* that, this *before* that, but you do not choose this to that. You choose *from* or *from among* a group, *between* two, *among* many, three *out of* ten. Note the agent noun *choos' Er* and the adjective (slang) *choos' y*. (See *prefer* and *select*)

**Cho pin'** rimes with *no man*, that is, *sho pan'* (French nasal *n*). Don't say *tcho pahn'* or *show' pin*

**chop su' ey** or *soo' y* is a two-word Chinese term riming with *stop boo' ey*, that is, *chop* indeed and *soo' e*. Literally it means assortment or miscellaneous items. It is a Chinese dish consisting of fried sliced meats and vegetables—beans, sprouts, onions, and so on—flavored with oil of sesame. Oxford and Standard hyphen this term; Webster writes as two words

**chore** is a noun pronounced *tshore* to rime with *bore*. It means odd jobs or occasional work of various kinds. In England it is *chare*—*tshare*—to



rime with *bare*. This has a shortened form *char*—*chabr*—to rime with *car*—as in *charwoman*. As verb this British form may be either *chared* or *charred* in the imperfect (riming respectively with *cared* and *card*), and *char'ing* or *char'ring* (riming respectively with *sharing* and *barring*). The word *char* also means to burn or scorch and thus to blacken; it rimes with *car* also, and its forms are *charred* and *char'ring* to rime with *barred* and *barring*. Again, the word *char* or *charr* is a species of trout; it rimes with *bar*, and its plural is the same as the singular

**Cho sen'** is the name of Korea in the Far East. It is pronounced *tcho sen'* to rime with *no den*

**chough**—the blackbird belonging to the crow family, with red legs and shiny black feathers—is pronounced *tchuff* to rime with *stuff*. The word is used only in provincial parts of the United States, but both bird and word are common in England, Ireland, and Scotland

**chow mein'** is a two-word Chinese term riming with *now Jane*. The first member means fry; the second, flour. It is a thick stew consisting of chopt chicken and many vegetables, and served with fried noodles

**Chris ti an' i ty** is polysyllabic, tho not so long ago the dictionaries recorded it as quadrisyllabic—*krist'yan'it*. The better pronunciation now is *krist tan'it* or *kris chian'it*, preferably the latter. But *Chris'tian* is pronounced *kris'chan* preferably and *krist'yan* permissibly. These words are proper noun and proper adjective respectively, and are therefore capitalized

**Christ'mas** is pronounced either *kris'mas* or *krist'mas*; that is, the *t* may or may not be heard. While the *i* is long in *Christ*, it is short in this and other combinations. The popular writing *Xmas* or *X-mas* is none the less to be deplored because of its persistence. *X* stands for the letter *x* or for *cross*; it does not stand for *Christ*, and is not pronounced like it. *Xmas* is *eks'mas* or *cross'mas*, not *Christ'mas*. *Christmas* is a contraction of *Christ's mass*

**chron'ic** means long continuing or lingering. *Inveterate*, by distinction, means long established, and very often connotes bad or harmful. *Chronic* is the antonym of *acute*. The pronunciation is *krabn'ik* to rime with *tonic*. *Chron'icle* follows suit, and has to do with time also, Father Kronos (Time) sponsoring. Don't use *chronic* loosely or superfluously. There is no such animal as a chronic card-player, and the term *chronic custom* or *chronic habit* is tautological. Reserve the word for its correct meanings and associations—long duration and continuous and constant and confirmed in relation to disease and affliction and warfare and evil habits, and the like

**chron o log' i cal**—in order of time—is pronounced *kron* (to rime with *don*) *o loj' i kal*, not *krone* to rime with *drone*. In *chro nol' o gy*, *chro nol' o gist*, *chro nom' e ter*, however, the first *o* is half long as in *obey*

**chrys' a lis**—the form of an insect (butterfly) between the larval stage and the adult stage—is pronounced *kriss' a liss* to rime with *kiss a miss*. The plural is *chrys' a lis es* to rime with *kiss a mrs*. The foreign (unnecessary) plural is *chry sal' i des*—*kri sal' i deeze*—to rime with *kiss Sally please*

**chrys an' the mum** is quadrisyllabic—*kris an' the mum* (*th* voiceless). When Chris and his mother appeared at the school party, Billy Boner called out, "Here comes Chris an' the Mum." But then, he said he was going to give his teacher a bunch of *zanth mums* just before the examinations—following a popular but slovenly pronunciation of this word

**Chrysos tom** may be accented on the first syllable or on the second—*kris's tum* or *kris abs' tum*. Don't say *kris owe' tom*

**chute** is pronounced *shoot*. Don't say *tchewte*. It is any rapid descent or rush, an inclined passageway down which things or animals or men may go; descent or downfall

**chut'ney** or **chut'nee** is supposedly from the Hindustani meaning spiced pickle, or condiment. It is pronounced *tchut' ne* to rime with *cut me*. Don't say *shoot' ne* or *tchoot' nay*. The plural is *chut' neys* or *chut'-nees* (z)

**ci ca' da** is pronounced *s' kay' da* or *s' kab' da* (never *dab*). It is the name often given to locusts and crickets. The plural is *ci ca' das* or *ci ca' dae* (*dee*)

**cie' a trix** or **cie' a trice** (use the simpler) pronounced respectively *sick' a-tricks* (or *se kay' tricks*) and *sick' a tris* (riming with *sick o miss*), is the tissue that forms at the edges of a wound and later makes the scar; the scar itself; in botany the mark left on the stem after a leaf falls. The plural is *cic a tri' sees* (*sik a try' seize*)

**ci ce ro' ne**—a guide who conducts sightseers—is pronounced *tchee tche-roe' nay* or *sie e roe' nee*, the first riming with *see the toe play* and the latter with *sissy go see*. The plural is *ci ce ro' ni* (*nee*) or *ci ce ro' nes* (*nez*). Don't pronounce the *c*'s like *k*—*kick'er O nay* is perhaps facetious but incorrect

**Cien fue' gos** is pronounced *syen fway' gose* to rime with *men play gross*. Don't make it quadrisyllabic—*si en fway' gos*

**cig a rette'** or **cig a ret'** (take the simpler) is accented on the last syllable which rimes with *pet*. Don't accent the first syllable—yet. Don't make it dissyllabic—*cig' ret*. Don't hark back to the Kentucky hills with *cig a ret' ty*

**cim mer' ian** may be used as a common adjective meaning dark or gloomy. Used as a proper adjective or noun, in reference to the mythical Homeric people who lived in dark and misty caves, it must of course be capitalized. The pronunciation is *si meer' ian*, the first two syllables riming with *the fear*

**Cin cin nat' i**, please note, has two *c*'s, three *i*'s, three *n*'s, but only one *t*. The accented *a* is not Italian; the last syllable is not *a*. Say *sin si nat' e*, not *sin si nabt' a*

**cin' e ma** is Greek meaning motion; it is now used, especially in Europe, to mean pertaining to motion pictures, the motion picture theater, the motion pictures and their interests and activities collectively. The word is pronounced *sin' e ma* riming with *enema* (*a* neutral, not Italian). The adjective *cine mat' ic* rimes with *sin emphatic*. The camera for taking motion pictures and a motion-picture projector are called *cine mat' o-graph* (*f*) in England and in Europe generally, and the whole series of Greek derivatives are also used there—*cine ma tog' ra phy* (*fy*), *cine ma-tog' ra pher* (*fer*), *cin' e ma tize*, and so forth—in relation to the moving-picture industry. We have run true to form in adopting the less classical but more picturesque and certainly simpler terms—movie, talkie, camera man, and the rest

**cin' na mon** is pronounced *sin' a mun*, to rime with *pin a bun*. Don't "spoonerize" it, as *min' na son*. Don't confuse it in pronunciation with *synonym* (*q v*). Be sure to double the *n*

**cir' cuit** is pronounced *sur' kit*. The adjective *cir cu' l tous*—*sur kew' i tus*—must be kept quadrisyllabic. Don't say *sur kew' tus*. And the noun *cir cu' i tous ness*—*sur kew' i tuss ness*—must be pronounced so that all five syllables are heard. The meaning of *circuit* is the circumference of any area, a regular route, a chain of business enterprises, as theatrical houses; to make a trip around or circuit of (the adjective means indirect, roundabout, out of the way). In electricity it means the completed course of current, and in radio a hookup. This word once meant grammatical sentence

**cir' cular**, adjective and noun, is pronounced *sur' ku ler*, not *sur' kew labr*, not *surk' labr*. Note the verbs *cir' cu lar i ze* and *cir' cu late*, the nouns *cir' cu lar i z Er* and *cir cu la' tion* and *cir cu lar i za' tion*. Be sure to pronounce all syllables in these words. Note the difference between *circulate* and *circularize*, and between *circulation* and *circularization*. The first in each pair indicates to move around or the act of passing from one point to another; the latter, to send sales and advertising or other matter around, or the act of doing so. The blood does not circularize; it circulates. A business house circularizes its customers; it does not circulate them

**cir cum am' bi ent** means going or moving around, encompassing. The third and accented syllable rimes with *ham*. Pronounce all five syllables. Don't say *cir cum am' bent* or *cirk am' byent*

**cir cum' fer ence** is quadrisyllabic. Don't say *sur kum' frince*, but *sur kum' fer ens*. Note the quinquesyllabic adjective *cir cum fer en' tial*—*sur kum fer en' shal*

**cir cum lo cu' tion** means indirect or roundabout expression, frequently with the sense of intentionally avoiding direct expression or of "feeling around" to find an exact term; seeking to soften or mollify a statement or a question by deliberately putting it in a too elaborate form. Like *redundancy*, it is a generic term covering such others as *pleonasm*, *tautology*, *periphrasis* (*q v*). The pronunciation is *sur kum low* (*o* as in *obey*) *kew shun*

**cir' cum spect**—cautious, careful, prudent—is pronounced *sur' kum spekt*. The adjective is *cir cum spec' tive* and the noun *cir cum spec' tion*—*sur kum spek' tiv* and *sur kum spek' shun*. Don't slur the second syllables of these words. *Sirk' speckt*, *sirk spek' tiv*, *sirk spek' shun* are illiterate pronunciations

**cite** is pronounced *site*. But don't confuse the two in spelling and meaning. This word means to summon, to show, to quote, to argue. It differs somewhat from *quote*, however, in that it means to bring to bear or adduce what has been said or written, whereas *quote* means to reproduce exact wording. The noun *ci ta' tion* may be pronounced *sigh tay' shun* or with short *i*—*si tay' shun*. The adjective is *ci' ta to ry*—*sigh' ta toe* or *ter e*

**cit' rate** may be pronounced either *sit' rate* or *sigh' trait*. Most authorities give preference to the former, and this makes for uniformity, since *cit' re ous*, *cit' ric*, *cit' rine*, *cit' ron* have first syllable *si*. It is a salt from acid fruits, such as gooseberries, lemons, grapefruit

**cit' ron** is pronounced *sit' run*, the *u* being obscure. Don't make the last syllable *ron*. Formerly this word was pronounced *sit' ern*, and still is in rural parts. There is a musical instrument, somewhat like a lute, called *ci t' tern* or *ci t' b' ern*—*sit' ern* or *sit' b' ern*. It is probably better known (tho loosely) as *ci t' b' er* which should be pronounced *sit' b' er*, not

*gith' er*—voiceless *th*. *Citron* is a kind of melon resembling the lemon but much larger; also the tree on which it is grown

*cit' rus* (also *cit' rous*) is pronounced *sit' rus* to rhyme with *fit us*. Don't say *cite' rus* to rhyme with *fight us*. Don't spell the last syllable *ros* in parallel with the noun (*supra*). It is used in reference to the shrubs and trees that bear limes, lemons, oranges

*ci' ty* is a noun ending that is frequently confused with the noun ending *si' ty*. Since they are pronounced alike the confusion is natural, especially among those who cannot use Latin to some extent. The letters that most commonly precede *c* are *a e i o u*—*acity*, *ecity*, *icity*, *ocity*, *ucity*. It is pointed out elsewhere (see *audacity*, *capacity*, and similar words) that the vowel in the second and accented syllable of such words is short in the noun and long in the adjective (*capacity*, *capacious*). The *c* is always soft, remember, in these nouns. It may be hard when final in corresponding adjectives (*public*, *rustic*) but it is soft in the nouns *publicity* and *rusticity*. Study and assort the following, and fix them in your mind as soft-*c* words: *atrocitiy*, *audacity*, *audicity*, *authenticity*, *caducity*, *capacity*, *catholicity*, *cecity*, *complicity*, *domesticity*, *duplicity*, *eccentricity*, *elasticity*, *electricity*, *felicity*, *feracity*, *ferocity*, *fugacity*, *lubricity*, *mendacity*, *minacity*, *mordacity*, *multiplicity*, *mugacity*, *opacity*, *paucity*, *periodicity*, *perspicacity*, *plasticity*, *precocity*, *pudicity*, *pugnacity*, *raucity*, *rapacity*, *reciprocity*, *sagacity*, *salacity*, *scarcity*, *simplicity*, *sphericity*, *triplicity*, *veracity*, *velocity*, *vivacity*, *vorticity*. (See *sity*)

*civ' il* has lately been pronounced *see' vil* a good deal—an affectation of lady lecturers at civil-rights clubs. Needless to say that the first syllable rhymes with *give* and that the word is dissyllabic. Don't try to make it monosyllabic—*sivl*—for it doesn't “jell.” In regard to manners or behavior, *civil* and *polite* and *courteous* really have positive, comparative, and superlative relationship; that is, *civil* denotes merely complying with acceptable social behavior; *polite*, going out of one's way to evince consideration and thoughtfulness; *courteous*, revealing dignity and breeding short only of courtliness, in showing politeness. The noun *civ i li za' tion* is pronounced *siv i li zay' shun*, the third *i* being short. There is authority, however, for *siv i lie zay' shun*, and this pronunciation is used in England to a great extent but is not preferred in the United States. The well-bred pupil is civil to his teacher when she keeps him in; polite when she doesn't, and courteous when she gives him a high mark—or so it is said

*claim* should not be used for *assert*, *insist*, *maintain*. Say *I claim the fifty dollars that you owe me*, not *I claim it is going to rain* or *I claim he is a good clerk*. It is a more polite and considerate word than *complaint*, and in business dealings especially it is better to make claims than to make complaints. Note the nouns of agent *claim' Er* and *claim' Ant*, the latter used chiefly in law to mean one who asserts rights as to contractual obligations or rights or titles. The adjective is *claim' A ble*

*clair voy' ance*—insight, divination, unnatural powers of perception and penetration—is trisyllabic, please note. Don't say *clair voince'* but *klare voy' ans*, the first two syllables rhiming with *dare boy*. The agent noun and adjective is *clair voy' Ant*

*clam' or* or *clam' our* (the latter in England) holds the *u* in the noun forms *clam' our er* and *clam' our ous ness* in England but usually drops it in the adjective and the adverb—*clam' or ous* and *clam' or ous ly*. In the United

States the British *u* is dropt in all forms. *Clamor* means noise. Don't confuse with *clam' ber*—*klam' ber*—meaning to climb in a labored manner

**clan des' tine**—secret, concealed, hidden, sly, surreptitious—has short vowels only—*klan des' tin* to rime with *man rest in*. Don't say *clan' des teen* or *tine* making the last syllable rime with *dean* or *dine*

**clan' gor** or **clan' gour** (the latter in England) is pronounced *klang' ger* or *klang' er*. While the Britisher again insists upon the *u* in the noun, he usually drops it in the adjective and the adverb—*clan' gor ous* and *clan' gor ous ly*. It is both noun and verb, principally the former, meaning a sharp ringing sound or to ring sharply and abruptly. The verb *clang* is regular—*clanged* and *clanged*. It means to make a loud noise, as by striking objects together. Don't confuse with *clamor* or *cling*

**claque** is a group of paid and truckling applauders, as at a theatrical or other performance. It has been decreasingly used since the beginning of the nineteenth century. The *a* is short; the rime is *pack*. A *claque* may be a *clique*, and a *clique* a *claque*, but neither is likely

**clarinet'** is preferably accented on the last syllable but it is permissible to accent it on the first. It rimes with *Clara met*. It is popularly known as one of the "winds," that is, a wooden wind instrument resembling a long tube with a bell-shaped mouth

**clas'sic** is pronounced *klas' sik*. *Klals' ik* is permissible. Don't say *kleg'-zek*. Its forms are troublesome in both spelling and pronunciation; *clas'-si cal* is trisyllabic, not *kleg' kal*; *clas' sl cism* is *klas' i siz'm*; *clas' sl cist* is *klas' i sist*; *clas' sl cize* is *klas' i size*, and so forth. The first two *s*'s are always soft; the last is usually *z* but not in *classicist* (preferable to *clas'sicalist*). Anything highly specialized has now come to be called a classic. Its basic meaning in English usage is a work, especially in literature or art, of the highest acknowledged excellence (see dictionary)

**clause** is pronounced *klawze*, not *kloss*. It is a word group having subject and predicate and constituting a part or member of a complex or compound sentence rather than an independent sentence. A simple sentence is a clause plus, that is, it is a group of words having subject and predicate but it stands alone as an independent unit of expression. A clause is a sentence minus, that is, it is a group of words related to another word or word group in the same sentence. But inasmuch as sentences are usually interrelated—especially short sentences—some authorities rule that sentence and independent clause are synonymous terms. *I am ill* is a sentence consisting of an independent clause; *I am ill and he is well* is a sentence consisting of two independent clauses. *When he goes* and *if they come* are dependent clauses depending upon independent clauses to make them logical, as *I shall tell you when he goes* and *We shall be glad if they come*. Don't make the mistake of having dependent clauses stand alone as if they were complete and independent expressions. A noun clause is one that is used in any way in which a noun may be used, as subject, object, attribute, object of a preposition, and the like. Here is a noun clause used as attribute complement: *The fact is that he doesn't intend to come*. Here is one used as object of an infinitive: *I am glad to see that you have won the prize*. An adjective clause is one that is used to modify a noun or a pronoun. It may modify a noun or a pronoun in any construction. Here it modifies an object—*I saw the man whom you mentioned*; here it modifies the subject of an infinitive—*I know the man, whom you speak of, to be honest*. An adverbial clause is one that is used to modify a verb, an adjective, or an adverb. Roughly classified there are ten kinds of adverbial clauses:

time, place, manner, degree, comparison, concession, condition, cause, purpose, result. In order, these may be illustrated as follows: *He came when he pleased, He lives where I thought, He behaved as if he were suspicious, That colt is not so gentle as he looks, He is a better worker than I, I shall do it tho I am unprepared, I shall come if it doesn't rain, Because he failed the first time he fears to try again, He hung the picture there in order that he may see it all the time, He is so lazy that he will never amount to anything.* A restrictive clause is one that is necessary to the sentence in which it stands, to preserve the meaning intended. Its omission leaves the meaning of a sentence incomplete. A non-restrictive clause is one that may be omitted without changing the meaning of the independent clause. Its omission in no way detracts from the main or central thought. Restrictive clauses are not set off by commas; non-restrictive clauses are. *That* is preferred to *who* and *which* as introductory word of a restrictive clause. *Which* or *who* is preferred to *that* as introductory word of a nonrestrictive clause. But any of the relative pronouns may be used in either of these two kinds of clauses. In *The tiger that mauled the trainer has been shot, that mauled the trainer* is a restrictive clause. In *Tom, who went out early this morning, brought me the mail,* the clause set off by commas is nonrestrictive. Nonrestrictive clauses are called descriptive clauses, appositive clauses, additive clauses, nonlimiting clauses, nonessential clauses. (See *phrase and sentence*). A clause, like a word and a phrase, must be placed as closely as possible to the element that it modifies. In *There is a dress in the window that has a spot on it* the clause seems to modify *window*. Since, however, windows are not usually spoken of as having spots on them and dresses sometimes are, the probability is that this clause is intended to modify *dress*; it should therefore be placed as closely to *dress* as possible, as *There is a dress that has a spot on it in the window*, or, more tightly and emphatically because in order of climax, *There is in the window a dress that has a spot on it*, or, again, since there is a weak opening, *In the window there is a dress with a spot on it*. In the sentence *Mr. Harrison who, when he first address us, firmly contended that the policy is sound, has now changed his mind* the clause *when he first address us* does not modify *who* which it closely follows, but *contended*. The modification and coherence are both improved by making the conjunctive adverb *when* link *contended* directly with the adverbial clause, as *Mr. Harrison who firmly contended when he first address us that the policy is sound, has now changed his mind*.

**claus tro pho' bi a** is dread or fear of being closed in small places whence escape is difficult or impossible. The pronunciation is *klaus tro foe' b a*. (See *agorophobia*)

**clean** is pronounced *kleen* riming with *mean*. The adverb *clean' ly* rimes with *meanly*. But the adjective *clean' ly* (*clean' li er, clean' li est*) rimes with *Henley*; the noun *clean' ness* is *kleen' ness*, and the noun *clean' li ness* is *klen' li ness* (the first syllable riming with *hen*). There is an adverb *clean' li ly* which is pronounced *klen' li ly* (but it is too awkward in spelling and pronunciation to justify wide use). If you are able to remember all of these distinctions, and to observe them in your daily conversation, you may do much to keep language difficult and picayunish! (See *clear-cut*)

**cleanse**, it is pleasing to impress, is pronounced *klenze*, the *z* appropriately echoistic in all forms—*cleans' Er* (*klenz er*), *cleansed* (*klenzd*), *cleans' ing* (*klenz' ing*). The *z* gives this word a thoroughgoing scouring or frictional sound, and makes it, therefore, a more impressive word than *clean* in advertising cleansing utensilry

**clear-cut** and **clean-cut** are used interchangeably in the sense of sharply and distinctly defined or outlined. *Clean-cut* also means smooth or so cut that a surface is smooth and even. Both syllables of each adjective are equally accented. Note the spelling of the adjectives *clean' A ble* and *clear' A ble*, and especially of the noun *clear' Ance*

**cleave** is an intransitive verb meaning to stick or cling or hold to. *Cleaved* is its imperfect tense and past participle. The old imperfect was *clave*. *Cleave* is also a transitive verb meaning to divide or split asunder, to crack or cut, to make one's way as by cutting through (in the last three meanings it is also intransitive). Its imperfect tense is *cleft*, *cleaved*, or *clove*; its past participle is *cleft*, *cleaved*, or *cloven*. *Cleft* and *cloven* are now, however, preferably used as adjectives only, as in *cleft infinitive* for *split infinitive*, and *cloven hoof*. Note *cleav' A ble*, *cleav' Age*, *cleav' Er*, all of which pertain to splitting or dividing asunder

**clém' a tis** is a flowering vine of the crowfoot family. The vowels are short (a being obscure) and s is soft; thus, *klem' a tis* riming with *stem amiss*. Don't say *cle may' tis* or *cle mat' tis*, tho in England the former is generally used

**Cle men ceau'** rimes with *we on go—kle mahn soe'*. Don't accent the first or the second syllable

**clém' ent**—lenient, merciful, and, as to weather, clear and mild—is pronounced *klem' ent*, the first syllable riming with *stem*. The noun *clém' ency* is trisyllabic; don't say *klemus' si*

**Cle o pa' tra** may be *pat* or *pay* or *pah* in the third and accented syllable. The first syllable is *kee*. Make all four syllables heard—*kee o pat' ra* or *pay' tra* or *pah' tra*

**clere' sto ry** is a solid compound—*clerestory*. The first syllable is pronounced *clear*, and probably was *clear* originally. It is a part of a cathedral or large church built above the aisle roofs—*clear* of them—and equipt with a series of windows on both sides

**clerk** is still pronounced *clabrk* (riming with *shark*) in England. In the United States it rimes with *jerk* tho many persons affect the British *a* for *e*. The noun and adjective *cler' ic*, riming with *derrick*, is used chiefly in relation to the clergy (*klabr' ik* and *klabr' je* very often in England). The noun and adjective *cler' i cal* is pronounced *klair' i kal*, not *klear' i kal* (*klabr' i kal* in England); it is used to refer to the clergy and also to clerks and the work of clerks. It may be capitalized when used in reference to any special party or association of churchmen. Use *clerk* sparingly as a verb; don't use it at all in England in the sense of sales person

**cli ché'** is a stereotype plate or electrotpe for the reproduction of many copies of printed matter; hence, anything that is said and written over and over again; a trite or hackneyed expression. It is pronounced *kle shay'* riming with *she may*. The plural is *clichés—kle shayz'*. (See *bromide*, *hackneyed*, *stereotype*)\*

**Cli chy'** is pronounced *kee she'*, not *kee' tchee*, not *kli shay'*

**cli' ent** is, in general, one who habitually receives protection from one having power or influence; a dependent, a hanger-on; formerly, a vassal of a medieval knight. But it is used in a particular sense to refer to one

\* See *Take a Letter, Please*, by the same author, published by Funk and Wagnalls Company, for an extended list of clichés

whom a lawyer or a business agency serves. The first syllable is pronounced *kly* riming with *try*. (See *customer* and *patron*)

**cli en tele'** rimes with *lie an' sell*. There is sanction for the use of the French pronunciation in the United States—*klee ahn tell'*. The word means a body of clients or followers or dependents; also a body of those who share the advantages of an institution, as the clientele of a museum or a theater. And a lawyer may properly speak of his clientele, but the tailor refers to his custom, and the charity bazaar to its patronage. *Clí' en tage*—*kly' en tij*—is the little-used word that corresponds to *custom* and *patronage*

**cli mat' ic** (the adjective form of *climate*) means pertaining to the climate. The first vowel is long, the other two short—*kli mat' ik*. The science of climate and weather is called *cli ma tol' o gy*—*kly ma tahl' (not toll) o je*

**cli' max**—pronounced *kly' maks*—means step by step ascent, as in composition of any kind, until the highest possible point is reached. It suggests movement toward, whereas *acme* and *culmination* (*q v*) refer to the highest or most intense point alone. The rime is *Die Max*. *Cli mac' tic* is the adjective form of *cli' max*. The first vowel is long, the other two vowels are short—*kly mak' tik* riming with *try mack dick*. Don't omit the second-syllable *c*. The noun and adjective *cly mac' ter ic* is likewise preferably accented on the second syllable—*kly mak' ter ik*—but *kly mak-ter' ik* is also authorized (the last two syllables riming with *Eric*). As noun this word means, figuratively, any critical period in life or affairs. Don't confuse *climactic* with *climatic*

**climb** is pronounced *klime*, and is therefore a homophone of *clime*, a now archaic or poetic term for location or district, not for *climate*. Don't try to sound the *b*. This word originally had in it the idea of ascent, and still has. It is unnecessary, therefore, to follow it with *up*. An American colloquialism insists upon the expression *climb down* which is really a contradiction in terms. Yet, if difficulty is implied in descent, it is allowable usage. *Climb in, climb along, climb over, climb through, climb out* are correct, tho ascent may not be involved in any of them. Any forward or backward, or upward or downward movement requiring laborious action or struggle with hands and feet, may be referred to as climbing as well as crawling, struggling, fighting. The imperfect tense and past participle of *climb* is *climbed*, not *clomb*, not *clumb*

**cling** is pronounced *kling* riming with *sing*. The imperfect tense and past participle is *clung*. Don't say *clang* or *clinged* for *clung*. The adjective *cling'y* for tenacious or adhesive, is correct but not recommended. *Cling-stone* is a solid compound

**cliní' cian** is one who is skilled in medicine or surgery, especially as exercised in connection with hospital clinics. The word is pronounced *kl' nish' an* (all vowels short) riming appropriately with *physician*. Don't say *kly nish' un*. The noun and adjective *clin' ic* is *klín' ik*, and the adjective *clin' ical* rimes with *finical*

**Clí' o**—muse of history—rimes with *I know*, not with *we know*, that is *kly' owe*

**clique** is a group of people usually associated for an ulterior motive or purpose; it is likely to be snobbish. The pronunciation is *kleeek* to rime with *pique* and *sleek*. The plural is *cliques*. It may be verb as well as noun, the imperfect of which is *cliqued* (*kleeekt*), and the present participle *clí' quing* (*klee' king*). (See *claque*)



*cli'* to *ris* is the rudimentary organ in the female genitals analogous to the penis. It is pronounced *kly'to ris* riming with *try* to *biss*. Don't say *clytore'us*. There is, however, sound authority for *klit'o ris*, the first syllable riming with *split*

*clois'ter* rimes with *moister*. Don't say *clers'ter* to rime with *worst her*. It is a covered or enclosed court; it is also a monastic institution, a place of seclusion. Occupied by monks, a cloister, in the religious sense, is a monastery; by nuns, a convent (tho *convent* is sometimes used to indicate a community of recluses of either sex) and also a nunnery. This word is both noun and verb. Note the feminine *clois'tress* (soft *s*'s) meaning nun, and the adjectives *clois'tral* and *clois'tered*. Don't spell and pronounce the last form *clois'tred* (see *brethren*, *children*, *hungered*, *kindred*, *massacred*, *modern*, and so forth)

*close*, as adjective, is pronounced with soft *s* riming with *gross*; as verb, with *z* for *s* riming with *doze*; as noun meaning end it is also *cloze*, but as noun meaning an enclosed place as a cathedral yard, it is again a rime for *gross*. *Up* is really unnecessary after *close*, but the printer says *close up* when he wants matter joined closely and regularly, and the noun *close-up* is a moving-picture term meaning a view that is taken closer to the camera than other views are. The term *closed punctuation* means conservative punctuation, that is, the use of punctuation marks as laid down by grammarians one hundred years ago. Its antonym is *opened* (or *open*) *punctuation* which may mean the omission of punctuation marks wherever they are not imperative for clarification of context. If you say *close punctuation* (you shouldn't) the *s* is soft; if you say *closed*, the *s* is *z*. Similarly the two-word combinations *closed shop*, *closed syllable* (one ending with a consonant), *closed gentian*, *closed chain* (chemistry) are pronounced with *z* for *s* in *closed*. But in *close corporation*, *closefisted*, *close-hauled*, the *s* is soft. All of which constitutes the merest drop of information regarding this troublesome five-letter word

*clo'sure*, noun and verb, is pronounced *klo'zher* to rime with *no sir*. It means the end, anything that closes or shuts or concludes. In parliamentary practice it is used technically to mean a device or method for bringing a debate to an end by calling "Question," meaning that the chair is requested to put the question to a vote at once. The noun *clo'ture*—*klo'tcher*—is synonymous with *closure* in the last meaning. It had been "dormant" for many years until strategy in legislative discussion became acute early in the century, and it now frequently appears in the newspapers

*cloth* is pronounced *klawth* or *klabth*, *th* voiceless. The plural is *klawthz* (voiced *th*) or *klabths* (voiceless *th*), the latter especially when different kinds of cloth is the meaning. The noun *clothes*—*klowthz* (long *o* and voiced *th*) meaning garments—has no corresponding singular; it is colloquially pronounced *cloze*. The verb *clothe* is pronounced *klowthe* (voiced *th* to rime with *loathe*). The third person singular, present indicative, is pronounced like the noun *clothes*. The noun *cloth* is sometimes used figuratively to refer to members of the clergy. The noun *clothes* is a combining or initial unhyphenated form in such terms as *clotheshorse*, *clothespress*, *clothesbasket*. *Cloths* and *clothes* were formerly used without their present-day distinction

*Clo'tho*—one of the three fates—is pronounced with two long *o*'s and voiceless *th*—*kloe'thoe*—to rime with *oh no*. *Clotho* is the fate who spins the thread of life

**clue** and **clew** are the same word. They are pronounced *kloo*, not *klue*. The former spelling is preferred in England; the latter here except in the sense of an indication for solving a mystery

**co-** is a prefix meaning jointly, together with, to the equal degree or amount, corresponding or complementary, as in *coeducation*, *coexist*, *cooperation*. It becomes *col* before *l*, *cor* before *r*, *con* or *com* before other consonants, as *collect*, *correspond*, *condense*, *commit*. (*Co-* is really a shortening of *com*, Latin *cum* meaning *with*.) It is decreasingly the custom to hyphen *co* to the root, even when the first letter of the root is *o*. *Cooperate*, *coopt*, *coordinal*, *coordinate* are still hyphenated by some dictionaries, but others make them solid, and little or no confusion is caused to the eye by so writing them; in fact they are to be seen everywhere so written. (See *dieresis*)

**coadjutor** is a helper or assistant; in the church an assistant to a higher dignitary, as coadjutor bishop. The pronunciation is *ko aj' ooter* (*oo* like *u* in *put*) or *koe ajoo' ter* (*oo* as in *moon*), the former preferred. There are two feminine forms—*co ad' ju tress* and *co ad' ju trix*, plurals *co ad' ju tresses* and *co ad' ju trices* (or *tris es*). The adjective and noun *co ad' ju tant* is similarly pronounced—*ko aj' oo tant* (flat or Italian *a*)

**coagulate**—to clot or thicken or congeal—is pronounced with hard *g*, as is also the noun *co ag u la' tion*. The one is pronounced *ko ag' you late*; the other *ko ag you lay' sbun*. The one rimes with *go bag you fale*, and the other with *go bag you nation*. Don't say *ko adge' oo lit*

**coalesce'** rimes with *go a guess*. The imperfect is *co a lesced'* (*koe a lest'*) and the present participle *co alesc' ing* (*koe a less' ing*). The noun *co a les' cence* and the adjective *co a les' cent* are respectively *koe a less' ens* (not *z*) and *koe a less' ent*. It means to grow together or combine, and denotes chiefly the method or process of fusing or combining. *Merge* means swallowed or absorbed, and consequent loss of individuality of the parts involved in the merger. *Mingle*, on the other hand, means that in spite of the intermixing, the elements or parts retain their individuality and may be discerned

**coarse** means common, vulgar, rough; loosely woven or put together, as of knitting or weaving. The verb is *coars' en*. Don't confuse with the homophones *corse* and *course*

**coat' of arms'** is preferably not a hyphenated term. The plural is *coats of arms*. The first and third members are equally accented

**Cobh**—formerly Queenstown—is pronounced *cove*, that is, *kove*

**co'ea** is pronounced *koe' ka* to rime with *soak a*. It is the South American shrub from the leaves of which cocaine is made. Don't confuse with *cacao* (*q v*). This word is frequently spelt *coco*

**co caine'**—the narcotic made from coca leaves—is pronounced *koe kane'* riming with *go sane*. The three-syllable pronunciation—*koe' ka een* riming with *soak a dean*—has happily passed

**coc'cyx** is the end of the vertebral column in man and the higher apes. It is pronounced *kok' siks*—*cock' sicks*. The plural is *coc cy' ges* pronounced *kok see' jeez*

**cochineal**—the dyestuff made of the dried bodies of the tropical female wood lice—is accented on either the first or the last syllable—*kotch i-neel*. Don't pronounce it as dissyllabic—*kotch neel*

**cock' a trice** rimes with *hock a kiss*. In England it rimes with *hock a dice*. The plural is *cock a tri' ces* (*trisses*). The cockatrice was the serpent of fable, that killed by a glance; it now means any slimy or venomous creature. It is a French corruption of Latin *crocodilus*. Don't confuse the word with *cockatoo*, or take cockatrice to mean a bird of the cockatoo or parrot family

**cock'ney** rimes with *shock me*. Don't pronounce the second syllable *nay*. This caution follows in *cock'neydom*, *cock'neyish*, *cock'neyism*, *cock'neyese* (*eeze* or *eece*), *cock'neyfy*. Dr. Johnson wrote: "A word of which the original is much controverted." There is no agreement yet as to its origin (see dictionaries). Cockney is a more or less contemptuous name for a Londoner, especially one who speaks the dialect or twang of the East End; the dialect itself; formerly—and still occasionally—a low or mean or contemptible person. This is a common noun but it is frequently capitalized in special reference to the dialect or to a person who speaks it. (See Shaw's *Pygmalion*)

**cock' swain** or **cox' swain** is a solid compound—*cockswain* or *coxswain*—pronounced *cock' s'n*, that is, *kok' s'n*, in technical and colloquial usage, and *cock' swane* in its more literary usage. The cockswain is the one who steers any sort of vessel. (See *boatswain* and *forecastle*)

**co' co** or **co' coa** (preferably the former to prevent confusion—see *cacao*) is pronounced *koe' koe* to rime with *ob no*. The plural is *co' cos* (*koz*). It is the palm tree which bears the coconut (preferably spelt as here and pronounced *koe' koe nut*, tho *co' coa nut* is still permissible). There is a kind of bedding or matting made from the husks of coco known as coco fiber or coco matting

**code** rimes with *rode*. It means any systematized body of laws or symbols or principles. It is both noun and verb. But the more general verb is *cod'ify* in which the *o* is short, the first syllable thus being *kabd*; the *fy* is *fi*; hence, the rime is *nod a lie*. The noun *cod i'fi ca' tion* is *kabd a fi cay' shun* (*i* short and accented *a* long). The noun of agent is *cod' i fi' Er* (*fi er*)

**co' de ine** or **co' de in** (choose the latter) is a derivative of opium and morphine used to allay pain. In general usage it is pronounced *koe' dean*. Correctly pronounced it is trisyllabic—*koe' dee in*. It is also sometimes referred to as *co de' ia*—*koe dee' ya*

**co' dex** rimes with *no vex*. It is any old and precious manuscript, especially of Scripture or any part of it. The plural is *co' dexes* or *co' dices* (*seize*)

**cod' i cil**—an appendix to a will, changing or adding provisions—is pronounced *kabd' i sil*. Keep it trisyllabic. Don't say *kabd' sil*. The adjective *cod i cil' la ry*—*kabd' i sil' a re*—is little used outside legal expression

**co erce'**—to compel or curb or enforce—rimes with *no worse*. Note the spelling of *co' er c ble*, *co er' cive*, *co er' Cion*, *co er' Civeness*, in all of which the second *c* is pronounced *s*, not *z*

**co e' val** means of or belonging to the same period; it is used chiefly of things and events of remote time (see *contemporary*). It has no relation to *evil* whatever; indeed, it is pronounced to rime with *no evil*. It is noun as well as adjective

**cof' fee** is pronounced either *kawf' e* or *kabf' e*. It is not pronounced *koe' fee* to rime with *toe be*, or *cuf' fy* to rime with *Duffy*

**co'gnac** is a superior French brandy made from wine native to Cognac in the Charente, France. *Koe'nyak* is preferred pronunciation. But *kon'yak*, riming with *on Jack*, is gaining ground, and deservedly, for English usage

**cog'nate** rimes with *jog Nate*. It is adjective and noun meaning related, allied; anything or anybody that is related to another. The noun *cogna'tion*—*kognay'shun*—means relationship. In grammar an object that repeats the idea contained in a verb is called cognate object, as *He died a sad death* and *Fight the good fight*. Words of different languages that spring from similar roots are called cognate words, as Latin *mater*, French *mère*, English *mother*

**cog ni' tion**—knowledge, capacity for acquiring knowledge—is pronounced *kognish' un*. Don't confuse this word with *cognition*. Note the adjectives *cog'ni tive* and *cog ni' tional*—*kognish' i n'l*

**cog'ni zance** means heed, notice, understanding; in law, jurisdiction or power to hear and decide arguments. In general use the word is pronounced *kog'ni zans* to rime with *jog the dance*. This follows in *cog'ni zant*, *cog'ni za ble*, *cog'ni zant*, *re cog'ni zance* (*q v*). But in law the word is pronounced with *g* silent—*kon'izans* (also *re kon'izance*). There is a tendency, however, to abandon these special pronunciations. Italian *a* is not authorized

**cog no' men** is the family name or surname, or, loosely, any sort of nickname. The second and accented *o* is long; other vowels are short; thus, *kog noe' men*. Don't say *kog'no men*. The plural is *cog no' mens* or *cog nom'ina* (accented *nom* riming with *Tom*). Don't use this word just to be highfalutin or smart, especially if you happen to be a reporter doing a feature story

**co her' ence** rimes with *no beer hence*. The adjective *co her' Ent*, the verb *co here'*, the agent noun *co her' Er* are all *here* indeed in the second and accented syllable. *Coherence* applies principally to figurative or non-material usage; *adhesion*, to physical or material. You speak of the coherence of the parts of a story, of the adhesion of the pasted parts of a book. Again, *adhere* denotes the mere holding or clinging of something, as honey to bread or dirt to fingernails; *cohere* means this and more—the clinging element forms a constituent part of what it clings to, as sugar on berries and cream in coffee

**co he' sion**—state or condition of cohering or holding firmly together—is pronounced *koe bee' zhun*. But note that the adjective *co he' sive* is pronounced with soft *s*—*koe bee' siv*—as are also *co he' sive ly* and *co he' sive ness*

**Co hoes'** is pronounced *ko hoze'*, not *koe' hose* or *koe boss'*

**coif fure'**—a headdress or manner of dressing the hair—is pronounced *kwab für'*—the umlaut *u* being *eu*. If you cannot say it, then use the anglicized pronunciation *koif' yur* which Standard authorizes. The word *coif feur'* means hairdresser; it is pronounced *kwa für'*—*a* as in *grass* (so it may also be *ab*), and *u* as in *urn*

**coigne** or **coign** (take the simpler) means corner or wedge. But it is used chiefly in the expression *coign of vantage* to mean advantageous position from which to observe or understand anything. It is pronounced *koin*. The word is a variation of *coin* which is from a Latin word meaning wedge

**coin** is pronounced *koin* to rhyme with *loin*. There is no *r* in this word—*kern* for *coin* is illiterate. Note the derivatives *coin' Er*, *coin' A ble*, *coin' age* (*ij*). In respect to English the adjective *coined* and the noun *coinage* are used to indicate words and phrases that are devised for special needs and for the sake of humor. Many slang terms are coinages, as are many advertising words, and words that come into use in connection with some invention which the lexicographers and other scholars are slow to provide for, as *blimp*, *bowdlerize*, *cuckoo*, *debunk*, *fad*, *foist*, *icecreamery*, *journalese*, *kodak*, *ladify*, *motorneer*, *nabisco*, *pepsonality*, *speechify*, *talkie*, *taxied*, *youthocracy*. These few are merely a drop in the bucket, compared with the large number of coined words that you may see in any issue of your daily newspaper and favorite magazine. Some of them remain in use, circulate widely, and become standard words. Many are ephemeral merely. Coin words cautiously. When, on occasion, you find it desirable to do so, try to coin words of the same breed; don't be easily satisfied with mongrels. *Automobile* is mongrel—half Greek and half Latin; so is *aeroplane*, and *authorship* is half Latin and half Saxon. But *gearshift* is pure English; *interject* pure Latin; *aerodrome* pure Greek. This is not always possible, of course, or perhaps always desirable. Some of the picturesqueness of English is derived from the fact that it is a sort of dictional meltingpot, assimilating syllables and words and phrases from all languages, and, with a little discipline by way of clipping or adding and adjusting, making them usable and useful and, for the most part, euphonious. But if a word coinage can be all these things, and at the same time can be kept homogeneous in derivation, so much the better.

**co in cide'**—to agree or correspond precisely, to occupy the same place or the same time—rhymes with *go in side*. Don't say *kone side'*. This word is used principally of abstractions, as *opinions that coincide*, *purposes that coincide*, *intentions that coincide*, not *boards or stones or houses that coincide*.

**co in' ci dence** is quadrisyllabic—*ko in' c dens*. Don't say *ko ins' dens*. This caution applies to the adjectives *co in' ci dent* and *co in ci den' tal* and especially to the adverb *co in ci den' tal ly* so frequently misspelt and mispronounced *co ins dent' ly* and *co in ci dent' ly* (the latter is a correct form). The *o* is half long; other vowels are short. All of these words connote happening at the same time, as of incidents and events, and doing so singularly or unexpectedly. *Simultaneous* is a closer, more detailed word; it denotes exactness of time or place, or both, in regard to a happening. Both *coincident* and *simultaneous* must be used of two or more happenings; they connote happening together. Don't say *Her death was a coincidence*. But *It was a coincidence that she died just as the sun set* and *Her dying and the setting of the sun were simultaneous* are correct.

**col' an der**—a strainer or filter for kitchen use—is pronounced *kull' an der* or *kahl' an der*, the latter and preferable riming with *Hollander*. Don't confuse in spelling and pronunciation with *calendar* (*q v*).

**cold** rhymes with *hold* and *bold*. But the common mistake made in the pronunciation of these words is the omission of *d*. Make it heard. Don't say *col*.

**co le op' ter on** may be pronounced *koe* or *koll le ahp' ter ahn*. It is an order of insects including beetles. The plural form *co le op' ter a* (final *a* neutral) is more commonly used than the singular. Note the adjective *co le op' ter ous*. In all forms the first-syllable *o* may be long or short.

**Cole' ridge** is dissyllabic—*cole* and *ridge* indeed. Don't say *kabl' ridge* or *kole' eridge* or *kull' ridge*

**cole' slaw** is a solid compound according to Webster—*coleslaw*. It is a hyphenated compound according to Standard—*cole-slaw*. The former derives it from Dutch *koolsla*—*sla* being a contraction of French *salade*. Oxford derives the first member of the compound from Latin *caulis* cabbage. This would make *coleslaw* correct, that is, cabbage salad. *Coldslaw* is tautological, since salads are always cold. One restaurant, determined to be on the safe side, lists *cold coleslaw* on its bill of fare. Billy Boner invariably spoonerizes it—*soleclaw* (see *spoonerism*)

**collab' o rate** rimes with *a cab o' state*. Its meaning is to work together, and it is used chiefly in connection with the writing of books, the composing of music, the designing of architecture, and the like. You do not collaborate with some one in digging a ditch, but you may cooperate with many in doing so. *Cooperate* is the more inclusive word, covering all kinds of work and any number of workers. This distinction, however, is merely one of usage. Derivatively *collaborate* means working together. Note *collab' o ra tOr* (*ray ter*) and *collab O rA' tion* (*ray shun*) and *collab' O rA tive* (*ray tiv* or *r' tiv*)

**collate' rimes** with *so late*. It means to examine texts closely; to verify items, as in a book, for names, dates, figures, and so on; to admit a cleric to a benefice, with *to*. The noun *colla' tion*—*k' lay' shun*—means all of these things substantively, and also a meal or repast (the gathering and arranging of units of food). In England the bestowal of a living under the church is called a collation

**collat' er al** is something given as security to support a loan; corroborative, confirmatory. Wilson called dependent or subordinate clauses *collateral* clauses, but the word is no longer used in this sense. There are no long vowels in *collateral*. Don't pronounce the first syllable *koe*. The *o* is short; the second and accented syllable rimes with *fat*. Don't say *collat' ral*. The word is frequently misspelt—*callateral*, *colateral*, *colettral*, *collatarel*, *collattarel*, and so on

**collect**, verb, is accented on the second syllable; noun, on the first; thus, *ko lekt'* and *kol' ekt*, both vowels short. The noun *collect* is the opening prayer to the Mass or the Communion service. The *t* is not silent; be sure to make it heard. Don't say *kollek*. Note that the adjective may be spelt either *collect' I ble* or *collect' A ble*. The noun of agent is *collec' tOr*

**collide'**—to clash or strike against unintentionally—rimes with *a slide*. The noun *collis' sion*, please observe, is pronounced *ko lizh' un*, not *ko lish' un*. The first-syllable *o* in both words is almost obscure

**coll' o cate**—to place in order or side by side—is pronounced *kol' o kate*. The rime is *hollow pate*. The noun *collo ca' tion* (*kay shun*) is used principally to denote the arrangement or ordering of words and letters, and the like

**collo' di on** is frequently mispronounced with short *o* rather than long in the second and accented syllable. Say *k' low' d un*, not *k' lab' jun* or *k' lah d' yun*. It is sometimes loosely spelt and pronounced *collodium*. It is a solution used for coating wounds, films, and so on

**collogue'**—to talk secretly or conspire—rimes with *no rogue*. This word is an exception to the rule that *o* in *ogue* endings is short when preceded by *l* and *n*, and long when preceded by other consonants. (See *o*)

**collo' quial** is pronounced *ko low' kwial*. The noun is *collo' quialism*. Make all syllables heard. Don't say *kloak' wil* or *kloak' wilizm*. A colloquialism is informal and conversational expression; it is neither coarse nor low (the term is in no sense derogatory); it is neither literary nor elegant. It stands between the two. It is familiar but literate; popular and informal but generally intelligible and in the main correct. Contractions and abbreviations are colloquial. Slang frequently graduates into the colloquial class of expression, if it never gets beyond; much of it never makes even the colloquial grade. *Take it or leave it* may be slang—certainly once was; it is now colloquial. *Crowd* is colloquial for any group of people; technically it means a large number of persons together, without any order or organization. It is used colloquially in the sense of pushing or forcing or urging, as *He crowded my car into the ditch*. This cannot be called either an elegant or a literary usage of the verb *crowd*.

**col' lo quy**—a formal conference or discussion, rather than any conversation—is pronounced *koll' o kwe*. The plural is *col' lo quies*.

**Cologne'** rimes with *no moan*, that is, *ko lone'*. The Germans write it *Köln* or *Cöln*, and call it *kuln* (*u* as in *shun*)

**co' lon** is pluralized *col' ons*. The old plural form *co' la* meaning a rhythmic unit of accent in prosody, is sometimes found in classical works. The pronunciation is *koe' lom* riming with *go on*. As a mark of punctuation the colon : is used after a formal introduction of a list or quotation or example or restatement or example (in these uses it is frequently preceded by *as follows*); after the salutation in business letters (according to the closed punctuation form); between the clauses of a compound sentence when one is in apposition with the other or antithetical to it; between general and special items in a reference, as *Proverbs 20:3-4*

**Colo ra' do** may be called either *kolo rah' doe* or *kolo rad' owe*, but not *kolo ray' doe*. It may frequently be heard pronounced in all three ways by the same person.

**co los' sal** means huge, immense, enormous, as a colossal bridge or a colossal pyramid. Don't use this word loosely. There are no such things as colossal jokes and colossal headaches and *co los' sally* stupendous moving pictures! Don't use a modifier before this word. Note the double *s*; don't double the first *l*. Say *ko lah's 'l*, not *ko laws' 'l*

**col' por teur** literally means to peddle, to carry around suspended from the neck something for sale. It now means one who "cries" and sells and distributes religious publications. It may be pronounced *kahl-pore ter* or *kawl pawr tur*. The abstract noun *col' por tage* may also be pronounced in two ways—*kahl' pore tij* or *kawl pawr' tazh*

**Col quhoun'** is pronounced *ko hoon'*. Don't make it trisyllabic—*kol' kuhoun*

**col' umn** is pronounced *kol' um* riming with *sol' emn*—*kol' yum* for fun. *Col' um nist* is preferably pronounced *kol' um nist*, all vowels again short. There is authority for keeping the *n* silent in the latter as it is in the former—*kol' um ist*—but *kol' um nist* is preferred. In the adjective *co-lum' nAr* it must be heard. *Kol' yum ist* is a facetious or humorous extension of the earlier *col' yum*

**co' ma** is pronounced *koe' ma* to rime with *dome a* (neutral *a*). Don't confuse it in spelling and pronunciation with *comma* (*infra*). It means state of unconsciousness or insensibility. In astronomy and botany it

has special meanings, in which the plural is *co' mae* (*mee*). In the general use here first given, it may be pluralized *co' mas* (*ʔ*)

**com bat**, as noun, is accented on the first syllable, which may be pronounced *kom* or *kum*; as verb, it may be accented on either syllable. The derivative verb forms may or may not double the *t*, as *com bat ed* or *com bat ted*, and *com bat ing* or *com bat ting*; accented on the first syllable these forms should not be spelt with double *t*, thus being kept to the rule (see *consonant*). The noun of agent *com' bat Ant* must be accented as indicated (this is true likewise of the negative solid form *non com' bat Ant*), but the adjectives *com ba tive* and *com bat A ble* may be accented on the first or the second syllable, and *com bat' ive ness* must be given second-syllable accent

**com bine'** is a verb meaning to join or unite. It is colloquially used as a noun, accented on the first syllable, to indicate *trust*, *monopoly*, *company*, *corporation*. *The companies formed a trust*, not a *combine*. In colloquial business expression—in the United States only—*com' bine* is gaining ground as both noun and verb, but only a little while ago it was forbidden by the authorities in any sense but the one here first given. Don't use such words or phrases as *conjointly*, *together*, *together with*, *in company with*, after the verb *combine*. Note the adjectives *com bin'- A ble* (long *i*) and *com' binA tive* (*kom' b nay tiv*) or *com bin' A tive* (*kom bine' a tiv*) and the nouns *com bin' Er* (long *i*) and *com bi na' tiqn* (short *i*)

**co me' di an** is quadrisyllabic, please. Don't say *koe meed' yan*, but, rather, *koe meed' i an*, the first two syllables riming with *go seed*. This is a noun of common gender. Nevertheless the French form *co me di enne'*—*koe meed en'*—is widely (and correctly if unnecessarily) used for a comic actress. Don't pronounce the latter *koe mee di Anne'*. Don't pronounce either *go mej' an*. The word *comedian* means an actor who plays in comedy parts, and the author who writes them. The word *comediienne* means an actress who plays comedy parts, but it is—as yet—rarely used to mean the woman who writes them

**come' ly** is an adjective that rimes with *numbly*, not with *homely*. It means agreeable or pleasing to the sight, but to a lesser degree than is indicated by beautiful or handsome. The comparative is *come' li er* and the superlative *come' li est*. The noun is *come' li ness*

**co mes' ti ble** means eatable; or, as noun (usually plural—*co mes' ti bles*) things that are eatable. The *o* is intermediate; other vowels are short; thus *ko mess' ti b'l*

**com' fort** is pronounced *kum' fert*. As both noun and verb it is accented on the first syllable. The adjective *com' fort A ble* is quadrisyllabic—*kum' fert a b'l*. Don't say *kump' frit b'l*. Both rule and caution hold for the adverb *com' fort a bly* and the noun *com' fort a ble ness*. *Comfort* is less formal than *console*, and more general than *solace*. The last is applied as a rule, not to grief or physical suffering, but to mental suffering

**com' ic** is pronounced *kom' ik*. This word refers primarily to *comedy* in contrast to *tragedy*; whereas *com' i cal*—*kom' i kal*—pertains to anything that is humorous or laughable or ridiculous. But the terms are used interchangeably in many senses. A comedian in the theater may be called a *comic*, as may any agency of mirth and laughter. *Comical* is seldom used as a noun. Note that it is trisyllabic; don't say *com' cal*. The noun *comical' ity* has short vowels only, the third and accented syllable riming with *Sal*. Don't pronounce the first syllable *kum*



**com'ma** rimes with *mamma*. Don't confuse with *coma* (*q v*). In punctuation the comma is used to set off words, phrases, clauses, letters, figures, signs that appear in a series, whether single or double or triple, and so on, as *Jo, Ed, Si; your p's and q's, your o's and u's, your 3's and 2's*. It is used to set off parenthetical and thrown-in and appositive matter, as *Your work, young man, is incorrect and I think, however, you may pass*. It is used to set off all introductory matter, including direct address and absolute constructions, as *Well, I shall see* and *John, where have you been* and *The sun having set, we started homeward*. It is used in letters that follow closed punctuation, after the complimentary closing, after the salutation in friendly and informal letters, and for the separation of parts in the address. It is used to set off short direct quotations (the colon is preferably used before long ones), as *"I shall go," he said, "when I am quite ready."* It is used to set off phrases and clauses when they are nonrestrictive or when they are placed out of their natural order, as *John, gazing out the window, did not see me enter the room* and *The cat, which had been lying on the rug, suddenly shrieked madly* and *When he will arrive, no one knows*. It is used to set off antithetical or contrasted expressions, as *The more he has, the more he wants* and *The black, not the white, has been received*. It is used to set off a subject clause, as *Whatever is, is right*; to denote an omission in the so-called "semicolon sentence," as *I voted for Jim; Mary, for Bill; Alice, for Joe*; to prevent words running together and thus causing misunderstanding, as *Shortly after, he was made managing-director*; to point every three digits in large numbers, as *1,576,321*; to separate inverted surname from other names, in a catalog listing, as *Johnson, Thomas Raymond*.\* In speech the comma is usually indicated by a slight pause or inflection, as are other marks of punctuation

**com man dant'** is pronounced *kom an dabnt'*, to rime with *come an' chant*. The accented *a* is preferably pronounced Italian, as indicated, but it may be short. The accent is important. Don't say *com man' dant*, as many persons do. It means one in superior authority, a commanding officer

**com mand er in chief** is not, please note, a hyphenated term. The plural is *commanders in chief*. The *a* may be Italian, if you like—always is in England—*com mah'n der*

**comme il faut'** is a three-word French expression much used in English, meaning correct and proper, as it ought to be, well-behaved, evincing good breeding. It is pronounced *kaw meal foe'*

**com mence'** refers, as a rule, to work itself rather than to time of starting, and it implies completion, while *begin* and *start* do not. It is a more formal word than *begin*; it implies greater and more important work or undertaking. You commence a *magnum opus* or a *life work*; you begin the work of the day or start on a journey. Don't omit the *e* in the second syllable of *com mence' ment*. (See *begin* and *start*)

**com'ment**, both noun and verb, is accented on the first syllable. Webster notes "now rarely *com ment'*." The first syllable is accented also in *com'men ta ry*—*kom' men ter e*—and in *com'men ta tor*—*kom' men tay ter*

**com'mi nute**—to pulverize or convert or reduce to powder—is pronounced *kom' i newt*. It is frequently so loosely pronounced as to be mistaken for *commute*. The noun is *com mi nu' tion*—*kom i new' shun*

**com mis' er ate** means to pity, to feel sorrow for others, to condole with. The second and accented syllable is *mizz*; the last syllable is *ate* indeed. Don't say *com miss' er it* or *com' iz er ate* or *com miss' rate*

\* See *Get It Right!* by the same author, published by Funk and Wagnalls Company, for extended treatment of the use of the comma

**com mis sar' i at** is pronounced *komisare'iat*, the third and accented syllable riming with *care*. It is the system by means of which any large organization is served with food, especially armies; the persons appointed to carry out the system; a group of *com mis sars'*—*kom i sabrs'*—or heads of departments or governmental units, as in the Soviet Union. The noun *com' mis sar y*—*kom' i ser e*—is more generally used in English than either of the other two. It has the same meanings, and, in addition, is a Bishop's representative in the Church of England, a special French police officer, any one assigned to a service by a superior

**com mit' tee**, please note, has two *m*'s, two *t*'s, two *e*'s. It is a word that is commonly misspelt, not only in general usage but in civil service and teachers' examinations. *Comittee*, *committy*, *comitty*, *commite*, *comnutee*, *cummitte* are a few of the misspelt forms. But note *com mit' ment* and *com mit' tAl* and *com mit' tA ble*. The verb *com mit'*, in other words, is a perfect illustration of the final-consonant spelling rule (*q v*), and an emphatic justification of the study of such rules. The words *committeeman* and *committeewoman* are written solid. Don't say *committeelady* for *committeewoman*

**com mode'** rimes with *no road*. It once meant a certain style of hat or cap for ladies. It is now used principally to mean a chest, a stool or box supplied with pot for use as toilet, any sort of movable kitchen furniture to serve as sink and cupboard, and the like. The adjective *com mo' dious* thus means convenient and serviceable and adaptable. The second and accented syllable rimes with *go*. Don't say *com mode' jus*

**com mod' i ty** rimes with *some oddity*. Don't rime the second and accented syllable with *rode*. In commerce and industry a commodity is any article made ready to move and sell, individual merchandise. Corn in the field or the crib is a product; cornmeal is a commodity (see *goods* and *merchandise*)

**com' mon** has many meanings and uses. Its principal misuse is that in relation to *mutual*. That is common to which two or more persons have the same or equal claims, or in which they have similar interest and participation, as *The employes use the library in common* and *The two appetites common to all mankind are eating and drinking*. That is *mutual* (*q v*) which is freely transferred or interchanged. That is *reciprocal* (*q v*) in which one act or movement is balanced or met by a corresponding act or movement. The adjective *common* may be compared *commoner* and *commonest*, or *more common* and *less common*, *most common* and *least common*

**com' mon ly** refers to the greater part of a class, generally, together or jointly, familiarly, as *Those two men are commonly regarded as the best of friends*. *Commonly* refers to totality; generally to majority. Christmas is commonly observed; Easter generally. (See *universally*)

**com' mon place** is a solid compound—*commonplace*. One dictionary still hyphens it. The accent is on the first syllable. Don't say *common place'*. It means ordinary, not particularly interesting, dull, trite. (See *matter-of-fact*)

**com mu ni qué'** is an official announcement, or news or information officially communicated. The last and accented syllable is *kay*; the *u* of the second syllable is the French *u* or German umlaut *u*—*ü* as in *grün*; thus, *k'mew ni kay'*. There is sound authority also for *ka mew' ni kay*. Don't say *kom you neek'*. The plural is *com mu ni qués* or *com mu' ni qués* (*kaze*)

**com' mu nism** is a system of social administration by which property is held by the people in common. (This is, of course, the most limited possible definition; this book is not primarily concerned with definitions.) The pronunciation is *kom' u niz'm*. *Com' mu nist* follows suit except that the *s* is soft. *Com' mu nal* is preferably accented on the first syllable but there is sound authority for accenting the second—*kom mew' nal*—the former intermediate *u* becoming long as it is in *com mu' nity*—*kom-mew' ni t*

**com mute'** is pronounced *k'mewt'*, not *ko moot'*. The agent noun *com-mut' Er* also has long *u*—*k'mewt' Er*. It is half long in *com mu ta' tion* (*tay shun*). As transitive verb, it means to exchange or substitute for; as intransitive verb, to pay or arrange for in the whole, to travel daily to and from. The verb *com' mu tate*—*kabn' u tate*—is special to electricity, meaning to turn or direct current. Don't confuse this word with *commute* and its forms—*com mut' A ble* (*mewt' a ble*), *com mu' ta tive* (*mew tay* or *t' tiv*), *com' mu ta tor* (*tay ter*)

**com pact**, as noun, is now preferably accented on the first syllable. Not so long ago it was always accented on the second in the sense of agreement or contract, and it still is to some extent. In its comparatively new use as the name of an accessory in a beauty outfit the first syllable accent holds. As adjective and verb it is always accented on the second syllable. The first syllable is always *kom*, never *kum*

**com' pa ny** is trisyllabic, but it is rarely so pronounced, it is feared. Say *kum' pa ne*, please, not *kump' ni*. This is preferably singular, the plural being *com' pan ies*. Say *company is* and *company was* and *company has*, and *companies are* and *were* and *have*. *Company* are may be permissible on rare occasions in using the word distributively. A company name consisting of no matter how many members, is properly regarded as singular, as *Jones, Smith, Brown, and Ferguson, Inc., has moved to its new offices*, that is, *The company has moved to its new offices*. *Company* may be a verb, the imperfect tense and past participle being *com' pa nied*, and the present participle *com' pa ny ing*, but these forms are passing

**com pare'** means to place together or side by side in order to discover likeness and unlikeness. You compare your results of a problem with another's to learn in what respects they are like and in what respects they are unlike. You contrast a poor business letter with a good one by pointing out the differences between the two. You compare one thing to another which it is supposed to be like; you compare one thing *with* another to note similarity or dissimilarity. The forms *com' pa ra ble*, *com' pa ra bly*, *com' pa ra ble ness*, don't forget, are accented on the first syllable. But *com par' A tive* and *com par' I son* are accented on the second. Don't say *com pair' a ble*, and so forth. Comparison in English grammar means the modification or inflection of adjectives and adverbs to denote degrees of quantity, quality, relationship. Ascending comparison is enlargement of the idea exprest; descending comparison the reduction of it. For short words, *er* is the suffix for the comparative degree, *est* for the superlative; for long words, ascending comparison is denoted by *more* and *most*; descending by *less* and *least*; thus, positive *big*, comparative *bigger*, superlative *biggest*; *small*, *smaller*, *smallest*; *beautiful*, *more or less beautiful*, *most or least beautiful*. Absolute adjectives and adverbs cannot be compared, since they stand for highest or lowest degree, as *chief*, *square*, *universal*, *totally*, *universally*. Double comparisons, such as *most kindest* and *worst sickest* are no longer used. But we still have a few words that bear two signs of comparison, as

furthermore, moreover, foremost, utmost, hindmost. Don't use *worser* or *worstest* for *worse* and *worst*. (See *contrast*)

**com pat' i ble** means suitable, harmonious, agreeable. All vowels are short—*kom pat' i bl'*—the first two syllables riming with *some hat*. Be sure of the suffix *ible*; don't spell *a ble*. Observe this caution, also, in spelling the noun *com pat' i bil' ity*

**com pen' di um** is quadrisyllabic—*kom pen' dum*. Don't say *kom pend' yum* or *jun*. The plural is *com pen' di ums* but the foreign plural *com pen' dia* is still used, chiefly in scientific works. The adjective is spelt with *o* in the last syllable—*com pen' di ous*—and is also quadrisyllabic. Don't say *kom pend' yus* or *kom pen' jus*. A compendium is a condensation of a subject, whereas an abridgment is a statement of its major parts. The former may be made of published matter but not necessarily; it may be a condensed statement of any broad subject. The latter implies the drawing off from a longer writing. The noun *com' pend*, meaning the same as *compendium*, is no longer used

**com' pen sate**, please note, is now accented on the first syllable, tho it was formerly accented on the second. The first two vowels are short, the *a* is long. The adjectives *com' pen sa tive* and *com pen' sa to ry* are preferably accented as indicated—*kom' pen say tive* and *kom pen' sa to re*. But they may be pronounced *kom pen' sa tiv* and *kom pen' sa ter e* or *kom' pen say ter e*. It is difficult to pronounce them incorrectly, therefore, except by the slurring of syllables. Don't say *kom pens' tre*. The word means to pay, to make up for, to give equivalent for. (See *-ory*)

**com pete'** has short *o* and long *e*—*kom peet'*. It is, of course, a verb meaning to contend for. The nouns *com' pe tence*—*kom' pe tens*—and *com' pe ten cy*—*kom' pe ten c*—are accented on the first syllable, please note; and the adjective *com pet' i tive*—*kom pel' tiv*—and the agent noun *com pet' i tor*—*kom pel' iter*—on the second, with all vowels short. Don't say *com peat' i tiv*. The noun *com peti' tion* is pronounced *kom pe tish' un*. Don't say *kom per tish' un*. This noun means contest between two or more for the sake of an obtainable object, conducted and participated in with a sense of sportsmanship and fair play. *Rivalry*, on the other hand, implies a certain amount of feeling and, perhaps, bitterness and jealousy

**com pla' cent** means satisfied and self-satisfied. The pronunciation is *kom play' sent*. The noun *com pla' cence* (or *com pla' cen cy*) means contentment, self-satisfaction, source of gratification. The pronunciation follows suit—*kom play' sens* (or *sen c*). Don't say *gum blay' zend*

**com plain'** is not a pleasant word. Don't use it—much. Employers and employes, and salesmen and customers, it is said, should never use it. Perhaps this advice is too utopian. Note the nouns *com plain' t* and *com plain' Er* (one who complains in the general walks of life) and *com plain' Ant* (one who makes a formal complaint in law). *Complainant* is sometimes used in a general sense, but *complainer* is never used in the legal sense. In connection with dissatisfaction in merchandising transactions, polite persons now speak of *claims* rather than *complaints*

**com plai sant** means courteous, obliging, inclined to please. The pronunciation is *kom play' zant* or *sant* or *kom' pla zant*. The noun *com plai' sance* means civility, obligingness, suavity. The pronunciation follows suit—*kom play' zans* or *kom' pla zans* or *sans*

**com plect' ed** is a vulgarism used in the sense of *com plex' ioned* (*kom plek' shund*). But as the imperfect and the past participle of the verb

*com plect'*, meaning to interlock or intertwine or interweave, it is correct. You are beautifully complexioned. Your new library rug may be beautifully completed

**com'ple ment** means the act of completing, the portion that completes. Remember that this word connotes making up or supplying a lack, and that *supplement* means adding to. It is unnecessary to precede *complement* with *full*. *The company has its complement of men*, not *its full complement of men*. As verb it means to complete, to supply lack, as *We shall have our Easter stock complemented tomorrow*. This word and *compliment* (*infra*) are pronounced alike. The context must be depended upon to differentiate. Note the adjective *com pLE men' tA ry*. In grammar *complement* is used as the name for the noun or pronoun that completes predication—object complement—as, *I threw the ball* in which *ball* is the object complement; the noun or pronoun or adjective that completes predication and explains or describes the object—objective complement—as *They made him captain* and *He painted the chair red* in which *captain* and *red* are objective complements; the noun or pronoun that completes predication and explains the subject—attribute or predicate complement, or predicate noun or pronoun or adjective—as *He is the agent* and *They are happy* in which *agent* and *happy* are attribute complements

**com plete'** means to bring to an end, to conclude, to terminate. It is in the main a synonym of *finish*. What differences there are between the verbs and between the adjectives *complete* and *completed*, and *finished* and *finishing*, are differences of degree rather than of intrinsic meaning. A finished performance, for instance, may make no pretensions to being a complete performance; a complete or completed performance may be anything but finished. If you complete a job there is nothing more to be done to it, but you may finish a job and yet leave it incomplete. (See *finish*)

**com plex**, as adjective, is accented on the second syllable; as noun, on the first. But it is permissible also to accent the adjective on the first syllable. The pronunciation is *kom pleks*. Don't say *gom pleggs*. The adjective means complicated or intricate; the noun, a whole made up of intricate parts, a combination of desires and memories which exert an influence upon behavior and the personality. The authorities still consider this word a barbarism, used as a verb. But the psychoanalysts use it frequently in the sense of confusing or bewildering, as *The patient has been complexed by the affair*. And in affected drawingroom chatter the word *complex* is tossed around with all sorts of pathological connotations, and as almost any part of speech. The quadrisyllabic noun *com plex' i ty* must not be pronounced *com plex' ty*

**com plex' ion**, used in reference to the color and texture of the skin, is preferably not used as a verb, tho the dictionaries list it as such, after hesitating for many years. This word is used figuratively also to mean condition or character or aspect of a thing, as *What is the complexion of the report*. But don't say *His analysis of the report has complexioned our finances adversely*. It is correct, however, to use *complexioned* as an adjective, as *badly complexioned* and *adversely complexioned*, but this usage is not recommended. Don't say *com pleg' shun*

**com'pli cate**—to make difficult or complex, to fold or twist—rimes with *Tom the skate*. This word is rarely used now as adjective, the imperfect form *com'pli cat ed* (*kate ed*) being preferred. Similarly, the old word *com'pl ice* (*kom'pliss*) has given way to *accomplice* (*q v*), but the

abstract noun *com plic' ity* (*kom pliss' it*) meaning participation or state of being connected with, usually as of crime or in the sense of guilt, is current

**com'pli ment** means praise or commendation or congratulation. It is courteous, whether sincere or merely formal. This word and *complement* (*supra*) are pronounced alike. The context must be depended upon to differentiate. Note the adjective *com pli men' tAry*. The complimentary closing of a letter is such form as *Yours very truly* or *Sincerely yours* or *Respectfully yours*, the first word only being capitalized. (See *adulation*, *complement*, *flattery*)

**com po' nent** denotes the parts of which something is made up, a contributing element in the composition of anything. It may be used as noun as well as adjective. The second and accented syllable has long o—*kom poe' nent*. (See *constituent*)

**com pre hen' sive**—extensive, broad, general, large, wide and full in grasp—is quadrisyllabic. Don't say *com pre' n' ziv*—the *s* must be kept soft. Note *com pre hen' sI ble* and *com pre hen' sion* (*ben' shun*, not *been' zhun*) and *com pre ben sI bil' ity*, in which all syllables must be heard, and *s* always kept soft. Don't affect *comprehension* for the simpler *understanding*. Don't forget that *comprehensible* means intelligible or capable of being understood, and that *comprehensive* means broad and extensive. Billy Boner says his teacher is never comprehensive when she makes comprehensible explanations

**com press**, as noun, is accented on the first syllable; as verb, on the second (see *accent*). It is a cloth or pad applied to allay inflammation, also an apparatus for pressing cotton bales; to press or squeeze together. Note the spelling of *com pres' sOr* and *com press' I ble*

**com prise' or com prize'** means include or embrace or cover or consists of, as *The school grounds comprise forty acres*, not *Forty acres comprise the school grounds*. The cart is too frequently placed before the horse in using this verb. Perhaps the forms *com priz' A ble* and *com priz' Al* lend themselves to misspelling and mispronunciation. The *s* may be *z* in spelling, if you like; it is always *z* in pronunciation

**com'rade** may be pronounced to rime with *Mom Dad*, *Mom did*, *Mum did*, *Mom paid*. There is no authority—yet—for riming the last syllable with *red*, however appropriate this could, should, or would be! The abstract-collective noun *ca ma ra' de rie*, meaning comradeship or good-fellowship among or between comrades, is pronounced *kah ma rab'- d' ree*. The form *com rade' ry* is a corruption of it

**Comte** is monosyllabic. Say *hawnt*, not *kom' te*

**con cat e na' tion** is a combination or series of things or events that are interdependent, linked as in a chain. The pronunciation is *kon kat e nay'- shun*, the *a* long, the *e* not quite, other vowels short. *Con cat' e nate* riming with *Don sat an' ate* is both verb and adjective

**con' cave** means curving inward, hollow; it is the antonym of *convex*. It is preferably accented on the first syllable as all three parts of speech—adjective, noun, verb. The adjective may be accented on either syllable. It may be pronounced *kon' kave* to rime with *Don gave*; or, as Billy Boner points out, it may be given the Chinese pronunciation—*kong' kave*. Choose the simpler. (See *concord*, *concourse*, *congress*, *congruous*, *languor*, *sanguine*, and so on)

**con ceit'**, please note, has *e* before *i*—in contradiction to its meaning which is in general to put *I* before everything else. This word is principally a noun, but it is occasionally used as a verb in the sense of to flatter, to take a fancy to, to *con cEive'* well. The adjective is *con ceit' ed*. The pronunciation is *kon seat'*. In expression *conceit* is sometimes used to mean a quip or a turn of phrase that is pleasing; expression that is consciously *smart* (*q v*) is sometimes said to be filled with or characterized by conceit. The Caroline poets (Herrick and his school) plumed themselves upon their "pretty conceits" in the composition of lyrics

**con cen'ter** or **con cen'tre** (the former is preferable in the United States) means to draw or attract to a common or central point. This word does not mean to fix the mind or attention upon a subject, as *concentrate* (*q v*) does, tho the two words are sometimes found used synonymously in connection with the focusing of tracks or wires. But the former is preferred in all such uses. The adjective *con cen'tric* means pertaining or relating to a common center, as a ball within a ball. Its antonym is *eccentric* (*q v*) meaning not having a common center, and thus out of line or balance—queer, different. The respective pronunciations are *kabn sen'ter* and *kabn sen'trik*

**con'cen trate** is preferably accented as indicated. Not so many years ago second-syllable accent was general, and it is still heard. The rime is *dons in bate*. Note the noun of agent *con'centra tOr* (*tray ter*), the adjective *con'centra tive* (*kon'sen tray tiv* or *kon sen'tr' tiv*), and the abstract form *con centra'tion* (*kon sen tray'shun*). The more commonly used adjective is the imperfect tense *con'centrated*. This word means chiefly to center upon, to give particular attention to. Don't confuse with *concenter*

**con cern'** must not be pronounced *kon soim'*, but *kon surn'*. And don't say *kon'sun* for *concern*. Its colloquial use to mean a business establishment must now be accepted, tho it invariably savors of affectation of a kind. As verb, it connotes influence or effect that one thing has upon another, whereas *affect* has reference chiefly to the manner in which one thing acts upon another. Note *concern'ment*, synonymous with the noun *concern* but in some senses intensifying, and *concern'ing*, the present participle form used chiefly as a preposition

**conch** is pronounced *kabngk* or *kabnch*. The rime of the former is *kong*; of the latter, *branch* (Italian *a*). The plural is *conchs* (*kabngks*) or *conch'es* (*kon'cheeze* or *chiz*). The conch is a sea shell, figuratively pictured and written of as the gracefully curved shell used by Triton for trumpeting

**con choi'dal**—condition of having unevenness, or elevations and depressions, in form, as a shell—is pronounced *kabng koy'dal*, not *kon ker'dal*, please

**con'ci erge**—superintendent of an apartment house, doorkeeper, warden—is pronounced *kabn'cerzhb*. The French pronunciation is still preferred by many persons—*kawn syerzhb'*

**con cil'i ate**—to make friendly or gain over or create good will—is pronounced *kon sil'i ate*. The first syllable rimes with *don*; the last three rime with *pill I ate*. Note the adjectives *con cil'i a ble* and *con cil'i a to ry* (*toe re* or *ter e*) both of which lend themselves to slurring. Pronounce all five syllables in the first, all six in the second. Never make the second syllable rime with *mile*

**con cise'** rimes with *on ice*—*kon sise'*—not with *on eyes*; that is, the *s* is soft, not *z*. *Con cise'ness* and *con cise'ly* follow suit, but *con cis'ion*—

*kon sizb' un*—be it noted, does not. These words are used chiefly of expression. *Concise* means brevity brought about by careful cutting and adjustment of parts. *Succinct* connotes squeezing or compressing, and *terse* connotes fineness or finish or pointedness

**conclude'** is pronounced *konklood'*, not *konklewd'*. The second and accented syllable rimes with *food*. *Conclude* is more formal than *close* or *end*. It applies particularly to negotiations or transactions or processes or proceedings or formal composition, as *He concluded his novel with an impressive comment*. *Close* implies final action on something that has been open or left open. *End* is stronger than *close* but not so strong as *conclude*; it implies expected actions, as *end of winter, end of day, end of the year*. Note that in *conclu' sion*—*konkloo' zhun*—the *s* is *z*; in *conclu' sive*—*konkloo' siv*—the *s* is soft. Don't say *conclude finally* or *final conclusion* or *end and conclusion*, for they are in the vast majority of uses tautological. But the last is sometimes championed when it means both end and conclusion, as the end of the last instalment of a story which is the conclusion of the whole. This is, however, far-fetched and much like saying that a sentence ending with an abbreviation should have two periods, one for the abbreviation and one for the sentence. (See *adhesion, cohesion*, and so on)

**Con'cord**, the place, is preferably pronounced *kong' kerd*; but like the grape it may be either *kong' kerd* or *kon' kord*. (See *ford*)

**con'cord** may be pronounced either *kon' kord* or *kong' kord*. Choose the former as more consistent and logical. Note *concord' Ant*—*kon kor'-dant*—and *con cord' Ance*—*kon-kor' dans*. While the latter means accord or agreement, it is used principally to denote an index, as of the chief words and phrases in the Bible. (See *ng*)

**con cor' dat** rimes with *don for that*—*kon-kord' at* (no excrescent *g*). It is an agreement or understanding, usually pertaining to governmental affairs as between church and state

**con'course** may be pronounced *kon' kors*; the authorities still list in second place the older pronunciation *kong' kors*. Choose the former. It is an open space or plaza; a gathering of people; any coming together at a given point, as two streams or rivers. This word should not be used as verb, tho a park commissioner of a large city has said and written "to concurse the entrance to the bridge." (See *canvas*)

**con'crete**, as noun and adjective, is accented on the first syllable; as verb, on the second. It rimes with *conceit*. In addition to indicating the building material of stone and gravel and lime, the word means real or tangible or actual as opposed to *abstract* (*q v*). As verb this word means to convert from the abstract into something real and tangible, and to unite into a solid mass as with concrete. The verb *con'crete tize* is frowned upon by many authorities, but it is increasingly with us, as is the long and awkward but sometimes necessary noun *con cre ti za' tion* (*zay' shun*)

**con cu' pis cence** rimes with *don knew the tense*, that is, *kon knew' pe sens*. It means ardent desire, sexual appetite. Note the adjectives *con cu' pis-cent* and *con cu' pis c' ble*, *u* always long

**con demn'** is pronounced *kon dem'* to rime with *on them*. Similarly, *con-demned* may now be pronounced *kon demd'*, *con demn' ing* may be *kon-dem' ing*, and *con demn' Er* may be *kon dem' er*. Formerly the sound of *n* was required in the last two, and the syllabication was *con dem' ning* and *con dem' ner*. The *n* is still heard in *con dem' nA ble* and *con dem-na' tion* and *con dem' nA to ry* in each of which it initiates a syllable.



The verb *contemn'* is now almost if not quite obsolete. It means despise or hate or scorn. The agent form is *contemn' Er* (or *Or*), *n* silent

**con dense'** has soft *s*. Don't say *denze*. It means to reduce or make compact. The abstract noun is *condensa'tion* (*say shun*); the agent noun *condens' Er*; the adjective *conden'sl ble* or *conden'sA ble* (the latter preferably)

**con dign'** is an adjective, not a verb, meaning worthy, merited, suitable, deserved. It is used chiefly (only) in connection with punishment. But don't say *worthy* or *unworthy* *condign punishment* for the expression is repetitious and ridiculous. The rime is *don mine*, *g* being silent

**con dole'** means to sympathize with, to express sympathy, to commiserate. The first *o* is short, the second long. It rimes with *control* and *console*. The noun *condo'lence* is accented on the second syllable which is *doe*. Don't say *con' do lence*

**con duct** is accented on the first syllable as noun; on the second as verb. Meaning *behave* the verb is used reflexively, as *He conducted himself well*; and it connotes neither good nor bad behavior. It is properly modified, therefore, by adverbs indicating one or the other. In general the verb *conduct'* implies personal supervision and leadership, while *direct* implies the issuance of authoritative orders or instructions, and *manage* refers more particularly to detail and routine. The noun of agent is *conduc'tor* and the adjective is *conduct' I ble*. Don't use the affected feminine *conduc'tress* (see *see*)

**con' duit** is a pipe line or a natural channel for the conveyance of water, a canal or aqueduct, a trough or tube for the protection of electric wires. The *o* is short; the *ui* is short *i*; hence, *kon'dit* riming with *donned it*. But *kun'dit* is authorized, as is also trisyllabic *kon' doo it*, the last being used to a great extent by engineers

**con fer'** with a person or persons or committee; *confer* an honor *on* some one. *Confer about* and *in regard to* and *on* (in the sense of *on the subject of*) are all used with the meaning of comparing views or consulting one another. In the sense of giving, *confer* connotes favor or bestowal extended in courtesy and with dignity. In the sense of meeting with others, it connotes equality in exchange of opinion, whereas *consult* connotes a little the situation of a lower and a higher. You confer around a table; you consult a chairman of a meeting. This word should be checked against the final-consonant spelling rule (*q v*). Note *con'fer Ence*, *con'fer' rer*, *con'fer ee'* or *con'fer ree'*. Don't say *gon ver*

**con fi dant'** is a male person to whom secrets are confided; *con fi dante'*, a female person so honored. They are pronounced alike. You may use short *a* or, preferably, Italian *a*. The first syllable is *kon* riming with *don*; the second is *f'*, not *fee* (the *i* is obscure); the third is *dant* riming with *slant* or with *slahnt*. Don't confuse these words with *con' fi dent* — *kon' f' dent* (vowels short), an adjective meaning self-reliant and undaunted

**con fide'**, meaning to entrust or commit, is followed by *to*. With this meaning it is a transitive verb, as *I confide my plans to you*; meaning to have faith and trust in, it is followed by *in*, as *He alone will not betray whom none confide in*. The abstract noun *con' fi dENCE*, in the term *self-confidence*, may connote an attitude very close to conceit; it may be used to denote a good quality or a bad one. The adjective *con fi den' tial* is pronounced *kon fi den' shal*; it means secret, private, intimate, conveyed in confidence

**con-fine**, as noun meaning frontier or boundary, is accented on the first syllable; it is used principally in the plural. As verb, meaning to limit or restrain or restrict, it is accented on the second syllable. The *o* is short, the *i* long. The rime is *don mine*. Don't say *gon vine*. The adjective may be either *con fin' A ble* or *con fine' A ble*

**con'fis cate**—to seize as forfeit, to appropriate to other (public) use—is preferably accented on the first syllable; *con fis' cate* is likewise correct for both adjective and verb. The *a* is long; other vowels short. The adjective *con fis' ca to ry* rimes with *don hiss a story*. Don't say *con fis'-ca try*. (See -ory)

**con'frere**—colleague, associate in work, brother in an organization—is preferably pronounced *kahn' frare*, to rime with *Don stare*. Many persons, however, use the French pronunciation *kawn' frare'*, the first syllable riming with *dawn* but for the French nasal *n*

**Con fu' ci us** is preferably quadrisyllabic—*kahn few' she us*—but colloquially it is *kahn few' shus*. Billy Boner says he gets confucious easily

**con gen'ial** is preferably trisyllabic—*kon jeen' yal*—but it may be quadrisyllabic—*kon jee' ni al*. The noun *con ge' nial' ity* likewise fluctuates—*jeen yal' it* or *jee ni al' it*. It means suitable, in accord with, adapted to. *Genial* (*q v*) is more general in its application. Two men having the same interests are *congenial* and they may evince a *genial* attitude toward all persons in a community

**con gen' i tal** is quadrisyllabic. Say *kon jen' i tal*, not *kon jen' i al*. It means existing from birth, constitutional. Anything that is congenital is acquired at birth or during the nine months preceding; anything that is *hereditary* is passed down from previous generations. Billy Boner says he would like to meet a congenital girl to take to dances

**con ge' ri es** is a pile or heap or collection of bodies or articles or parts into one mass. Both *e*'s are long; *o* and *i* are short; thus, *kon jeer' i ee ze* riming with *don fear the bees*. The form is both singular and plural

**con glom' er ate** may be noun as well as adjective and verb. Don't double the *m*; don't say *con glum' rate*. The second and accented syllable rimes with *Tom*. The word means unassorted mass or accumulation

**Con'go** is pronounced *kong' goe*, not *kon' ga*

**con'gru ous** is pronounced *kong' groo us*. Make the excrescent *g* heard in this and in the other forms also—*con gru' ity* (*kong groo' it*) and *con' gru ent* (*kong' groo ent*). The word means accordant, fitting, harmonious. It is most frequently used in its negative form in *con' gru ous*—in *kong' groo us*. Don't say or write *con grue' ous* or *con grue' ent* or in *con grue' ous*

**con' i fer**—any evergreen or other shrub or tree that bears cones—is preferably pronounced with long *o*—*kone' i fer* to rime with *moan o' her*. But short *o* is duly authorized, the first syllable *kon* thus riming with *don*. The short *o* is not authorized, however, for the adjective *co nif' er ous*—*koe nif' er us*—riming with *woe differ us*

**con jec' ture** is pronounced *kon jek' chure*. You may omit palatization if you wish (and can) and say *kon jek' tewr*, but your pronunciation of the word and its other forms will be conspicuous if not wrong. The adjective *con jec' tur Al* (*kon jek' chur al*) is more commonly used than the other forms—*con jec' tur A ble*, *con jec' tur A bly*. The noun of agent is *con jec' tur Er*. The word means to arrive at an idea or opinion or

decision without sufficient reason or evidence. Of the three words—*guess*, *surmise*, *conjecture*—the last has less of random or hit-or-miss in it than the other two; *guess* has most; *surmise* suggests not quite so much of a gamble as *guess* and more of a gamble than *conjecture*.

**con' ju gal**—pertaining to married persons, and to marriage—is pronounced *kon' joo gal*, not *konjew' gal*. The noun *con' ju gal' ity* follows suit as to the pronunciation of the second syllable—*kon joo gal' it*. While *conjugal* and *connubial* are correctly used interchangeably in most expressions, the former refers more particularly to married persons and marriage rights; the latter to the state or condition of matrimony.

**con ju ga' tion** is pronounced *kon joo gay' shun*. In general usage it means union or conjunction or act of joining or yoking. The verb is *con' ju gate* (*kon' joo gate*) and the adjective *con' ju ga tive* (*kon' joo gay tiv*). In grammar conjugation is the systematic arrangement of the various forms of verbs, mode by mode and tense by tense. It covers also a class or group of verbs that undergo similar inflections, as weak verbs and strong verbs; in Latin the first or *are* conjugation, the second or *ere* conjugation, and so forth. There are three kinds of conjugation in English: the simple, active and passive voice, which consists of the most commonly used declarative and interrogative forms; the progressive, active and passive voices, every form of which ends with the present participle or *ing* form of the verb; the emphatic, which has *do* and *did* as auxiliaries, and occurs in the present and imperfect tenses only. There are four modes or manners by which verbal state or action are understood by the mind—indicative, subjunctive, potential, imperative. These are the definite or finite modes as distinguished from infinitives and participles which are regarded as modes by some authorities and by others as verbal manifestations only of forms that are neither verbs nor nouns but a composite of them. There are three persons and two numbers in each tense. A conjugative synopsis consists of one of these persons with its corresponding verb form running through all tenses. (See *mode*)

**con junc' tion** is pronounced *kon jungk' shun*. Don't say *kon jun' sun*. It means union, conjoining, meeting, passing, as of two planets; thus, grammatically, it is a part of speech that connects or joins words, phrases, clauses, sentences. Coordinate conjunctions connect independent words and groups of words, such as *and*, *but*, *for*, *however*, *moreover*, *nevertheless*, *nor*, *notwithstanding*, *or*, *still*, *then*, *therefore*, *yet*. Subordinate conjunctions connect dependent words or groups of words with independent words or word groups, as *altho*, *as*, *because*, *if*, *lest*, *since*, *than*, *that*, *tho*, *unless*, *whereas*, *whether*. In each of these classifications there are groups of conjunctions that usually occur together to link or connect expressional parts; these are called correlative conjunctions, as *both-and*, *either-or*, *neither-nor*, *not only-but also*, *whether-or*, the coordinate correlatives, and *altho-still*, *altho-yet*, *if-then*, *since-therefore*, *whether-or*, the subordinate correlatives. Coordinate conjunctions that connect independent clauses are sometimes called copulatives. Conjunctions are further classified as follows (this follows Sweet in the main): ADDITIVE, as *and*, *further*, *moreover*, *both-and*, *not only-but also*; ALTERNATIVE, as *or*, *either-or*, *whether-or*; NEGATIVE, as *neither-nor*; ADVERSATIVE, as *but* (ABSOLUTE in *He is able but unwilling*); as *than* (COMPARATIVE in *He is abler than I*); CONCESSIVE, as *tho*, *altho*, *yet*, *still*; HYPOTHETICAL OR SUPPOSITIVE, as *if*, *unless*; TEMPORAL, as *after*, *as*, *before*, *since*, *until*, *when*, *while*; CAUSAL, as *as*, *because*, *for*, *since* (CAUSAL OR RESULTANT, as *therefore*, *so*; CAUSAL OR PURPOSIVE, as *that*, *in order that*). Simple

conjunctions are such as *and, but, if, so*; derived conjunctions are such as *except, neither, since*; phrasal conjunctions are such as *inasmuch as, nevertheless, whereas*. A group of words having both conjunction and adverb nature, used as coordinate connectives of clauses, are called conjunctive adverbs or adverbial conjunctions or relative adverbs or conjunctive or adverbial adjuncts. The principal of these are *accordingly, also, hence, however, likewise, moreover, nevertheless, otherwise, so, still, therefore, thus*. When used as mere adverbs these words are set off by commas; when used as conjunctive adverbs, they are preceded by a semicolon and followed by a comma, as *He believes, therefore, that he will succeed* and *He fears he is not prepared for the examination; moreover, his health is impaired*

**conjure** is one of those words that are troublesome out of all proportion to their usefulness—for those, that is, who try to use words with reasonable accuracy. As intransitive verb meaning to call a devil or evil spirit by means of incantation, and to practise magic in general, it is pronounced *kun'jer* riming with *bun sir*. This is its pronunciation, too, as transitive verb meaning to make, to come or go, or to evoke, as *She conjured the spirit to appear*. But as transitive verb meaning to impress upon or to pray or implore or beseech, it is pronounced *konjoor'* riming with *non poor*. The noun *conjur'er* (or *or*) is accented on the first syllable when it means any one who practises magic or legerdemain, but when it means one who supplicates or entreats or enjoins, it is accented on the second syllable. There are likewise vowel changes, the first being *kun'jer'er* and the second *konjoor'er*

**connect'** is pronounced *ko nekt'*, not *knekt*. The Britisher sensibly spells the noun *connection* with *x*—*connex'ion*. Few other words in the language are so harassed with superfluous particles after it, as this word is. *Connect up, connect to, connect with, connect together, connect conjointly, connect coincidentally*, and still others like them, are everywhere heard and read. Note *con nec' tEr* or *con nec' tOr*. Note also, that the *x* spelling cannot be used when the pronunciation is clear *k* as in the last two forms and in *con nec' tive, con nec' ted ly, con nec' ting, and con nec' tCon nec' tion al* is sometimes spelt, always in England, *con nex' ion al*

**Connect' i cut** has three *c*'s, the middle one silent. Say *k' net' i kut*, not *k' nekt' kut*, not *koe nekt' i kut*

**con nois seur'** rimes with *don i sir*. The last syllable may likewise be made to rime with *pure*. The word means a thoro and critical judge of art, one having sound knowledge and expert judgment regarding some fine art or allied interest, such as manuscripts, rugs, furniture. Please note that this word is spelt with double *n* and double *s*. (See *amateur* and *dilettante*)

**con note'**—to suggest or mean in addition to or along with—is pronounced *ko note'*, the first syllable being *k* chiefly—*k' note*. The adjective *connotative* may be either *k'note'ativ* or *kon'otaytiv*. The noun is *con no ta' tion* (*tay' shun*). The word *home*, for instance, denotes a place arranged for living quarters for human beings, but it connotes the qualities of comfort, loved ones, community of interest, and the like. The word *woman* denotes one of the female sex, but the word *mother* connotes much more by way of association qualities. The real estate agent who advertised *homes* for sale was advertising something unpurchasable; he meant houses. To writers and speakers in all fields there can be no more important study than that of connotative words and terms as separate and apart from merely denotative words and terms.

Note the richness of connotation in such Saxon words as *fatherly*, *motherly*, *lucky*, *heavenly*, *kingly*, as compared with their Latin equivalents *paternal*, *maternal*, *fortunate*, *celestial*, *royal* respectively

**con nu' bi al**—pertaining to marriage, as in connubial bliss and connubial misery—is pronounced *kon new' b al*, not *kon noo' bal* or *kon noob' yal*. Apply the same cautions to *con nu bi al' i ty*, the fourth and accented syllable being *Al* indeed. (See *conjugal*)

**con' quest** is still preferably pronounced with *g*—*kong' kwest*—but *kon' kwest* is permissible, and for the sake of simplification is recommended. There is no choice about this pesky *g*, however, in *con' quer* which all authorities agree must still be *kong' ker*—and so in all derivatives. (See *ng*)

**con sei en' tious** must not be confused in spelling and pronunciation with *con' scious* (*kon' shus*) or *con' scious ness*. The pronunciation is *kon shi—en' shus*—all vowels short. There is little authority for *kon cen' shus* but many affect this pronunciation. Note *con' scion A ble*—*kon' shun-able*—meaning just or in accordance with conscience; it is used more frequently in its negative form *un con' scion A ble*. (See *appreciate*, *associate*, *enunciate*, and so forth)

**con' scious** is pronounced *kon' shus*. It applies to inner feeling; *aware* applies to external perceptions. You are aware of a snake in the grass and conscious of a shudder running through you. Note the forms *con' scious ness* (*kon' shus nuss*) and *con' sciously*. Spelling-bee competitors are frequently stalled by them. Don't use the word *conscious* loosely for everyday connotations, as *football conscious*, *spelling conscious*, *dimple conscious*, *voice conscious*, to mean self-conscious or sensitive about. In otherwise respectable examination papers this word has been seen misspelt *concious*, *consious*, *conscienceous*, *conscienous*, *conscience*

**con sen' sus** has all *s*'s soft. Don't say *gon zen' zuz* but *kon sen' suss*. This noun means agreement or accord in opinion or feeling or testimony. It is rarely necessary to follow it with the phrase *of opinion*, unless emphasis is desired or differentiation between opinion and testimony or feeling

**con sen' ti ent** is either quadrisyllabic or trisyllabic—*kon sen' she ent* or *kon sen' shent*. The little-used noun follows suit—*con sen' ti ence* or *con sen' tience*. The meaning is agreeing, united, unanimous

**con serv' a tive** is quadrisyllabic. Say *kon sur' va tiv*, not *kon surv' tiv*. As adjective it means disposed to support existing things, moderate, safe, disinclined to take risk. As noun, one so constituted. Both as adjective and noun the word is capitalized when it refers to a political party or a member of it. Don't use *conservative* to mean meek or mild or modest or cheap or inexpensive. There is really no such thing as a conservative dress at a conservative price. Note the nouns *con serv' A tism* and *con serv' A tive ness*

**con ser va toire'** has been taken by English from French to refer to a place of instruction in some special branch, such as music and art. But the word *conservatory* (*infra*) is likewise used with the same meaning, and is correct. The pronunciation is *kon ser va twahr'*. It is permissible also to place the accent on the second syllable

**con' ser va tor** is preferably accented on the first syllable, with long *a*—*kon' sur vay ter*. Second-syllable accent, with short *a*, is also correct—*kon sur' va ter*. In England *kon sur vay' ter* is commonly heard. It means one who conserves and protects, a guardian of rights

**con serv'** a to ry is a glassed-in place for growing and displaying plants; also, a place where instruction is given, usually in music and the other arts. It is pronounced *kon sur' va toe re*. It is permissible to make the fourth syllable *ter* riming with *per*, but this is not recommended. Don't slur this word into the Britisher's *con serv' try*. Don't commit the wellknown spoonerism *con ver' sa to ry* (tho much conversation may take place in a conservatory)

**con serve**, as noun meaning a confection or preserved fruit, was until recently accented on the second syllable only; now it is permissible to accent either the first or the second (see *accent*). As verb meaning to keep in a secure and safe condition, to uphold and defend, to preserve (fruit), to harbor one's energies, it is accented on the second syllable. The *s* is soft; don't say *con zerve* or *kern zoive*

**con sid' er a ble** is a five-syllable word. Don't make it quadrisyllabic—*kon sid' ra ble* or *kon sid' er ble*. The adverb *con sid' er a bly* is subject to the same cautions, as is the noun *con sid er a' tion*. The *s* in all forms is soft, not *z*. The verb *con sid' er* really means to concentrate thought upon but it is used colloquially to mean reflect, imagine, judge, etc. The use of *as* for *that* or before *that* after *consider* is a common error. Say *I consider that it would be wrong procedure*, not *I consider as that it would be wrong procedure* or *as it would be wrong procedure*. Don't use *about* or *on* after *consider*, as *consider about that question* or *consider on that point*; *consider* alone is sufficient. Don't use the adjective *considerable* for the adverb *considerably*. *The tree has grown considerably* and *He has done a considerable amount of work* indicate correct grammatical use of these forms. But *a great deal* would be better in the first example, and *large* in the second. *Considerable* should not be used loosely to mean great, large, numerous, fairly, unusual, out of the ordinary, and the like

**con sist'** is pronounced *kon sist'*, not *gon zigt'*. This is a verb only; don't use it as a noun. The nouns are *con sist' Ency* and *con sist' Ence*. The adjective is *con sist' Ent*. The phrase *consist of* is used when it is desired to denote parts or substances of which anything is composed; *consist in*, to denote its inherent nature or of what it is composed and on which it depends for existence. *Consist* does not mean to make or form or set up or establish (see *constitute*) but, rather, to be composed or comprised. You say *A wardrobe trunk consists of two parts, one a small chiffonier and one a small hanging closet* and *One small chiffonier and one small hanging closet constitute a wardrobe trunk*

**con sole**, as noun, is accented on the first syllable; as verb on the second. The first *o* is short, the second long; the *s* is soft, and the *c*, of course, is *k*. Don't say *gon zole*. The meaning of the verb is well known; the noun is most commonly used to mean the desk or bank of keys and pedals by which a large organ is played. It now means also the cabinet of a radio receiving set; it is a kind of table; it is a support for a cornice. Note especially the noun of agent *con sol' Er* and the adjective *con sol' A ble*, the second and accented syllable in each pronounced *sole*

**con sol' i date**—to combine or unite or organize into one—rimes with *don doll a mate*. Don't say *kon sol' date*. Note *con sol i dA' tion* (*day' shun*) and *con sol' I dA tOr*. Don't say *consolidate together* or *unitedly* or *in combined form* or *conjointly*, and the like, for they are tautological expressions

**con' sals** is the name given by the British to funded government securities. The word is a clipt or shortened form of *consolidated annuities* (cf *sport* for *disport*, *bus* for *omnibus*, *size* for *assize*, and so forth). It is used

more commonly in the plural than in the singular. The rime is *tonsils*. It is preferably accented on the first syllable, but *kon solz'* to rime with *Don Hals* is also correct

**con som mé** is now a completely adopted English child, so don't bother to use the French pronunciation. Say *kon so may'* to rime with *don so gay*

**con'so nance** is pronounced *kon'so nans*. Don't say *kon'sance* or *kon'stance*. It means agreement or harmony or congruity. In poetry it means the agreement of sound of final consonants in words in which vowel sounds disagree, as *floor* and *poor*, and *doll* and *roll*. It is the antonym of *assonance* (*q v*)

**con'so nant** means being in agreement or accord, in harmony with; used thus as an adjective it is followed by *with* or *to*. As noun it means articulate sound made by stoppage of breath in some part of the mouth, and also the letter represented by such sound (all letters but *a e i o u* and sometimes *y*). The pronunciation is *kon'so nant*, the first vowel short, the other two almost obscure. The *a* is sometimes pronounced *ah*, especially in England. The noun is *con'so nAnce*—*kon'so nans*; its antonym is *dissonance* (*q v*). *Consonants* are classified as aspirate (*b*); dental (*d t th*); guttural (*g k*, and *c* and *ch* pronounced like *k*); labial (*b f p v*); nasal (*m n ng*); palatal (*ch* soft, *j sh zh*); sibilant (*s z* and the palatals); trills or liquids (*l r*). Many monosyllables end with two consonants—*f l s*—preceded by a vowel, and both are usually retained after a prefix and before a suffix. (Here are seventeen ending with a single consonant, mostly *s*—*as, bus, clef, gas, his, if, nil, of, pal, plus, pus, sol, this, thus, us, was, yes*.) There is a growing tendency to drop one *l* in forming many derivatives, and the simplified spellers would practically always do so. It is more and more being dropt in the stem also, as *instal* and *instil*. Inasmuch as this change is now taking place, you will do well to consult the dictionary in regard to spelling double *l* words. The following list could be greatly extended both in stems and in derivatives, no attempt being made to give even all the forms of a single word: *add, addition; address, addressing; assess, assessment; boss, emboss, embossment; burr, burring; buzz, buzzer; call, calling, recalled; distill or distil, distillment or distilment, distillery, distillation; dress, dressing, undressed (but drest), dressy; dull, dully, dullard, dullness; ebb, ebbing; embarrass, embarrassment; err, erring, error; fall, falling, befall; fill, fulfill or fulfil, fulfillment or fulfilment; full, fullness, fulsome; harass, harasser, harassment; install or instal, installment or instalment, installation; instill or instil, instillment or instilment, instillation; odd, oddity; possess, possession; profess, professor; press, presser; puff, puffed; remiss, remissness; roll, enroll or enrol, enrollment or enrolment; sell, selling, undersell; shrill, shrilly, shrillness; skill, skillful or skilful, skillfulness or skilfulness; still, stillness or stilness, stilly; success, successful; thrall, thralldom or thralldom, enthrall or enthrall, enthrallment or enthrallment; will, willful or wilful, willfulness or wilfulness. The state of flux of such spellings is sufficiently illustrated to put you on guard. *Until* is never spelt with two *l*'s. *Nonplus* may be either *nonplussed* or *nonplused*, either *nonplussing* or *nonplusing*. Words ending with a consonant preceded by a single vowel double the consonant when adding a suffix beginning with a vowel, PROVIDED THAT IN DISSYLLABLES AND LONGER WORDS THE ACCENT FALLS ON THE SYLLABLE NEXT THE SUFFIX. These three words illustrate the three parts of the rule respectively—*beginning, appealing, benefiting*. One derivative only is given in the following list; others may easily be formed according*

to the rule: allot, allotted; alter, altering; appear, appearing; applaud, applauded; avoid, avoidance; bag, baggage; beg, beggar; banquet, banqueted; bevel, beveled; bias, biased; blur, blurring; brief, briefed; brighten, brightening; carburet, carbureter (or); commit, committed; conceal, concealed; confer, conferred; conquer, conquering; control, controller; counsel, counselor; defer, deferred; defraud, defrauding; despair, despaired; deter, deterrent; develop, developing; devour, devoured; disappear, disappeared; dispel, dispelled; drug, druggist; embroil, embroiled; enamel, enameled; endeavor, endeavoring; entreat, entreated; envelop, enveloped; equal, equaled; estop, estopped; excel, excelling; expel, expelling; extol, extolled; focus, focusing; grip, gripping; grovel, groveling; hot, hottest; impel, impelling; infer, inferring; intermit, intermittent; kidnap, kidnaper; label, labeled; level, leveled; maintain, maintaining; marshal, marshaling; marvel, marveled; merit, merited; model, modeling; occur, occurrence; offer, offering; omit, omitted; parallel, paralleled; parcel, parceling; permit, permitted; plot, plotter; prefer, preferred; propel, propeller, purloin, purloining; quarrel, quarreling; recoil, recoiled; refer, referred; regret, regrettable; render, rendering; repeat, repeated; repel, repellent; retail, retailing; reveal, revealing; revel, reveled; rob, robber; ship, shipper; squeal, squealing; submit, submitted; suffer, suffering; summons, summoning; thin, thinner; transmit, transmitter; travel, traveler; unfit, unfitted; utter, utterance; wit, witty; wool, woolen; worship, worshiper; wrap, wrapper. This list could likewise be greatly extended, but these represent most of the everyday words coming under the rule. It should be noted that the Britisher is likely to double the final consonant of the following, in violation of the rule, as are many persons in the United States: *apparelled, bevelled, biased, carburetted, cancelled, counselling, enamelled, equalled, focussed, kidnapping, labelling, marvelled, quarrelled, travelled, woollen, worshipper*. Note also some important exceptions: *x* is never doubled, thus, *annexed, boxing, fixed, perplexing; humbug and zigzag* become *humbugged* and *zigzagging*, violating the rule to denote hard *g*; *infer* and *transfer* do not double *r* before *able*—*infer' a ble* and *trans fer' a ble*—and to make matters worse *transfer* doubles *r* before *er* but not before *or*—*trans fer' rer* and *trans fer' or*. Note again that in adding derivatives some words undergo a shift of accent and modify their spelling accordingly; thus, *ca bal', caballed', ca bal' ling, cab' a lism, cab' a list; confer', conferred', con fer' ring, but con' fer ence; de fer', de ferred', de fer' ring, def' er ence, def' er ent; pre fer', pre ferred', pre fer' ring, pref' er ence, pref' er a ble; re fer', re ferred', re fer' ring, ref' er ence, refer ee'; trans fer', trans ferred', trans fer' ring, trans fer' rence (also trans fer' ence), trans fer ee'* (see above). Derivation makes these five children wayward: *crystal, crystalline, crystallite, crystallize, crystalloid; excellence, excellency, excellent; metal, metallic, but metallist, metalline, metalloid, metalurgy; chancellor; tranquillity* (always two *l*'s), *tranquilized, tranquilizing, tranquilization* (always one *l*). The little word *gas* remains faithful to rule in the imperfect and the participle—*gassed* and *gassing*—and in the adjective *gassy*, but turns traitor in *gaseity, gaseous, gasiform, gasify, gasoline, gasolene*. Note that the above rule says nothing about suffixes beginning with a consonant, the correct inference being that a final consonant preceded by a vowel is not doubled before a suffix beginning with a consonant. But one cause of a great deal of incorrect spelling lies in the fact that when a word ends with the same consonant with which a suffix begins, neither consonant is dropt, the suffixes *ly* and *ness* making most of the trouble. Note *barrenness, drunkenness, meanness, rottenness, stubbornness; beautifully, naturally, practically, really, woolly; brimful, fitful, sorrowful, wonderful, wor-*



*shipful; allotment, development, bewilderment; gladsome, playsome, winsome; consulsbip, salesmanship, tutorsbip; bedstead; roadster.* These are sufficient to illustrate; there are, of course, many other roots and suffixes to which the rule may be applied

**con spic' u ous** is quadrisyllabic. Say *kon spik' u us*, not *kon spik' yus* or *kon spik' is*. Note the *U ous* spelling; don't make it *ious* or *eous*. The noun *con spic' u ous ness* must be pronounced so that all syllables are heard. It invites slurring. It means attracting attention. But don't use the stereotyped expression *conspicuous by his absence*

**con spir' a cy** is a plot for evil or damaging purposes. The second syllable is neither *spire* nor *spur*. The *i* is short, making the syllable rime with *'ere (here)* as the Cockney says it. The noun *con spir' A tOr* follows suit. The second-syllable *i* is short here also, please note. Be sure not to substitute *i* or *e* for *a* in the third syllable. The verb *con spire'*, however, has long *i*, the second syllable being *spire* indeed

**con stel la' tion**, be certain, is spelt with two *l's*. The pronunciation is *kon stel ay' shun*. Don't say *konst lay' shun*. Astronomically, it means a group of fixed stars; figuratively, any outstanding group of persons or events. After reading a most discouraging report card Billy Boner sighed: "Well, I have good health—that's one constellation"

**con ster na' tion** is less than terror and more than fright; it implies confusion and prostration caused by acute fear; it is near-panic. The pronunciation is *kon ster nay' shun*, the second and accented syllable riming with *per*. Don't omit the *t*; don't say *kon zer*. The verbs *con' ster* and *con' ster nate* are now archaic

**con stit' u ent** is quadrisyllabic, please note. Say *kon stit ch' u ent*, not *kon stit ch' unt*. You may also say *kon stit' u ent*, the second syllable riming clearly with *hit*. The noun *con stit' u en cy* follows suit—*kon stit ch' u en c* or *kon stit' u en c*. In the term *constituent parts* the word *constituent* is for all practical usage synonymous with *component* in the same expression. The latter, however, may connote parts merely, while *constituent* relates to their essential or unifying quality. A constituent may be a supporter or one who elects or a resident of a neighborhood which forms a constituency. *Constituent* and its various forms were coined by Macaulay

**con' sti tute** has long *u* in the last syllable. Say *kon' sti tewte*, not *kons' toot*. The forms *con sti tu' tion*, *con sti tu' tion Al*, *con sti tu tion al' ity*, *con sti tu' tion al ism* all likewise have the long *u*. Don't pronounce it *oo*; don't slur syllables in these words. To constitute is to establish or set up or to form or give lawful form to. Don't use *make-up* after *constitute* because the former is included in the latter. *Two acres constitute the make-up of the average building lot* is tautological. Don't use this word when a simpler word will do. There are a few persons who are so constituted that they must say *Two times two constitutes four* rather than *is four*. (See *are* and *consist*)

**con strain'**—to force or compel or curb or hold back or check—rimes with *on train*. The noun of agent is *con strain' Er*. The abstract noun is *con strain't* (*kon straynt'*) and the adjective *con strained'*. *Constrain* refers chiefly to moral and emotional repression subjectively imposed; *restrain* (*q v*) is more generally used in reference to physical curb or compulsion

**con true** may be accented on either the first or the last syllable, say Oxford, Standard, and Webster. Oxford and Standard give *con' strue* first, and

*construe'* second. Webster gives *construe'* first and *con'strúe* second. The first syllable is *kon* riming with *don*; the second is *stroo* riming with *boo*. The agent noun is *constru'Er*. In grammar *construe* means to explain syntax, that is, to give the relationship of parts in a given sentence or passage

*con'sue tude*—social custom or usage—is pronounced *kon'swe tewd* to rime with *dons we sued*

*con'sul* is an official representing his government in foreign parts, chiefly in connection with commercial transactions. As verb it means to submit commercial papers (invoices, for instance) for consular approval. Sometimes the papers themselves are referred to as consuls. (See *council* and *counsel*)

*con sum mate*—to achieve, to complete, to perfect—is accented on the first syllable when it is a verb—*kahn' sum mate*. When it is an adjective it is accented on the second syllable—*kon sum' mate*—with all vowels short. The verb rimes with *don some plate*; the adjective with *on come it*. The noun *con sum ma' tion* is *kon sum may' shun*, but the adjective *con'sum ma tive* takes first-syllable accent—*kon' sum may tiv*. Billy Boner was vexed at luncheon today because his consummate was cold

*con sump' tion* is pronounced *kon sump' shun*; the *p* must be heard. Don't say *gon zum' zhun*. The verb *con sume'* is *kon sewme'*. Note *con suni' Er* and *con sum' A ble*, long *u* in both

*con' tact* is increasingly used in business as both verb and adjective, as, respectively, *I contacted the buyer yesterday* and *Jones is a good contact man*. Literally—and ironically—these expressions mean *I touched the buyer* and *Jones is a good touch man*. These uses are not recommended, even tho the dictionaries have yielded to colloquial pressure and grudgingly list *contact* as both verb and adjective. It is functionally and correctly a noun accented as indicated

*con ta' gious* means catching, as a disease; spread from one to another. The second and accented syllable is *tay*; the third syllable is *jus*. Don't confuse this word with *contiguous* (*q v*) in pronunciation and spelling. The noun form is *con ta' gion*—*kon tay' jun*

*con' tem plate*, note well, is accented preferably on the first syllable, tho *con tem' plate* is still heard and has some authority. The adjective *con tem' pla tive* is accented on the second syllable in the United States and on the first in England, but the noun *con' tem plat Or* (tho seldom used) is accented again on the first. In the verb and the noun the *a* is long, and all other vowels short; and this is true, of course, of *con tem pla' tion*—*kon tem play' shun*. But the adjective is preferably pronounced with short vowels only. Make the *n* heard; don't say *ko' tem plate*. Don't say *contemplate on* or *about* or *regarding*, for these words are contained in *contemplate*

*con tem' po ra ry* means occurring or existing or living at the same period of time; it is used chiefly of people living at the same period, rather than of existent things. It is pronounced *kon tem' po rer e*. The fourth syllable is not *rare*; the *a* is like *e* in *end* or *per*. The *a* becomes long in *con tem po ra' ne ous*—*kon tem po ray' ne us*—but there are no other long vowels. This adjective applies chiefly to events and things rather than to people. The noun *con tem po ra ne' i ty*—*kon tem po ra nee' i t*—moves the accent to the fifth syllable which has long *e*. The noun *con tem po ra' ne ous ness* is, again, accented on the fourth syllable which is *ray*. Don't omit syllables in pronouncing any of these forms. Don't

say *contem' prayere* or *contem' poree* or *contem' pree*. The words *cotem' porary* and *cotem' poraneous* (q v) are now almost archaic variants of *contemporary* and *contemporaneous* respectively. (See *coeval*)

**con tempt' i ble** means to deserve contempt or disregard or scorn or disgust, as in *He is a contemptible foreman*. There is no *a* in this word

**con temp' tu ous** means to evince scorn or disgust or disdain or disregard, as in *He is a contemptible foreman, and the employes are justifiably contemptuous in their attitude toward him*

**con tent**, as adjective and verb, is accented on the second syllable; as noun, preferably on the first. Most dictionaries note that in the sense of that which is contained, the accent may be on the second syllable. The word is much used in the plural in such meaning. But preponderance of authority accents the noun on the first syllable in all uses. The noun *content* may be used with plural significance with a singular verb, as *The content of this book pleases me* or *The contents of this book please me*. But please don't say *contents duly noted* in reference to a letter, not so much because it is hackneyed and wasteful of time and space and utensilry and office overhead, but because it connotes a type of mind. *Contents agreeably noted, contents especially noted, contents accordingly noted, contents specifically noted*, and all the others, are likewise types of "phraseological putrescence" especially in the field of business-letter writing. The first syllable is *kon*, the second *tent* indeed; the plural is *contents* (not *ɜ*)

**con ten' tious**—quarrelsome or pugnacious—is pronounced *kon ten' shus*. This word and the noun *con ten' tion*—*kon ten' shun*—connote wordy warfare rather than strife or violence. In relation to *content* they contain the idea of fighting for the maintenance or holding together of anything contained—for content

**con ten' tu al** would be an antonym of *formal* (and certainly one is needed) but the lexicographers have not recognized it—yet. We have *contractual* and *eventual* and *conventional* (q v), so why not by analogy *contentual*? The term *form* and *content* is convenient and is frequently used; why not, therefore, *formal* and *contentual*?

**con tig' u ous** is pronounced with hard *g*, not with *j*. The second and accented syllable rimes with *big*. Pronounce all four syllables; don't say *contig'yus*. The noun *con ti gu' i ty* passes the accent along to the third syllable with hard *g* and long *u*—*gew*. Strictly used this word means bordering or adjoining or touching, in relation to geographical areas as a rule, as *Alaska is contiguous to Canada*. Don't confuse it in meaning with *adjacent* or in spelling and pronunciation with *contagious* (q v)

**con' ti nent** is from a Latin word meaning to hold together; thus, it means any large extent of land that constitutes a unity, and also the holding together of one's desires and passions and emotional qualities in general. With the former meaning it is a noun; with the latter an adjective. *Con' tinence* and *con' ti nen cy* (*kon' ti nen c*) are the abstract noun forms meaning self-restraint

**con tin' gent**—possible, liable, dependent, conditional—is pronounced *kon tin' jent*. This word is also a noun meaning an event that is conditional, an accident, a portion or share, a quota of soldiers or other organized troops. The nouns *con tin' gen cy*—casualty or accident—and *con tin' gence* are about equally used. Note particularly the accent of the former (see *exigency*)

**con tin' u al** means close or unceasing succession or recurrence, intermittent, at frequent intervals. It refers to time only. Work that is continual goes on in time but with the natural and required interruptions. Say *kon tin' you al*, not *kon tin' yel*. The noun *con tin u A' tion* denotes prolongation or resumption, as *The continuation of our journey could not be undertaken as soon as expected*

**con tin' u ous** means uninterrupted continuity or union of things and parts. It refers to space as well as to time. Continuous work is done on a stretch, with, for instance, day and night shifts. You may speak also of a continuous expanse. Don't say *continual expanse*. Say *kon tin'-you us*, not *kon tin' yus*. The noun *con tin' u Ance* denotes "sticking at," perseverance, stay; and the noun *con tinu' ity* (*new' it*) uninterrupted application or sequence or extent. *Perfect train service depends upon the continuity of the tracks* and *His pension will be paid during the continuance of his life only, not being transferable at death*

**con' tour** is accented on either syllable; usage probably prefers the one indicated in both verb and noun. The pronunciation is *kontoor* riming with *on tour*. The meaning, of course, is outline of line mass, body, or figure; to draw a line of or to outline

**con tract**, as noun, is accented on the first syllable; as verb, on the second. But dictionaries agree that, used in the sense of "undertaking by contract," the verb may be accented on the first syllable. The noun *con-tract' Or* is preferably accented on the first syllable, tho *contrac' tor* is thoroughly authorized and is preferred British pronunciation. The adjective *contrac' tu al*—relating or pertaining to contract—is pronounced *kon trak' chu al* but *kon trak' tew al* is heard increasingly. In usage *contrac' tion*—*trak' shun*—means a shortened form of expression—*don't*, *haven't*, *isn't*, the apostrophe being used to denote the omission of a letter or letters. In a few instances, in which two or more apostrophes would be required, only one is used, as *shan't* which should really be written *sha'n't*. The rule of the typist and the printer in the United States is to write the two parts of a contracted term solid, as *aren't* rather than *are n't*. In England the latter is frequently seen. Contractions should not be doubled or trebled to form a single clipt term, as *can't've* and *shouldn't've* for *can't have* and *shouldn't have*. When the term requires three apostrophes, as *'twon't've*, it is not only labored but it connotes expressional laziness and slovenliness

**con' tra ry** is pronounced *kon' trere*, not *kon tray' ri*. Don't accent this word on the second syllable, tho it was so accented originally. In the sense of stubborn or captious, the second-syllable accent is permissible. But it is even in this sense a dialectic or provincial accent. In *con' tra-ri wise*—*kon' trer i wize*—and *con' tra ri ness*—*kon' trer i ness*—the first-syllable accent is correct. But in *contrari' ety* primary accent goes to the third syllable which is *rye*. *Contrary* is used to denote difference or divergence that may amount to active or antagonistic resistance, whereas *opposite* means neutral and factual difference, as *opposite directions* and *opposite tastes*. *Contrary* is not so sharp a term as *contradictory*. *Lazy* and *industrious*, for instance, and *up* and *down* are contrary terms, whereas *dead* and *alive*, and *square* and *round* are contradictory terms. The former are not sharply drawn but have grades of variation between them; the latter are mutually exclusive and uncompromising. *Contradictory* terms do not have (or should not be given, if our language were spoken with precision) degrees of comparison; *contrary* terms may be compared

**con trast**, as noun, is accented on the first syllable; as verb, on the second.

This word has reference to the placement of persons or things in opposition in order to bring out dissimilarities. *Compare* (q v) precedes *contrast* in the process of discerning differences and similarities; that is, objects are not contrasted, as a rule, until they have been already compared. They must be compared, even briefly, in order that their differences may become apparent. You contrast one object or person *with* another. Don't say *gon draɪt*

**con tre temps'** is an adoption from the French. It means an awkward or embarrassing or inopportune happening. As nearly as it is possible to indicate its pronunciation, it is *kəbŋ tre tabŋ'*, both *n*'s nasal. The plural form is the same, but the last syllable is pronounced *tabŋ*

**con' trite**—humble, penitent, abjectly sorry—is accented on the first syllable, with short *o* and long *i*—*kon' tryte*. The church, however, frequently accents the second syllable, as does the poet—a *contrite' heart*. But this is religious and poetic license. The noun *contri' tion*—*kon trish' un*—is always accented on the second syllable which has short *i*

**con trol' ler** is from two French words meaning one appointed to check expenditures. Its other meanings and uses present no likelihood of error. But the word *comptrol' ler*, pronounced the same (from *compt*, a variant of *count*), is still sometimes used for *control' ler* in the sense above given, with, as a rule, an affected show of precision, especially in connection with governmental offices. *Comptroller* is, however, an erroneous spelling of *controller* and should be used sparingly if at all

**con' tro ver sy**—argument, disputation, contention—is accented on the first syllable, not on the third—*kon' tro vur c* (no long vowels). But the adjective *contro ver' sial* is accented on the third (which rimes with *ber*), the last syllable being *shal*. Don't say *con tro ver' si al*; this is a four-syllable word. Don't insert an *e* between the *s* and the *y* in *controversy*

**con' tu ma cy** means defiance of authority, independent and daring attitude. It rimes with *Can't you, Macy?* Don't say *kon toom' a si* or *kon' toom si* or *kant chewm' si*. The adjective is *con tu ma' cious*—*kon tew may' shus*. *Can't you? Gracious!* is the rime. (See *capacity, sagacity, veracity*)

**con' tu me ly** is contempt, haughtiness, arrogance, scornful and insulting conduct or speech. The pronunciation is *kon' tu mee le* (the *u* half long) riming with *Don to Keeley*. Don't say *kon toom' ly*. And don't palatize the *tu*—*kon' chew mee le*. The adjective *con tu me' li ous* is *kon tu mee' li us*, not *kon too meel' yus*. This word, because of its suffix, is mistaken occasionally for an adverb

**con va lesce'**—to recover health and take on strength after illness—rimes with *Donna guess*. The imperfect and the present participle are, respectively, *con va lesced'* (*lest*) and *con valesc' ing* (*less' ing*). The adjective and the nouns follow suit—*con va les' cEnt* (*kon va less' ent*) and *con va les' cEnce* (*kon va less' ens*, not *enz*)

**con vene'**—to assemble—rimes with *on scene*, not with *on main*. There is no authority for the latter—*kon vain'*—in this country

**con ven' ient** is a three-syllable word; don't say *con ven' i ent* but *con ven' yent*. The *e* of the second and accented syllable is long; *ven* thus rimes with *seen*. The noun *con ven' ience* and the adverb *con ven' ient ly* follow suit. It is followed by either *to* or *for*. "Perhaps it ought generally to have *for* before persons and *to* before things," says Dr. Johnson, and this

rule still holds in the main. *The well is convenient to the house* and *It is not convenient for me to go* are correct

**con ven' tu al** means pertaining to a convent or, as noun, a member of a convent. As proper noun *Conventual* is the name of a branch of Franciscan monks. The pronunciation is *kon ven' chu al* but *con ven' tew al* is heard. Don't pronounce it as a trisyllable; it is not *kon ven' chul*

**con' ver sant**, please note, is accented on the first syllable. Don't accent the second, tho it was formerly correct and is still heard a good deal. It means familiar with, versed in, closely or intimately acquainted with. It is usually followed by *with*, but it is not incorrect to say *conversant in* or *of* or *about* events and subjects. *Conversant with* was formerly used in relation to persons only, but this limitation no longer holds. Dr. Johnson quotes *Joshua viii:35* as illustration of the use of *conversant among*. Don't spell the last syllable with *e* instead of *a*

**con verse**, accented on the second syllable, means to talk. Accented on the first syllable it is a noun meaning conversation or discourse; so accented, it is also an adjective meaning turned completely around, as the statement of a proposition in opposite or interchanged form. The square of the hypotenuse of a right-angle triangle is equal to the sum of the squares of the other two sides, stated *con verse' ly* (oppositely), is the sum of the squares of the two sides of a right-angle triangle is equal to the square of the hypotenuse. (See *reverse*)

**con vert**, as noun, is accented on the first syllable; as verb, on the second. Don't say *convoit* or, worse yet (if possible), *gon void*. Note especially the spelling of the adjective *con vert' I ble*. The noun of agent may be either *con vert' Er* or *con vert' Or*

**con vex** may be accented on either syllable, as both noun and adjective. First-syllable accent is now given preference by all authorities. It is pronounced *kon' veks*. This word is the antonym of *concave* (*q. v.*); it means curving outward or bulging in circular fashion, as toric eye-glasses do

**con vict**, as noun, is accented on the first syllable; as verb, on the second—*kon' vikt* and *kon vikt'*. The abstract noun is *con vic' tion*—*con vikt'-shun*. A convict is one proved guilty of a crime; one serving sentence for a crime. To convict is to prove guilty, to establish guilt by evidence

**con vince'** has no reference to changing the will or the feeling of a person. It involves the understanding only. You may convince a man what his duty is without persuading him to do it. But convincing is a step toward persuading. You must make a person understand first, and make him will to act afterward. You convince a person *of* error, *to* your understanding of a thing, *by* rational argument. Don't confuse *convince* with *convict*. The latter is used only in connection with one who is found guilty. You may be convinced that some one is guilty of a crime, but he may not be convicted of it. (See *argue*, *convict*, *persuade*)

**con viv' i al**—jovial, gay, festive, especially in connection with eating and drinking—may be either quadrisyllabic or trisyllabic in pronunciation—*kon viv' i al* or *kon viv' yal*. All syllables must be pronounced in the nouns *con viv' i al ist* and *con viv' i al' i ty*. The second syllable in all three forms rimes with *give*

**con voy**, as noun, is accented on the first syllable; as verb, on the second. This is from the same Latin derivation as *convey* (*con* and *via*) and

has much the same meanings, tho it is used principally in connection with military and naval escort, in the sense of accompanying for protection and safety and honor. A vessel or a company of men serving as escort is called a convoy. Billy Boner says his father shot a whole convoy of quail

**co'ny** or **co'ney** rimes with the slang word *phoney*. It has recently been heard over the radio as a forced rime for both *funny* and *Johnnie*—"O a funny island is Coney Island" and "I'm going to Coney with my little Johnnie"! But the word was at one time pronounced *kunny*. A cony is the European rabbit, formerly considered a hard animal to catch, so hard, indeed, that the catcher had to resort to trickery in order to do so; hence, "to conycatch," says Dr. Johnson, "is in the old cant of thieves to cheat, to bite, to trick," and "a conycatcher is a cheat, a sharper, a tricking fellow"

**coop'er** is well-nigh archaic today, but it was in general use a century ago and earlier. It means a maker and repairer of casks and kegs and barrels. As verb, it means to do such work. The first syllable is *koop* riming with *loop*, not *kewp*

**co-op'erate** or **coöp'erate** or **co op'erate** (solid *cooperate* and *cooperation*, and so on, are being increasingly used) is not *koe'operate* or *koeope'erate* (as the Britisher sometimes has it) but *ko* (*o* as in *obey*) *op'* (rimes with *stop*) *erate*. *Co op'ervative* follows suit—*ko op'era* (long) *tiv*. But *co opera'tion* is pronounced *ko opera'* (long) *shun*. Don't say *zhun* for *shun*. Since these words all contain the idea of working together, don't say *cooperate together* or *together with*. You cooperate *with* another or others to achieve an end or *for* the attainment of an object, or *in* charity work. (See *collaborate*)

**co-or'dinate** may be written as here, with hyphen, or *coördinate* or simply *coordinate*. The last is recommended. The word is quadrisyllabic—*ko awr' d' nate*, the first *o* and the *a* half long. This instruction follows in *co or' di nAl*, *co or' di nA tive* (*nay* or *n'tiv*), *co or di nA' tion*, *co or' di nA iOr*. All forms connote the equality of work or activity or of relationship. In grammar coordinate clauses are clauses of the same order or rank; the coordinate conjunctions are connectives of independent elements (*and*, *both*, *but*, *either*, *for*, *however*, *moreover*, *nevertheless*, *neither*, *nor*, *notwithstanding*, *or*, *still*, *then*, *therefore*, *yet*)

**cop**, for policeman, is slang. Don't use it. It may have come from the new blue uniforms with copper buttons that Sir Robert Peel provided for the members of the London police force in 1829, the buttons standing out more or less aggressively. Or it may be from the Anglo-Saxon verb *cop* meaning to catch, to grab, to make away with. But no matter. Billy Boner wrote that he hid in the cops when he saw the copse coming (he had been reading about Birnam wood)

**Cop péé'** is pronounced *kaw pay'*, not *koppy* or *koe'pe* or *kah pay'*

**cop'ra** or **cop'rah** or **cop'pra** or **cop'per ah** (use the first) is the dried inside or meat of the coconut from which oil and paste are derived. It is pronounced (all spellings) *kop* (riming with *top*) and *ra* (*a* neutral, not Italian)

**cop'ula** rimes with *popula(r)*, if you pronounce *popular* without the *r* (as you must *not* do). It means connection or link. In grammar it is a word (usually a verb) that expresses merely the relation between subject and predicate without implying action of any kind; in logic it links the terms of a proposition. All parts of the verb *be* are copula verbs; in

*I am wrong* and *He was right*, *am* and *was* are *cop'ulative* (*lay* or *l'*) verbs. But any verb that expresses simple relationship between subject and predicate may be called copula, as *She looks beautiful* and *They seemed angry*. Such verbs may also be called *cop'ulate*, for this is also an adjective meaning joined or connected. Lengthen the *a*—*cop'ulate* riming with *stop you late*—and you get the verb meaning to have sexual intercourse. The noun *copulation* likewise refers to grammar and sex both, as well as to joining or connecting in general. The plural of *copula* is *copulas* (*z*) but the foreign plural *cop'ulae* (*lee*) may also be used.

**Co que lin** is dissyllabic in pronunciation—*kawk lan'* (French nasal *n*)

**co'quet ry** may be pronounced *ko'ketre*, to rime with *coca tree*. It may be accented on the second syllable—*ko ket're* to rime with *no fret'me*. But this is an old pronunciation and is falling out of use, in spite of the fact that the noun of agent is *co'quet'* or *coquette'*—*koe ket'* (to rime appropriately with *go get*)—the former masculine but now archaic in the masculine sense; the latter feminine meaning a woman who flirts or attracts the amorous attentions of men. *Coquet* is both adjective and verb. The imperfect tense is *co'quet'ed* and the present participle *co'quet'ing*; the *t* may be doubled in both forms. The adjective *co'quet'ish* may likewise be spelt with two *t*'s. Billy Boner's parents have grave misgivings when he assures them that coquette is the only outdoor game that he enjoys.

**cor'al** is pronounced *kahr'al*, not *core'al*. Don't confuse with *corral* (*infra*). This is both noun and adjective. Note also the adjective *cor'alij'erous* with double *l*, the third and accented syllable riming with *sliff*.

**cord** and **chord** come from the same Latin word *chorda* meaning catgut. In the sense of tie or bond or influence holding together, as a sympathetic or responsive chord (cord), they are now used interchangeably. They are likewise used interchangeably in the meaning of a string for a guitar or harp, or any other string instrument. But *chord* alone is used, as both noun and verb, in reference to music and acoustics. And *cord* alone is used in reference to string or light rope in general, to ribbed or corded fabrics, to cubic measure (as of wood, a cord being eight feet long, four high, four wide). In science—aeronautics, anatomy, electricity, engineering—there is great confusion of usage, *chord* probably having preference except in electricity. The simpler form is recommended in all uses except those pertaining to sound—yet. It will probably come to be used there also, inasmuch as *chord* may be regarded as derivative from *accord*.

**cor'dial** is dissyllabic in the United States, trisyllabic in England. It may be *kor'jal* or *kord'yal*; in England *kor'dal*. The noun *cor'dial'ity* is *kor'jal'it* or *kord'al'it*.

**Cor'do ba** is pronounced *kawr'doe vah* (*o* not quite long, *a* Italian). In English spelling the last syllable is spelt *va*. The adjective *Cor'do van* is pronounced *kawr'doe v'n*. Used in reference to the soft, colored leather, this adjective is not necessarily capitalized. Don't accent the second syllable; there is no authority for *k'rdoe'van*.

**cor'don** may be a ribbon, a badge, a decoration; but as most commonly used it denotes a line or circle of persons, such as police, around any place or group for protection. The pronunciation is *kor'don* to rime with *or d'n*.



**cor du roy** may be pronounced with or without palatized *du*; that is, *kore di roy* or *kore ju roy*. Accent may be placed on either the first or the last syllable, preferably the last because it is really *roi* meaning king—heart of the king. Don't say *kordge roy*, and don't make the *u* long

**co re spond' ent** is a joint respondent, as in a divorce suit. The first-syllable *o* is long, and this is the point of pronunciation distinction between this word and *correspondent* (*infra*). It is a solid compound—*corespondent*—*koe re spon' dent* to rime with *Joe the don sent*

**Cor fu** may be pronounced either *kawr foo'* or *kawr' few*, never *kabr fa*

**Cor' inth** is pronounced *kabr' inth*, voiceless *th*. Don't say *kawr' inth*. The agent noun and adjective *Co rin' thian* is pronounced *ko rin' the an* (half-long *o*), not *ko rin' than*

**Cor i o la' nus** may be *lay* or *lab* in the third and accented syllable, preferably the former—*kawr i o lay' nus*. Don't say *kabr lay' nus*

**cor' ne a**—the transparent coat of the eyeball protecting the iris and pupil and admitting light—is pronounced *kawr' nee a*. Don't say *kawrn' ya*. The word must be trisyllabic. The plural is *cor' ne as* (*ɜ*)

**cor' net** is preferably accented on the first syllable but colloquially it gets accented on the second syllable much of the time, and this accent is recognized when the word is used to mean a musical instrument. The word *cor net' tist*, spelt with three *t*'s, is accented on the second syllable; spelt with two—*cor' net ist*—it is accented on the first. Use the latter for the sake of simplification of language in both spelling and pronunciation. The word is pronounced *core' net*, not *car' net*. (See *coronet*)

**co rol' la**—the petals of a flower or the floral envelope—rimes with *go follow* provided you say *folla* instead of *follow*. Since you don't, then happily for you the second and accented syllable rimes with *doll*, and final *a* is neutral

**cor' ollary** is a deduction or conclusion, something that naturally follows. All vowels are short, and in the United States the accent is on the first syllable; in England on the second—*co rol' la ry*. It rimes (for us) with *coral Mary*; (for the British) with *no dollery*

**cor' o nach** is pronounced *kabr' o nak*, not *kawr' o nak*. It rimes with *car o' Jack*. The final *ch* is velar *k* like *ch* in *loch* or in German *nach*. Don't make the *a* Italian. It is a dirge or lamentation for the dead, in poetry or music, or both

**cor' o nal**—a crown or coronet, or circlet for the head—is pronounced *kabr' o nal*—*car' o nal* (*n'l*); it may be similarly pronounced as an adjective meaning crownlike, but *co ro' nal*—*ko* (half-long *a*) *roe' nal*—is heard and usually required in poetry. It is, however, consistent with the accent of the noun *co ro' na*—*ko roe' na* (see dictionary for many special meanings)

**cor' o net** is a small crown indicating rank lower than sovereignty, or a woman's headdress that encircles the front part of the hair. It is pronounced *kabr' o net*, that is, *car' o net*. Be sure to pronounce all three syllables; otherwise it may sound like *cornet*

**Co rot'** rimes with *no go*. The *t* is silent; the accent is on the last syllable

**cor' por al** is trisyllabic—*kawr' po ral*, not *kawrp ral*. This word means relating or pertaining to the body, bodily, as *corporal punishment*—bodily punishment. It also means a noncommissioned officer just below

sergeant; and communion cloth (sometimes spelt *corpo ra' le* and pronounced *kawr po ray' lee*). Don't confuse this word with *corporeal*

**cor po' real** is quadrisyllabic—*kawr-poe' re al*, not *kawrp reel'*. This word is preferably used in reference to matter in general, to the material and physical in contradistinction to the spiritual and immaterial. But it has been so persistently confused with *corporal* in spelling and pronunciation as well as in meaning, that the dictionaries now succumb, record it as a synonym of *corporal*, and list it as interchangeable with this word in the expression *corporal punishment—corporeal punishment!* This latter, if correct in any sense, should be used to mean the punishment that the physical undergoes before it becomes thoroughly spiritualized—punishment on the cross of human flesh. Keep the two words separate in meaning and use, as herein defined. Be sure to accent the second syllable, not the first or the third.

**corps** is pronounced *kore* (long o). The plural is the same in form but is pronounced *korz* (long o). It is really an earlier spelling of *corpse*, and meant corpse or body. It now means any organized group of persons serving as a unit, usually in a military or police sense

**cor' pulent**—fat, bulky, fleshy, stout—is pronounced *kawr' pu l' nt*, and the noun *cor' pulence* or *cor' pulency* is *kwar' pulense* or *len c*. But *kwarp' hunt* and *kawrp' lunce* are commonly heard. Don't use these slovenly pronunciations

**cor' pus cle** is pronounced *kawr' puss' l*, not, please, *koe' puzl* or *kup' sle*. Don't spell and pronounce it *corpus' cule*—*kawr puss' kewl*—which in general use means the same thing (*cle* is reduced *cule*) and which is sometimes affected in the drawingrooms. Note the spelling and pronunciation of the adjective *corpus' cu lar*—*kawr puss' ku ler*, the second and accented syllable riming with *fuss*

**cor' ral'**, noun and verb, is accented on the second syllable. It is pronounced *kor al'* (o intermediate and a short) riming with *no pal*. You may make the a Italian if you wish—*ko rah l'*. It is an enclosure for confining animals. As verb it means to confine in such enclosure or to arrange wagons in such manner as to form an enclosure

**Cor reg' gio** is trisyllabic—*ko red' joe*—the o's being half long. Don't say *ko rej' i o*

**cor' re late** is pronounced *kahr' e late*, not *kawr* or *kore c late*. The first syllable of the noun *cor re la' tion* (*lay' shun*) and of the adjective *cor rel' a tive* (*rell' a tiv*) follows suit. The meaning is to establish organized and systematic and reciprocal relationship between or among things, especially of studies in a school course. In grammar, words that usually appear together are called correlatives, as *neither—nor*, *so—as*, *not only—but also*. Note the double r and the single l in all forms

**cor re spond'** followed by *to* means to match or parallel or equal; followed by *with* means to exchange by letters or telegrams or other means of written intercourse. A *cor re spond' ent* is one who writes letters, one who writes for the newspapers, one who has regular commercial relations with another; as adjective, correlative, paralleling in size, quality, fitness, function, and so forth. The plural of this word—*correspondents*—is a homophone of the abstract noun *cor re spond' ence* meaning the letters or other papers that make up the communication between or among those who write them. (See *correspondent*)

**cor' ru gate**—to furrow or groove or wrinkle—rimes with *car you ate* or with *car who ate*, that is, *kahr' u* (half long) *gate* or *kar' oo gate*. Don't

make the first syllable *kore*. Note the participial adjective *cor' ru gat ed* and the noun *cor ru ga' tion* (*gay' sbun*). Spell with two *r*'s and one *g*

**cor sage'** is the bodice or waist of a dress, or a small bouquet to be attached to it. You have permission to say *kore' sidge*. But don't. Say, rather, *kore sahzh'*—long *o* and Italian *a*, and *zh* for *ge*

**cor' sair** is capitalized when used in reference to a famous private yacht. But it is a common noun, too, meaning a privateer, an armed private vessel or its commander; a pirate. The pronunciation is *kawr' sare* riming with *or care*

**corse** is the archaic form of *corpse*. Don't confuse with its homonyms *coarse* and *course*

**cor tege'** is a train or procession of attendants, as a funeral cortege. The pronunciation is *kor (core) tezh'*. There is sound authority, too, for *kor tayzh'*, and the latter is probably the more colloquial of the two

**cor' tex** is the outer covering or layer of an organ, as of kidney or brain. The plural may be *cor' texes* but medical science holds to the foreign plural *cor' tices*. The pronunciations are *kawr' tex*, *kawr' texes*, *kawr'-tseeze*

**cor' us cate**—to gleam or flash or sparkle—rimes with *carus late*, that is, *kahr' us kate*. There is secondary authority for making *o* half long and accenting the second syllable—*ko russ' kate*. The noun *corus ca' tion*—*kahr' us kay' sbun*—has come to mean not only a sudden radiation or gleam of light, but intellectual sparkle and brilliancy as well. Billy Boner says he finds the coruscations on the new motor tires most interesting to trace

**co ry phée'** rimes with *so we say*—*koe ree fay'*. It means the leading dancer of a ballet, or, as generally used, any member of a ballet. It formerly meant the leading male dancer, following derivation from the Greek *cor y phae' us*—*kab r i fee' us*—meaning the one who led the chorus in Greek plays

**cos' mo-** is a Greek prefix or word-beginning meaning world. It sometimes takes the form *cosm*. It is pronounced *kabz' moe*. *Cos' mos*—*kabz' mahs* (*muss* in the botanical sense of genus)—means the ordered universe, order, harmony; it is the antonym of *chaos* (*q v*). *Cosmog' ony*—*koz mog' owe ne*—is creation or theory regarding creation of the world or universe; *cos mog' ra phy*—*koz mog' ra fe*—the order of natural cause and effect and the science that treats of this order of nature; *cos mo-pol' itan*—*koz moe poll' itan*—is one who is not local in his views and reactions, but of the world—a citizen of the world, at home anywhere (this form is both adjective and noun); *cos mop' o lite*—*koz mop' owe light*—is a cosmopolitan. There are still other forms, all of which lend themselves to slurred pronunciations. Don't say *cos mop' lite* or *cos-pol' tan*

**cost** may be pronounced either *kawst* or *kahst*. See *o* and other such words as *boss*, *cloth*, *frost*, *froth*, *long*, *loss*, *prong*, *throng*, *toss*, *wrong*. The adjective *cost' ly* means costing a great deal or being sumptuous or rare, but it connotes nothing of having paid too much or of being unworthy the price paid, as both *dear* and *expensive* do

**Cos' ta Ri' ca**—two unhyphenated words, both capitalized—is pronounced *kahs' ta ree' ka*, final *a*'s neutral. The agent noun and adjective is *Cos ta Ri' can*—*kahs' ta ree' kan*

**cos tume**, as noun and adjective, is accented on the first syllable; as verb, on the second. In England it is likely to be accented on the second syllable as all three parts of speech. The *o* is short, the *u* long; hence, *kabs tewme*. Note the agent noun *cos tum Er*—*kabs tewm er*—which may be accented on either the first syllable or the second

**Côte d'Azur**—the French Mediterranean coast—is a three-word unhyphenated name. The first word is pronounced *coat*; the other two are *da zur'*, a flat, *u* as in *menu*

**co tem' po ra ry** is now recorded by the dictionaries as an archaic variant of *contemporary* (*q v*), and *co tem po ra' ne ous* of *contemporaneous*. They still mean in much writing, however, equally temporary, whereas *contemporary* means existing at the same period. The fourth syllable is pronounced *rer* (to rime with *per*) in the former and *ray* in the latter

**co'te rie** is a group of people, selective and congenial. It rimes with *votary*, that is, *koe't re*. The French say *ko tree'*. The plural is *co'te ries*. (See *clique*)

**cot y le' don**—the first leaf or the first whorl or pair of leaves in plants grown from seed—is pronounced *kabt ilee' dun*. The adjectives *cot y le' donal* and *cot y le' don ous* may likewise be pronounced *lee* in the third and accented syllable, or *led*, and syllabized accordingly—*led' on al* and *led' on ous*

**couch' ant** is pronounced *koutch' ant*, the first syllable being *couch* indeed in pronunciation as well as in suggested meaning. It means reclining or lying down with head partly raised, as a lion with body flat on the ground and head up. Its antonym is *rampant* (*q v*)

**couldn't you** is preferably pronounced as three definite and separate syllables—*could int u*. Don't say *couldintchew* or *couldintja*

**could you** is preferably pronounced as two definite and separate syllables—*could u*. Don't say *couldchew* or *couldja*

**coul ee** is pronounced *koo' le* or *koo lay'*. It means a stream of lava or in western United States a steep, trench-like valley. The Swiss call it a *couloir*—*koo lwar'*. It comes from a French verb meaning to flow. A dredging machine is sometimes ambitiously called a *couloir*, the pronunciation being often corrupted into *cooler* and *cooly*

**coun' cil** means a meeting or conference or consultation. Don't confuse this word with *counsel* and *consul*. Say *koun' s'l*, not *gown' zil*. *Coun-cil* is not used to refer to an individual, as a lawyer, as its homonym *coun' sel* is, but it may be used to refer to the deliberation of a council and as a synonym for consultation

**coun' cil or** is one who is a member of a council or committee. The first *c* is *k*; the second soft. The last syllable rimes with *her* but must be spelt *lor*. It is preferably spelt with one *l* tho two *l*'s are permissible. A member of a council is also called a *councilman* or *councilwoman*. Don't say *gown' zil er*

**coun' sel** is advice or the one who gives advice, thus a lawyer; as verb it means to advise, to instruct, to admonish. Don't confuse this word with *consul* and *council* (*q v*). Note that the last syllable is *sel* and that the last syllable of *council* is (phonetically) *sil*. Voice this shade of difference in your pronunciation. This sentence is correct: *At the international commercial council, the British consul at Philadelphia gave us some very good counsel*. Don't say *gown zil*

**coun'se lor** is a general term meaning one who advises or guides. It is a special term applied to giving legal advice—*counselor at law*—as distinguished from actual practice in briefing and pleading. The terms *counsel at law* and *law counsel* are also used colloquially, but they are not recommended. The shorter noun *counsel* is frequently used synonymously with it in reference to the law, *counsel* meaning both advice and the one who gives it—*adviser*. It is preferably spelt with one *l* tho two *l's* are permissible. The third syllable rimes with *her* but must be spelt *lor*. Don't say *coun'se lore*. Don't say *gown ziler*. (See *barrister, counselor, solicitor*)

**coun'ter part** is a solid compound—*counterpart*. It means a person or thing corresponding to another; anything that serves to complete or complement something else. The initial combining form *coun'ter* means opposite, contrary, reverse, retaliatory, and *reciprocal*. Don't use *counterpart* to mean opposite part

**coup** is from the Greek meaning cuff. Literally it means a blow; thus, a quick or sudden bit of strategy, usually in state affairs. It is pronounced *koo* riming with *boo*. Its plural is *coups*—*kooz*. The word is used in such expressions as *coup de grace*—*koo de grab's*—meaning a merciful tho decisive stroke, as in the case of the executioner who does not miss his mark and thus mangle the body; and *coup d'état*—*koo day tab'*—meaning a stroke of policy (governmental usually) whereby some action or decision is suddenly consummated

**coupé** is pronounced *koop pay'* riming with *do say*. Don't pronounce it *koop eh'*, or, worse still, *koop*. In England (where it is accented on the first syllable) it may mean a half compartment in a railway car. But there as well as here it means any four-wheeled, two-door motorcar accommodating two persons, or more

**coup'ple**, noun and verb, implies a joining or pairing of two similar things or beings. The word is used very often to mean nothing more than two or approximate or many more than two, as *couple of miles* and *couple of hours*, but fundamentally it has in it the idea of bond or association. Don't say *couple and join* or *couple together* or *couple in pairs*, for such terms are tautological. *Coupled to* or *with* used to modify a singular subject, does not make the subject plural, as *This team coupled to that one is sufficient to draw the load* and *Your fine health coupled with your education makes you just the man for the place*. (See *pair*)

**coup'pon** is not *kew'pon* but *koo'pon*, riming with *boo'on*. In England it is usually *koo'pong*

**cour'age** is really *heartage*, that is, it is a virtue of the heart and mind, rather than necessarily of brawn or muscle. It is firmness and fearlessness of spirit, regardless of bodily power and prowess. The first syllable is pronounced *kur*, riming with *fur*, not with *poor*; the second is *ij*. Remember that the *e* is retained in the derivatives *cou'ra'gEous*, *cou'ra'gEously*, *cou'ra'gEousness*. (See *bravado, bravery*, and *e*)

**cour'ier**—a special messenger or an attendant who aids travelers—is preferably *koor'ier* riming with *moorier* (if *moor* could be compared). There is authority, too, for *kur'ier*, that is, “*dogier*.” Don't confuse this word with *courtier* (*infra*)

**course** means to run through or over; the place or track over which travel is done; a layout of study (see dictionary). Don't confuse with its homonyms *coarse* and *corse* (*supra*). Don't say *kerse* or *koise*

**cour' te san** or **cour' te zan** (choose the latter since the *s* of the former is pronounced *ʒ* anyway) is a mistress of a titled person—a “mistress at court”—and also a loose woman in general, a prostitute. The pronunciation is *kore'* or *kur' te zan*, riming with *whore* or *cur to man*. The Britisher accents the last syllable—contagion of the proverbial French politeness doubtless

**cour' te sy** is preferably *kur' t c*, but the Britisher prefers *kore' t c*. The adjective *cour' te ous* follows suit, respectively—*kur' tus* and *kore' tus*. Don't say *kurt' yus* or *kurt' jus*

**cour' ti er**—an attendant at court, one who is courtly in manner—is pronounced *kore' tier* or *kort' yer* to rime with *sportier* or *sportyer*. Don't say *kort' tsher*

**court' -mar' tial** is pronounced *kort' -mabr' shal*. The first two syllables are equally accented. The plural is *courts-martial*, *court* being a noun and *martial* an adjective. The imperfect and the present participle are spelt either *-martialed* or *-martialled*, and *-martialing* or *-martialling*. As noun, it means a military or naval court for the trial of one belonging to the army or the navy; as verb, to subject to such trial, to conduct such trial

**cous' in-ger' man** is pronounced *kuʒ' 'n-jur' m'n* to rime with *buzz' n ermine*. The first and third syllables are about evenly accented. The plural is *cousins-german*. The second member of the compound means *own*; thus, *own* or first cousin, just as *brother-german* is *own* brother. In French the *german* is *germain*, and many English-speaking persons say, as a consequence, *kuʒ' 'n jur maine'*. But this pronunciation is wrong in the United States. (See *cater-cousin*)

**cou tu rier'** or **cou-tour i er'** (preferably the former) is French masculine for dressmaker or one who “creates” and makes women's wear. It is pronounced *kew teu ryee'*. The feminine is *cou tu rière'*—*kew teu ryair'*

**cou vert'** is pronounced *koo vare'* to rime with *who there*. It is French for cover; it also means initial charge or cover charge made at a restaurant

**cov' ert** means covered; hence, secret, hidden, and even insidious. It is pronounced *kuv' ert*, not *kove' rt*, not *kabv' ert*. Be sure to make the *r* heard

**cov' et** means to desire or long for, especially for something belonging to some one else. It is pronounced *kuv' et* riming with *shove it*. Don't say *kove' et*; don't say *kabv' et*. The adjective *cov' et ous* follows suit—*kuv' e tus* (all vowels short). Don't say *kuv' et shus*. (See *envy*)

**cov' ey** is a small flock of birds; it is usually used of partridge or quail. It should not be used to indicate a group of persons or things. It is pronounced *kuv' vy*, the first syllable riming with *love*, not with *cove*

**cow' punch er** is a solid compound—*cowpuncher*. It means cowboy or cattle herder, not one who uses his fists to punch cows. In herding, the cowboy used to carry a stick with which he prodded or poked the cattle. Don't say *kaow* for *cow* unless you came from “dyain sath klina way”

**coy' ote**—the prairie wolf—is pronounced to rime either with *my' goat*, that is, *kye' ote*, or as trisyllabic *co yo' te* to rime with *my goat e*. The former is preferred

**coz**—short for *cousin*, especially in Shakspeare—is pronounced *kuʒ*, riming with *buzz*. Don't call it *kabʒ*

**coz' en**—to cheat or deceive in a small unworthy way—is pronounced *kuʒ' n*, riming with *buzzin*. Don't say *ko* (riming with *go*) *zin*. The noun *coz' en age*—fraud, deceit—follows suit—*kuʒ' n ij*

**co'zy** is preferred American spelling. But *co'sy*, *co'zey*, *co'sey*, *co'zie*, *co'sie* are all permissible. The *s*-spelling is used in England. The *o* is long, the first syllable riming with *boe*. The meaning is snug, comfortable, chatty or talkative (especially in England). It is also a noun meaning a wadded covering for a hot dish to preserve the heat, usually for a teapot. The *z*-spelling is preferred in the adverb *co'zily* and the noun *co'ziness*

**craft**—art or skill, especially in some manual work; a general name for vessels of any kind—may be pronounced with flat *a* as in *as*, or with Italian *a*—*crabft*. But be consistent in your pronunciation of this word. And don't say *crawft*. Used in the first sense above, this word is frequently a terminal form, as *artcraft* and *handcraft*, and it takes regular plural formation. Used in the second sense, it may be either plural or singular, as *The lake craft are out in full force* and *He collided with a small craft*

**cran'ber ry** is pronounced *cran'ber e* riming with *Danbury*, all vowels short. In the provinces it has for a long time been called *kram'berry*, without either rime or reason. The first syllable is really a shortening of *crane*, the plants at their height supposedly resembling the neck and beak of that bird. Don't say *cran' bree*

**cra'ni um** is pronounced *kray'ne um*, not *cran'yum*. The plural is *cra'ni ums*, but also *cra'nia* (neutral *a*). It is the skull of a vertebrate, the brainpan, not the brain itself. The adjective *cra'nial* is pronounced *kray'ne al*

**cra'sis** rimes with *nay sis*, that is, *kray'sis*. The plural is *cra'ses* (*seize*). This is a Greek word meaning a mixing or combining. In general usage it means constitution or temperament; in special usage it is a synonym of *syneresis* (*q v*)

**cra vat'** rimes with *a cat*. Don't say *krab vaht'*, tho John Bull may. Don't accent the first syllable. It is from *Croat*, the Croats being formerly called *Cravates*. Taylor points out that a royal French regiment of light horse was called *le royale Cravate* because it affected Croat fashion of uniform, especially as to neckwear. This neckwear became the mode in 1636, and the word was adopted with it

**creak**—to make a sharp creaking sound or to cause to squeak; the sound produced by creaking—is pronounced like *creek*—*kreek* (*q v*). Provincially and colloquially it is frequently pronounced like *crick*—*krik*—(*q v*)

**cream'e ry** is a place where milk is set for creaming, or where butter is made and milk and cream are sold. The first syllable is *cream* indeed, riming with *steam*. Don't say *cream'ri*; the word is trisyllabic—*kreem'er e*

**cre a'tor** rimes with *he ate her*. But be sure of the last-syllable spelling *iOr*. The accented long *a* follows in *cre a'tive*, *cre a'tion*, *cre a'tionist*, *cre a'tionism*. Don't pronounce initial *c* like hard *g*, or the third syllable of the last three forms *zhun* rather than *shun*, both common errors

**cre'dence** means belief or credit. It is likewise the table on which bread and wine are placed at communion. The first and accented syllable is pronounced with long *e*—*kree'dens*—to rime with *we sense*

**cred'ible** means capable and worthy of belief and acceptance; neither impossible nor absurd; believable. *His story is credible* and *His story on the witness stand was incredible* illustrate correct use. Don't say *gred ble*,

and don't spell *a* for *i*. Don't confuse, in spelling and pronunciation, with *creditable* and *credulous*. The two abstract forms are *cred' i bil' i ty* and *cred' I ble ness*

**cred' it** means to accept as true, as *to credit a report*. This verb is customarily followed by *with*, as *I credit him with good intentions at least*. For the noun, similarly accented, and for other meanings the dictionary should be consulted. Don't say *gred' it*. Note the spelling of *cred' i tOr*. (See *accredit*)

**cred' i ta ble** means praiseworthy, estimable, commendable, as in *His conduct was creditable from every point of view*. The abstract form is *cred' i t A bil' i ty*—to be preferred to the labored *cred' i ta ble ness*. Don't confuse in spelling and pronunciation with *credible* and *credulous*

**cre' do** is Latin for *I believe*. It is a statement of faith or creed in a church service; but it has come to mean a person's belief or conviction on any subject, exprest in succinct form. It is pronounced *kree' doe*

**cred' u lous** means too easily disposed to believe; making believable on slight or insufficient evidence; gullible, easily imposed upon. If you are too credulous regarding market reports you will lose your money. It is pronounced *kred' ju lus*; you may try *kred' u lus* if you like, but your pronunciation will be lonely. Note the noun *cre du' li ty*—*kre due' li t*, not *kre dull' it*. Don't confuse in spelling and pronunciation with *credible* and *creditable*

**creek** is correctly pronounced *kreek* to rime with *reek* and *meeek*, but colloquially and provincially it is called *krik* to rime with *brick*. It is a stream of water smaller than a river and larger than a brook or rivulet. (See *creak* and *crick*)

**creep** is *crept* in the imperfect tense and past participle. Don't say *creeped*. Don't say *crep* for *crept*. Note the noun *creep' Er* and the adjective *creep' y*

**cre' ma to ry**—a furnace, or an establishment where dead bodies are burnt—is preferably pronounced *kree' ma toe re*, but *krem' a tere* is correct, and is the common pronunciation in England. Don't confuse the first syllable with the first syllable of *cream' e ry* (*q v*). This word is both adjective and noun. The verb is *cre mate*—*kree' mate* or *kre mate'*—the abstract form *cre ma' tion* (*may' shun*.) and the agent noun *cre ma' tOr*—*kree'- may ter* or *kre may' ter*

**crème** is French for cream. Its French pronunciation is difficult to rime in English, but it is usually pronounced *krame* to rime with *frame*, that is, with long *a* sound subtracted slightly by merging with the following consonant. The term *crème' de la crème*—literally cream of cream—means choicest, best, highest possible quality. In *crème de menthe'* (*mabnt*) and *crème de ca ca' o* (*ka kah' owe* or *k' kay' owe*) it means concentrated quality of the mint in one instance and of cacao in the other

**cre scen' do** is pronounced *kre shen' doe* or *kre sen' doe*, the former preferably. The plural is *cre scen' dos* (*z*). It means a gradual increase of anything, especially of musical sound and volume and of tone volume in pronunciation. But you may say *The war spirit is now in crescendo* or *He is now working in crescendo*

**cre ta' ceous**—pertaining to chalk; a geological period in which chalk and coal deposits were formed—rimes with *the gracious*. Don't say *kre tay'- she i us* or *gre day' zhe us*. Used in special geological senses, this word is usually capitalized



**cre tonne'** rimes with *the don*. But there is authority, too, for *kree' ton*—to rime with *see don*—and the Britisher makes it rime with *bet on*—*kret' on*. So you will find it difficult to mispronounce this word unless you insist upon making the second syllable *tone*. It is a cotton print named for a French publicist, N. J. Creton, and was first manufactured in Lisieux, France

**cre vasse'**, noun and verb, is accented on the second syllable. It rimes with *the mass*. But here as in other similar cases, the Italian *a* is sometimes heard tho unauthorized—*kre vahss'*. The word is a synonym of the noun *crevice* meaning fissure or break, as in an embankment. As verb, it means to fissure or break into small irregular cracks

**crev' ice** is a noun meaning a fissure or break or *crevasse* (*supra*); it pertains to cracks and splits. You speak of a crevasse in a glacier and a crevice in a wall. The pronunciation is *krev' iss*, the first syllable riming with *brev* in *brevity*. The adjective form is *crev' iced*—*krev' ist*. While this word is not recorded in the dictionaries as a verb, it is nevertheless used as a verb in colloquial expression

**crick** is pronounced *krik* to rime with *brick*. It is a painful, spasmodic twitch or affection of the muscles, usually near the spine. It is also a verb meaning to turn so abruptly as to cause such pain. Billy Boner says he loves to go swimming in his father's crick. (See *creak* and *creek*)

**crime** rimes with *clime*. The *c* is, of course, *k*. Don't pronounce this word *grime*. The *i* shortens in the trisyllabic noun of agent *crim' inal* (not *krim n'l*) and in the abstract form *crim' inal' ity*, the third and accented syllable riming with *pal*. The meaning is gross violation of law, offense committed against personal or social morality

**Cri me' a** may have long *i* or short—*kry mee' a* or *kr' mee' a*. This choice holds in the adjective *Cri me' an*—*kry* or *kr' mee' an*

**cringe** means to draw in, to shrink, to crouch as in fear. The *g* is soft—*krinj* or *krindge*. The present participle is *cring' ing*—*krinj' ing*. It is not necessary to retain the *e* since there is no word with which it may be confused. (See *singe*). The noun is *cring' er*—*krinj' er*. Don't say *crinch* or *crinch' ink*

**crin' o line** is pronounced *krin' o lin* riming with *din o' sin*. The last syllable may be *lean*, and is preferably so in England. It may never be *line* indeed

**cri' sis** rimes with *try sis*. The plural is *cri' ses* to rime with *try these*. Don't say *gry' ziz* or *gry' zeeze*. (See *sis*)

**Cris to' bal** is pronounced *kriss toe' b'l*. Don't accent the first syllable. Don't spell with an *b* after the *C*

**cri te' ri on** is pronounced *cry teer' iun*, not *cray tare' yun*, please. The plural is correct as *crite' rions*, but custom clings still to *crite' ria* (neutral *a*, not *ah*). It means a standard or rule or measurement or test. The last is important, for a criterion is a standard by which a test is measured. Billy Boner says the school criteria is always crowded at lunch time

**crit' i cism** is the art of evaluating or judging according to some sound and accepted standard; formulated opinion. Don't use this word in the sense of censure only, or in the sense of mere reviewing or summarizing. It means both favorable and unfavorable comment. The pronunciation is

*krit' isiz'm* to rime with *witticism*. The noun of agent *crit' ic*—*krit' ik*—and the adjective *crit' ical*, as well as *criticism*, are frequently heard as the illiterate *grid' ig*, *grid' igal*, *grid' iziz'm*. Avoid these adenoidal pronunciations, please

**critique'** is pronounced *kr' teek'*, to rime with *the meek*. It means a critical estimate, especially in the field of music, painting, literature, and other arts. It is not so broad a term as *criticism* in this use

**Cro a' tia** may be pronounced as trisyllabic or as quadrisyllabic—*kro a' she a* or *kro a' sha*, accented *a* always long

**cro chet'**, noun and verb, rimes with *no say*—*krow shay'*. The Britisher says *krow shay* or *she*. The imperfect is *cro cheted'* (*krow shade*) and the present participle *cro chet' ing* (*krow shay' ing*). The *t* is silent in all forms. The noun means a particular kind of knitting done with a long needle, and the verb to knit with such needle. Don't confuse with *crotchet*. (See *crotch*)

**croc' o dile** rimes with *stock o' smile*. Don't say *krok' dile*. There is no authority for making the last syllable *deed*. The adjective is *croc o- dil' ian*—*krok o dill' ian*. The last two syllables are colloquially *yan*. The term *crocodile tears* means the shedding of tears while hypocritically enjoying their cause, just as the crocodile is supposed to shed tears while it satisfies its hunger on human flesh

**Croe' sus** rimes with *free thus*, that is *kree' sus*. Don't say *crow' sus*

**cropp' er** is one who raises crops, usually, on shares; a dangerous fall or failure or collapse—"to come a cropper" as from a horse or as a loser in a game. It rimes with *proper*. Don't confuse with *crupper* or *croupier* (*infra*)

**croquet'** rimes with *O K*—*cro kay'*. The Britisher is likely to accent the first syllable and make it *crow* indeed—*krow' kay*—and he very often makes the last syllable *ki* (short *i*). The imperfect tense is *cro queted'* (*kro kade'* or *kro' kade* or *kro' kid*), and the present participle is *cro- quet' ing* (*kro kay' ing* or *kro' kay ing* or *kro' ke ing*). Don't double the *t*

**croquette'** rimes with *no bet*—*kro ket'*. It is meat or other food formed into a ball, coated with egg and bread crumbs, and fried in fat. The verb has been tried by restaurateurs, but it has fortunately not "taken"—*croquet' ted* and *croquet' ting*. Don't confuse this word with *coquette* and *croquet*. (See *appetite*)

**crotch** rimes with *Scotch*. Don't pronounce it *crutch* (*q v*). This word means a stick or stake with a pronged or bifurcated top, easily usable for holding something up in the forked part. It denotes that part of the human body where the legs part below the torso (*crutch* is also used in this meaning). The noun *crotch' et*, riming appropriately with *Scotch it*, means any forked or hooked device or process; thus, not straightaway and normal; and thus again, perverse, whimsical, fanciful. A person who is *crotch' et y* or who is possessed of *crotch' et iness* has little hooks or forks or whimsies in his nature that may be difficult for a normal person to get on with. A quarter note in music is sometimes called a crotchet. Crotchet also means a hooklike instrument or utensil, and the plural—*crotchets*—was once used for *brackets* [*l*]. Don't confuse *crotchet* with *crochet* (*supra*)

**crou' pi er** means literally one who sits in second place; the one who sits at a gaming table for the purpose of collecting and paying stakes; assistant chairman at a public banquet. The French pronunciation is

*kroo pyay'* riming with *who pay* and accented on the second syllable. But we sensibly pronounce it *kroo' pier*. Don't confuse with *cropper* and *crupper* (*q v*)

**crou ton'**—bits of toast or similar substance served in soups—is pronounced *kroo tawn'* or *kroo tabn'*, preferably the former. Don't rime it with *glu' ten* or *doubt' in*

**cru' ci ble** is used principally as noun, not as adjective. It means any pot made of clay or porcelain or metal used for melting substances; hence, a melting pot, and any thoroughgoing test or ordeal. The pronunciation is *kroo' c b'l*, not *krews ble*. In *crucible steel*, *crucible assimilation*, and so forth, it is used adjectively

**cru' ci fix** is pronounced *kroo' si fiks*, the first syllable riming with *true*. Don't pronounce *s* of the slight second syllable like *z* and don't crowd the second syllable out altogether—*kroozé' fix* is an illiterate pronunciation. The verb *cru' ci fy* is pronounced *kroo' si fie*, and the noun *cru ci fix' ion* is *kroo si fik' shun*. Don't say *grue zi fig' zhun*

**cruise**—noun and verb meaning a wandering or aimless voyage, or to sail about with no fixed or imperative destination—is pronounced *krooz* riming with *lose*, not with *loose*. And don't say *grews* for *kroose*. Don't confuse it in spelling and pronunciation with *cruse* (*q v*) which is preferably pronounced to rime with *loose*. *Cruise* is usually applied to sea trips, but it may be used also to denote a trip on or over land, by train, motorcar, airplane. And any vehicle may now be called a *cruis' Er*, tho the word is used chiefly in reference to a vessel

**crunch** rimes with *bunch*. It is sometimes spelt and pronounced *craunch* to rime with *launch*. The imperfect and the past participle form is *crunched*. Don't say *cranch*. The meaning is to crush, to grind as with the teeth; to forge ahead against obstacles as in mud or snow

**crup' per** is the ring or loop of leather that is placed under the horse's tail and attached to the major harness. It rimes with *upper*, not with *cooper*. Don't confuse this word with *cropper* and *croupier* (*supra*)

**cruse**—a jar or cup, for water, oil, pickles or condiments—is pronounced *kroose* riming with *loose*, not with *lose*. There is sound authority, however, for the latter, thus making *cruise* (*q v*) and *cruse* homophones

**crus ta' ceous** means pertaining or relating to shell, shell-like. The pronunciation is *krus tay' sbus*. The first and third syllables rime with *juss*. The noun *krus ta' ce a*—*krus tay' she a*—is plural in form and use; *krus-ta' cean*—*krus tay' shan*—is both adjective and singular noun. Observe the *e* of the last syllable; don't make it *i*

**crutch** rimes with *such*. It has been confused with *crotch* (*q v*) so widely and so insistently that the dictionaries now yield one of its meanings to be a forked or bifurcated stick or prop, and thus the part of the human body where the legs separate and fork down to the feet. It is also the reenforced stick with cross pieces which the lame use in walking; it is usually used in the plural, for the lame use them in pairs as a rule. But they may not do so; you say *A man walks with a crutch* or *A man walks with crutches*. It is the forked upright on the front of a lady's side saddle for accommodation of the leg; it is the forked support for the pole or boom when sails are down. It is a verb also, meaning to hold up or support by crutch. The imperfect tense and the past participle form is *crutched*

**crux** is pronounced *kruks* to rime with *ducks*. The plural is preferably *crux' es—kruk' zes*. The foreign plural is *cru' ces—kroo' seeze*—but it is not necessary in English. Don't pronounce it *crooks*. The adjective is *cru' cial—kroo' shal*. It is the Latin word for cross, and is used figuratively to mean anything that is troubling or puzzling or painful or difficult to account for; suffering of any kind; also the pivotal point, as the crux of a problem

**crys' tal** rimes with *pistol*. The adjective *crys' talline* (note the double *l*) rimes with *pistol in* or *pistol mine*, the latter as a rule in England. The verb *crys' talize* rimes with *pistol size*. The abstract form *crys tal li za' tion* may be *l' zay' shun* or *lie zay' shun*. (See *consonant*)

**cuck' old** is a man whose wife betrays him, whose wife is unfaithful. It is pronounced *kuk' uld* riming with *suckled*. Don't say *cook' 'ld*. As verb it means to make a cuckold of. It is from an old English word meaning cuckoo, the bird that uses the nests of other birds for laying its eggs and getting them hatched. The abstract form is *cuck' old ry—kuk' 'ld re*. *Cuck' old ly* is the little used adjective and adverb

**cue** means the same as *queue (q v)*—a pigtail, a file or line—and more, namely, the last word or words in an actor's speech, a hint or intimation, mood or temper, a billiard stick, and, as verb, to turn or twist or braid. It is both noun and verb, therefore, while *queue* is noun only, tho if a person standing in line tries to intrude nearer the top of the line, he may be told to "queue in properly." But this is a localism and not to be recommended. The *u* is long—*kew*, not *koo*

**cul-de-sac** means literally the bottom of a bag; a place with only one outlet, a blind alley. The word rimes with *pull the pack—koolde sack'*—or with *cull the pack*. The former with third-syllable accent is preferred

**Cu le' bra** is pronounced *koo lay' brah*, not *kew lee' bray*

**cu' lin ar y**—pertaining to cooking and the kitchen department—is pronounced *kew' li ner e—u* long, other vowels short. Don't say *kool i nare' y*. Don't say *kul' nry*

**cul' mi nate** means to attain the highest point; it is used of both material and immaterial attainment. *Climax (supra)* means this too, and also the process and progression through which the highest point is attained; it is used principally of immaterial achievement, as of thought and feeling and spirit. This word is trisyllabic; don't say *kull' mate*, but *kull' mi nate* to rime with *dull m' date*. The noun is *cul mi na' tion (nay shun)*

**cul' pa ble**—blamable or censurable—is trisyllabic. Say *kul' pa b'l*, not *kulp' b'l*. And don't commit the spoonerisms *cup' a b'l* or *clup' a b'l*. The noun *cul pa bil' i ty* and the adverb *cul' pa bly* are subject to the same pronunciation cautions. Billy Boner says that he feels quite culpable to pass his examination in English

**cul' prit** must not be pronounced *kul' pret* but *kul' prit*. It means one accused or guilty of an offense. It is a contraction of *culpa (culpable)* and *prist* meaning ready; literally, he is guilty and we are ready to prove him so

**cul' ture** is pronounced *kul' chure*, and *cul' tur al*, the adjective, is *kul' chur al*. But some cultured person has said that the cultured never palatize the *tu* in this word and its derivatives, preferring and using *kul' tewr* and *kul' tewr'l*. There is little authority for this, but try it if you

wish. Nobody knows what culture is—that's why it is always being defined—and few are agreed as to its fundamental manifestations, except, of course, in its scientific uses. So what can a mere syllable do about it? Only, better not say *gul' jure*—which has nevertheless been heard from the lips of persons of considerable taste and refinement and enlightenment

**cu' mu la tive**—becoming larger and larger as result of additions—is pronounced *kew' mu lay tiv* or *kew' mu l' tiv*—(second *u* half long). It is a synonym of the longer and less used *ac cu' mu la tive*—a *kew' mu lay tiv*. Any repetition of a part of speech in grammar is called cumulative, as *both and, likewise, neither not, furthermore*

**cup' ful** is pluralized *cupfuls*. Don't say *cupsful*. If you wish to indicate that two or more cups are full, then you must use two words and spell *full* with two *l*'s—*four cups full* meaning that four cups are full; *four cupfuls* means that one cup has been filled four times and that the cup is used as a unit of measure. This rule applies also to *armful, handful, mouthful, spoonful*, and other similar words. Don't double the final *l* in any of these solid forms

**cu pid' i ty** is quadrisyllabic. Don't say *cu pid' ty*. The *u* is half long; *pid* rhymes with *lid*; thus, *ku pid' it*. It means extreme desire, especially for wealth. *Greed* connotes desire so extreme that it can never be satisfied. *Avidity* (see *avid*) applies chiefly to relish or appetite

**cu' po la** is a small structure built on a roof and extending above it, for lookout, or for harmonious or decorative purpose. The pronunciation is *kew' po la*—*u* long, *o* intermediate, *a* mute. Don't say *koop' o la* or *koop' la*

**cu ra çao'** (also spelt *cu ra çod'*) is pronounced *kew ra soe'* to rime with *fewer go*. It is the name of a liqueur originally made in Curaçao of orange rind. The plural is *cu ra çaos'* (*soze*). The proper noun *Cu ra çá' o* may be similarly pronounced, but in the West Indies it is always *koo rah-sah' owe*

**cu ra' tor** is a person in charge of anything; an overseer or custodian, as of a museum. Used to mean the guardian of a minor, it is correctly accented on the first syllable which has long *u*—*kew' ra ter*. In customary usage it is *ku* (*u* as in *unite*) *ray' ter*

**curb** is pronounced *kurb*. Don't say *koib*. This spelling is correct in the United States for all of the many meanings of the word. In England *kerb* is the spelling used to indicate stone edging of a walk or drive

**cu rette'** is pronounced *kew ret'* to rime with *du et'*. It is a surgical instrument like a spoon for removing foreign bodies from a cavity. The verb, pronounced in the same way, means to use such an instrument. The noun *cu ret tage'*—*kew re tabzh'*—is the operation of scraping a cavity with a curette. The anglicized pronunciation *kew ret' ij* is permissible

**cu' ri o**—a curiosity or relic, a rare piece of art—is really an abbreviated form of *curiosity*. The pronunciation is *kew' re owe* to rime with *few we owe*. The plural is *curios*—*kew' re owes*

**cu' ri ous** is pronounced *kew' ri us*, *c* is *k* and *u* is long. But in the noun, please note that *ous* becomes *os* and takes the accent—*cu ri os' i ty*. Don't omit syllables. Don't say *kur' yus* or *koor yos' ty*

**cur' lew**—a wading bird—is pronounced *cur* and *lew* indeed. Don't say *cure' loo*

**cur' rent** and **cur' rant** are pronounced alike, the first syllable of both being *kur*; the second being *ent* in the one, and *ant* in the other—neutral *e* as in *lent* and neutral *a* as in *account*. If your vocal apparatus can differentiate these words in ordinary conversation, it is unique. (See introduction)

**cur' ric' u lum** is a prescribed or regular course of study in school or college. The pronunciation is *k'rik' you lum* riming with *the stick you strum*. The third syllable is not quite long *u*. The plural is preferably *cur' ric' u lums* (*lumz*) but many colleges still affect the Latin plural *cur' ric' u la* (obscure *a*)

**cur' rier** is one who curries or combs a horse; also one who curries and dresses leather after it is tanned. The first syllable is *cur—kur*—indeed; the rime is *furrier*. Pronounce all three syllables; don't say *cur' yet*. Don't confuse with *courier* (*q v*)

**cursed** is preferably monosyllabic but the poet has the privilege of making it dissyllabic. The rule used to be—and it is still observed to some extent—that the adjective is dissyllabic and the verb monosyllabic, but usage is simplifying this distinction. In *O cursed spite* it is dissyllabic; in *He was cursed by the mob* it is monosyllabic. The monosyllable is now generally spelt *curst*, both verb and adjective. Don't say *coist* or *cois' ed*. (See *aged, blessed, beloved, deuced, damned, peaked, winged*)

**cur' sive** means running or flowing, said, for instance, of writing in which the letters are joined. In printing it is the antonym of *uncial* (*q v*); a kind of type that looks like handwriting. The pronunciation is *kur' siv* riming with *her sieve*. Don't say *coisive*. This word is related to *course*, but not to *curse* (tho the latter is usually fluent or flowing). Billy Boner says that he will be glad when his cursive English lessons are over and done with

**cur' so ry** rimes with *nursery*. Don't say *coise' ry*. It means rapid or hasty, as in looking over a paper or considering a subject; superficial, not concentrated. As a rule the word implies that lack of time or opportunity prevents more careful study, whereas *desultory* means more or less aimless and uninterested, and thus not thorough in considering

**cur' te sy** is pronounced *kur' t c*, exactly like the more generally used pronunciation of *courtesy* (*q v*). This is a term used in law meaning the life estate or tenure that a husband has in the lands of his deceased wife. Don't confuse with *curtsy*

**cur' sy** or **curt' sey** (use the simpler) is a slight bow or bending of the body, made especially by women out of respect or civility or loyalty. The plurals are *curt' sies* and *curt' seys*. As verb, meaning to bow or to bend the body in respect, this word is *curt' sied* or *seyed* in the imperfect, and *curt' sying* or *curt' seying* in the present participle. The pronunciation is *kurt' c*. Don't confuse this word with *courtesy* and *curlesy*. Don't say *koit' x*

**curve** must not be pronounced *coive*. It rimes with *verve*, unless you say *voive!* Note the spelling of *cur' va ture* (*chure*, but *tewr* is frequently heard), and the syllabication of trisyllabic *curv' ed ness*. Don't say *curved' ness*, tho it is common, especially in poetry. The parenthesis marks were once called curves. (See *crotch*)

**cur vet**, as verb, is accented on the second syllable; it means to make merry, to frolic, to cut up and leap and "make curves." As noun it is accented on the first syllable; it means prance or leap as by a horse. The pronunciation is simply *curve' it*, but, of course, not *coive' it*

**cus' to dy** rimes with *cuss to me*. The *o* becomes really long in the noun *cus'to'dian* (*kus toe' d an*) and the adjective *cus'to'dial* (*kus toe' d al*). Don't say *kus toe' jan* and *kus toe' jal*. It means, of course, keeping or guarding or the act of being placed in charge of some one, as of an officer for an offense. Billy Boner says he saw a man being taken into custody by a policeman

**cus'tom** means voluntary repetition of an act by a person or a group of persons, under the same circumstances, for the same reasons, and for the same underlying causes. It likewise means the frequenting of a certain place, as a business shop, and, hence, business support. *Habit* (*q v*) denotes a settled tendency as result of repetition on the part of an individual. A man may have the habit of drinking, but men have the custom of drinking at the cocktail hour. Custom represents, perhaps, a degree beyond habit, inasmuch as it indicates cumulative repetition as an accomplished fact. Hyphenated with *made*, *built*, *fashioned*, and so forth, *custom* means constructed to order. A *custom tailor* is one who makes clothes to order. Originally he imported fabrics which were customizable or dutiable. The plural *cus'toms* is frequently used with a singular verb when it means duty or impost levied on imported and exported (the latter rarely) goods. This plural form is also used as an adjective, as *customs duty* as opposed to *excise duty*. Spell the adjectives *cus'tom A ble* and *cus'tom A ry* with *a*, not with *i* or *e*. Don't say *cus'tom ry*. Don't say *gus to may' ri*. Don't confuse *custom* with *costume* in spelling and pronunciation. *Cus'tomer* is one who deals regularly at a certain establishment; a buyer; a purchaser. It is sometimes said that a client is one whom a lawyer serves and a customer is one whom a tradesman serves. Those who deal at banks are preferably called customers. (See *client* and *patron*)

**cu ta' ne ous**—pertaining to the skin—has half-long *u* and long *a*; thus, *ku tay' ne us*. Don't say *kewtane' yus*

**cute** is really a clipt form of *acute*, but don't write it with initial apostrophe—*cute*. It means sharp and shrewd; dainty and droll and, thus, attractive. Both *cute' ly* and *cute' ness* are pronounced with long *u*, as is *cute*—*kewt*

**-cy** is a noun suffix denoting quality, condition, state, rank, degree, office. It usually forms a part of the longer suffixes, such as *-acy*, *-ancy*, *-ency*, *-cracy*, *-mancy*. All of these have popular appeal when used colloquially for publicity purposes, as *motorocracy*, *dramatocracy*, *pilotcy*, *normalcy*. The following words illustrate these variations: *accuracy*, *adequacy*, *advocacy*, *aristocracy*, *autocracy*, *bankruptcy*, *bureaucracy*, *candidacy*, *celibacy*, *confederacy*, *conspiracy*, *contumacy*, *curacy*, *degeneracy*, *delicacy*, *democracy*, *diplomacy*, *effeminacy*, *efficacy*, *episcopacy*, *fallacy*, *fleece*, *gramercy*, *icy*, *idiocy*, *intestacy*, *intimacy*, *intricacy*, *juicy*, *legacy*, *legitimacy*, *literacy*, *lunacy*, *magistracy*, *mercy*, *mobocracy*, *obduracy*, *obstinacy*, *papacy*, *pharmacy*, *piracy*, *plutocracy*, *policy*, *prelacy*, *primacy*, *privacy*, *profligacy*, *prophecy*, *saucy*, *secrecy*, *shuicy*, *spicy*, *supremacy*, *theocracy*. (See *sy*)

**cy' cle** is pronounced *sigh' k'l*, to rime with *Michael*. As a terminal combining form, *cycle* has short *i* for *y*; as an initial form, long *i*. Note the forms *cy' clEr* (*sigh' kler*) and *cy' clist* (*sigh' klist*) and *cy' clic* (*sigh' klik*). It is both verb and noun, with numerous meanings the most important of which are a course of operations, a group or sequence of artistic or scientific work, a machine on which to ride by pedaling. Used alone for *bicycle* or *tricycle*, *cycle* does not have to be preceded by the apostrophe

**cyl' in der** is a solid the surface of which is the line drawn around two equal top-and-bottom or end-to-end circles. It is pronounced *sil' in der* to rime with *fill in per*. The adjectives *cylin' dric* and *cylin' dri cal* likewise have short vowels only, the accented syllable riming with *sin*. The word has many technical applications, chief of which is to the piston compartment in an automobile (see dictionary)

**cy' no sure**, as Walker long ago pointed out, means literally a dog's tail. It is a name of the constellation Ursa Minor which contains, in the tail, the pole star, and is thus a center of attraction—its meaning now in general usage. It may be pronounced either *sigh' no shoor* or *sin' o shoor*, the latter preferably in England, the former in the United States. The *shoor* may be *zhoor*

**Cyr' a no de Ber ge rac'** is pronounced *sear' a noe d' ber zhe rak'*. The last *a* is preferably flat, but is frequently heard as *ah*. The first name is sometimes syllabized and pronounced *cy ran' o—si rabn' owe*

**cyst** rimes with *mist*, not with *spliced*. It occurs chiefly in medicine, meaning a sac or bag forming on an organ and containing poisonous matter. It is a spore formation in plants and lower animal forms. The adjective *cys' tic* rimes with *mystic*. In human anatomy it means pertaining to the bladder. This is also a prefix and a suffix, the former usually appearing as *cys' t—sis t—* or *cys' to—sis toe*. *Cys tec' to my—sis tek' toe me*—is an operation to remove the bladder or a cyst on the bladder or other organ. A *mac' ro cyst—mak' roe sist—* is a large cyst or spore

**Czech' o slo va' kia** is preferably written thus, as one word. But it may be *Czech' o-Slo va' kia*. The pronunciation of both is *check' o slo vah' ke a*. Don't say *vahk ya* (or *vahk yan* for the agent noun). Don't make the fourth and accented syllable *vaw* or *vay*. But all of this may be unimportant since the absorption of Czechoslovakia by Hitler

## D

*How many honest words have suffered corruption since  
Chaucer's days!*

THOMAS MIDDLETON

**d** is pronounced *dee* to rime with *bee*. Its plural is *d's* pronounced *deege*. It is voiced in *reeled* and *sealed* (*reeld* and *seald*); it may be and increasingly is pronounced *t* (and so spelt) when it follows a voiceless consonant in the same syllable, as *blest, distrest, drest, dropt, hopt, mopt, propt, prest, rapt, wrapt* for *blessed, distressed, dressed, dropped, hopped, mopped, propped, pressed, rapped, wrapped*. When, however, such clipt spelling results in confusion of word forms, this is preferably not done—yet. *Guest* for *guessed* and *past* for *passed* may be misleading. Simplified or Carnegie spelling uses the simpler forms in all such words. And since we already have many words spelt and pronounced alike that nevertheless have different meanings and are different parts of speech, our mental equipment should be able to absorb a few more for the sake of simplification of language. In poetical and religious speech and writing the suffix *ed* (usually pronounced *d* as in such words as *coiled, pealed, sailed*) is sometimes required to stand as a separate syllable, tho it would otherwise be pronounced and spelt as part of the syllable to which it is attached; sometimes the poetic license works oppositely, that is, *ed* is not a separate syllable but merges, the word thus becoming



a syllable shorter; note *belov ed* and *be lov ed*, *blessed* or *blest* and *bles sed*, *curs ed* or *curst* and *cur sed*, *horn ed* and *hor ned*, *learn ed* and *learn ed*, *pick ed* and *pick ed*, *pass ed* or *past* and *pas sed*, *ragged* and *rag ged*, *rugged* and *rug ged*, *strip ed* and *strip ed*, *wing ed* and *wing ed*. In some words spelt with *de*, *di*, *du*—*grandeur*, *soldier*, *verdure*—following an accented syllable palatization takes place—*gran'jer*, *sole'jer*, *ver'jer* (see *u* and *ure*). But note that such words as *brigadier* and *grenadier*, accented on the last syllable, must be pronounced with the clear *dyer* sound. Don't pronounce such words as *grandiose* and *studious* with palatized *di*, however. These trisyllables are not *grand'jus* and *stud'jus* but *gran'diose* and *stu'dious* (see also *duty* and *tune* under *u*). Don't pronounce *d* like *t* in such words as *bad*, *bad*, *said*, *wed*, *fiddle*, *puddle*, *riddle*, *saddle*, *waddle*. "Euripedes?" asked the little Greek tailor. "Yah, Eumenides," answered his customer

*d* (see *nd*) should not be used after a figure to indicate an ordinal. Write 2 or *second*, not *2d* or *2nd*. Figures and letters combined to stand for a word are hybrid forms

*dachs'hund* is preferably pronounced *dahks' boont*, the first syllable riming with *docks*, the *oo* in *boont* being like the *oo* in *foot*

*dac'tyl* rimes with *back spill*. It is a trisyllabic poetic foot, the first stressed or accented and the other two unstressed, as *hap'piness*. It is the Greek word for finger—one long and strong part, and two lesser parts. The adjective is *dactyl'ic*. Don't spell this word with two *l's*; don't pronounce the second and accented syllable in either the noun or the adjective with long *i*

*da'do* is pronounced *day'doe*. The plural is *da'does* (*z*). It is the lower part of a decorated wall; the plain part of a pedestal between the base and the surbase. Don't confuse with *dido* (*infra*)

*dae'dal* is pronounced *deed'al* riming with *wheelde*. It means intricate, ingenious, rich, variegated. It is, of course, from *Daed'alus*—*ded'alus* (*dee'dalus* in England)—who escaped from the Labyrinth (which he had designed) with his son *Ic'arus*—*Ik'arus* (riming with *licorice*), or *eye'krus*—by means of artificial wings. He reached Sicily from Crete in safety, but Icarus flew too near the sun and the wax of his wings melted. *I car'ian* (*eye care'en*) *flight* thus means flying too high for safety

*daft*—foolish, crazy, insane—rimes with *shaft*. The *a* may be Italian—*dabft*—but this is not recommended. This word, like the old word *daff* and the adjective *daff'fy*, is now little used except in slang or colloquialism. *Daff* means dolt or coward; *daffy*, imbecile or crazy. Note the adverb *daft'ly* and the noun *daft'ness*. Don't confuse any of these in meaning, spelling, and pronunciation with *deft* (*infra*) and its forms

*da guerre'otype* is preferably quadrisyllabic *dagher'otype*. But it may be *dagher'eotype*. The second and accented syllable rimes with the first syllable of *error*. The first two syllables of this word are the surname of the Frenchman—L J M Daguerre—who invented a particular method of silver-plate photography

*dahl'ia* is dissyllabic. The first syllable may be pronounced to rime with *doll*, with *Sal*, or with *pale*, the first being preferred. The second syllable is *ya* (neutral *a*). Don't say *dahlia*. The word comes from the surname of the Swedish botanist A Dahl

*Dai ren'* in Manchuria, rimes with *my men*, that is, *die ren'*. Don't confuse with *Daricn* (*infra*)

**dair'y** is pronounced *dare'e*, not *day'ree*. During a certain period of his education every youth probably confuses this word with *diary* (*infra*). Note that *dair'y maid* and *dair'y man* are trisyllabic, and are written solid—*dairymaid*, *dairyman*. Don't say *dair maid* and *dair man*

**da'is** is a platform or elevated space above the floor of an assembly hall. The first syllable is pronounced *day*; the second *is* with soft *s* rather than *z*. The plural is *da'ises*—*day'iss ez* or *iz* (*i* and *e* short). The Britisher regards this word as of one syllable and pronounces it *dayss*, the plural being *dais'es* pronounced *dayss' ez* or *iz*, and this is correctly used in the United States also

**da'isy** is a contracted form of *day's eye*. The *s* must be pronounced *z*. Don't rime with *racy*

**dal' liance**—fondling, playfulness, trifling—is trisyllabic—*dal' lians* the first two syllables riming with *Sally*. Don't say *dallyan z*

**Dal'ton** is pronounced *dawl' tun*, not *dahl* or *daltun*. The first syllable rimes with *all*

**dam** is not to be confused with the "cuss word" *damn*. It is a female parent, used as a rule of beasts (feminine of *sire*); it is also a barrier to prevent flow or passage, or the water so confined. It is used also as a verb in both senses

**dam'age** is pronounced *dam' ij*. Don't say *dem' age* or *dim' midge*. Note especially the spelling of *dam' agE A ble*—*dam' ij a b'l*. *Damage* means any impairment that results in loss of any kind. (See *orange*, *ravage*, *savage*, and so forth)

**Da mas' cus** rimes with *alas Gus*. Don't say *da maz' gus*. The accented *a* may be Italian, is always so in England—*da mahs' kus*

**damned** is preferably monosyllabic as adjective and noun and verb, but the poet may on occasion exercise his privilege of poetic license and make it dissyllabic. The imperfect is *damned* and the present participle is *damn' ing*. Don't confuse with *dammed* as in *They dammed the flow*. Note also that in *dam' nify*, *dam' na ble*, *dam' na bly*, *dam' na ble ness*, *dam' na' tion*, *dam' na to ry* the *n* is no longer silent as it is in *damni*, *dammed*, and *damning*. (See *blessed*, *beloved*, *cursed*, *deuced*)

**Da'na** is pronounced *day' na*. Don't say *dab' na* or *dan' a*

**dan' de li on** is quadrisyllabic—*dan' de lie un*—riming with *man he lie 'n*. Don't say *dandyline*, or, worse yet, *dabndyleen*. *Dandelion* is really an ironed-out form of *dent de lion* meaning tooth of the lion

**dan di' a cal** is a Carlyle invention (see *gigman*) meaning dandyish or like a dandy. The pronunciation is *dandie' a kal*

**dan' gle**, verb and noun, is pronounced *dang' gle*. Don't say *dank' le*. Note the agent noun *dan' glEr*. A *dangling construction* in a sentence is one that does not logically modify any special word in the sentence, as *Hoping to hear from you soon*, *Yours truly* and *Talking to the chauffeur this morning he told me the news* and *After finding the road the storm broke*. These should be written *Hoping to hear from you soon*, *I am Yours truly* and *Talking to the chauffeur this morning I learned the news from him* and *After we found the road the storm broke*. Independent words, phrases, and clauses are really dangling construction, tho it usually occurs in the use of participles and gerunds. Be sure that the parts of your sentences are closely related and logically connected. Dangling constructions are the cause of many misunderstandings and absurdities

**Dan'ish** has no *e* in it, even tho it is the adjective and agent noun form of *Dane*, and it is always pronounced with long *a*, to rime with *rainish*

**dan seuse'**—a woman ballet dancer—is pronounced *dahn suz'*, the *u* like *u* in *urn*. The plural is *dan seus' es*—*dahn suz' eeze* or *iz*. In French the plural is pronounced the same as the singular

**Dan'te** is pronounced *dan'te* in English, *dahn'tay* in Italian. The name in Italian is really *Du ran'te*—*doo rah'n'tay*

**Dan'ube** has long *u*—*dan'ewb*—and is accented on the first syllable, please note

**Dar da nelles'** rimes with *yard o' bells*, not with *yard o' bellies*

**dare** is both noun and verb. Its use as a noun causes little or no trouble. Its use as a verb does. The parts are *dare*, *dared* or *durst*, *daring*, *dared*. The third person singular, present indicative is now accepted by lexicographers and grammarians as *He dares*; hence, the contraction *He daresn't* is correct and allowable, but it is not recommended. This form of the verb used with any other person and number is illiterate. The third person singular, imperfect indicative is *He dared* or *He durst*; hence, the contraction *He durstn't* is correct and allowable, but it is not recommended. In view of the fact that the present form *dare* is an original imperfect form, the imperfect forms are still sometimes seen and heard as *dare* rather than *dared*. The purists insist upon the latter. But *He dares* is far more widely used. Don't say *dasn't* or *darstn't* or *durstent*. These are corrupt dialectic forms. *Daredn't*, while correct, is not a recommended contraction

**Dar ien** may be accented on either the first or the last syllable. The first syllable rimes with *care*. Say *dare'ien*, not *dare'yen*. The *a* may be Italian (always is in Spanish)—*dahr'ien*. Don't confuse in spelling and pronunciation with *Dairen* (*supra*)

**darned** is the word the ladies use—or once used—for *damned*. It is monosyllabic. Don't say *dar'ned* in pseudo-blasphemy or in poetry, or in regard to mending the socks

**dash** rimes with *sash*. Don't say *dabsh*. The dash — is used singly and in pairs to set off parts of a written or printed expression, or to indicate sudden interruption or abrupt change of thought. Dashes are sometimes used to set off parenthetical matter; they indicate that the matter thus set off is closer to the content than parentheses denote, and not so close to it as commas denote. Note these: *Winthrop Winthrop (born at Winthrop) named his famous trotter Winthrop*, and *Winthrop Winthrop, owner of the famous trotter Winthrop, is a Winthrop through and through*, and *Winthrop Winthrop—long may the name survive—won the race on the Winthrop track with his famous trotter Winthrop*

**da'ta** is the plural of *datum*, a known or an assumed fact. You say *data are* and *datum is*; the former is the more commonly used. The first syllable is preferably pronounced to rime with *day*, tho *dab'ta* (first a Italian, second neutral) is now recorded as permissible. Don't say *data is* or *datas are* or *datum are* or *much data*. (See *errata*, *phenomena*, *strata*)

**date**, used in the sense of appointment, is slang. *Dated* and *dating*, used in the same sense, are also slang. Don't say *I'm dated up* or *I'm dating her up* or *I have a date for lunch*. But *dated* is correctly used to indicate that something is old and therefore unusable, as *The theme of that play is dated*; that is, *The theme of that play is out of date*. Such col-

loquial uses as *down to date*, *out of date*, *up to date*, *date book*, *date line*, *birth date*, are probably with us to stay, in writing as well as in conversation. But they are colloquial. Don't say *date since* or *back to* or *away from*, as *These customs date since* or *down to* or *up to* or *back to* or *away from the Roman wars*. Say, rather, *date from* in all expressions that trace records and occurrences from an earlier period to the present

**Dau det'** has half-long *o* for *au* and short *e* as in *end*. The *t* is silent. Say *do de'*. It may also be pronounced *doe day'*. Don't say *daw day'* or *doe dab'*

**daunt** is pronounced *dawnt* or *dabnt*. *Daunt' less* and *daunt' less ness* follow suit, of course. Don't say *dant* to rime with *pant*. It means to subdue or intimidate in a lofty and debonair manner. The adjective connotes less of dash than *gallant*, and less of defiance than *bravery*. *Courageous* is general, covering *adventurous* and *fearless* and *defiant* and *dauntless* and *valorous*, and still other specific qualities

**dav' en port**—writing desk, sofa that may be converted into a bed—is pronounced with short *a*, the first syllable riming with *have*. Don't say *Dave' en port*; don't say *dav' poit*

**dav'** it is a crane for hoisting cargoes or boats or anchors. In England it is usually pronounced *dave' it* (it is said to come from the proper name *David*). We pronounce it with a short *a*—*dav* riming with *have* as in *lavender*. Don't say *daff' it* or *dabv' it*, tho the latter is frequently heard

**dead' ly** is frequently used as interchangeable with *deathly*. But it is correctly applied to what causes death or to what is as unsparing as death, as *a deadly drug* and *a deadly combat*. *Death' ly* means like death or in a deathlike way or degree, as *deathly sick* and *deathly pallor*. Each word is both adjective and adverb

**deaf** preferably rimes with *clef*. The pronunciation *deef* to rime with *beef* is archaic now even in provincial expression. This follows in all forms—*deaf' ly*, *deaf' en*, *deaf' ness*, *deaf' mute*. A deaf-mute is one who can neither hear nor speak. Don't apply the term *deaf and dumb* to a deaf-mute, or to one who is deaf merely—or to any one. The term has an unpleasant connotation

**deal**, as verb, is *dealt* in the imperfect tense and past participle. Don't say *dealed*. You *deal with* a person or *with* a subject, *in* some particular commodity, *for* some one, *in* a game. It is used as noun to mean bargain, arrangement, transaction, and indefinite amounts or quantities, not numbers. A *great deal of paper* or *recreation* is correct tho not especially recommended. But *a good deal of potatoes* or *motorcars* is incorrect. Be careful of merging pronunciations when *deal* is preceded by *great*, *good*, *bad*, and other words ending with *d* or *t*. *Good deal* may be heard as *good eel*, and *great deal* as *gray deal*, and so forth. As both verb and noun *deal* is used at cards, as *your deal* and *Deal the cards*. But don't say *Deal the bread* or *Deal the beer*, for *deal* is preferably not used in the sense of *serve*. Don't follow *deal* with a superfluous word like *out*, as *Deal out the oranges*, or *over*, as *Deal over the cards*. While these last two uses are colloquial, they cannot be recommended. (See dictionary for numerous meanings of *deal*)

**dear**, in buying and selling, means costly, expensive, high in price as compared with intrinsic worth. An article that is high in price may not be dear at all—its intrinsic worth may justify the price asked. But an article that is low in price may be very dear—the price placed upon it may be far beyond its intrinsic worth. You may pay three dollars for

a mahogany desk, and think you have a bargain. If, when you transport it to your home, it falls apart, you will probably think that you paid a dear price or dearly for it. (See *cheap*)

**Deau ville'** rimes with *no heel*, that is, *doe veel'*. Don't say *doe' vil*

**de bauch'** means to indulge in sensual pleasures to excess, to become corrupt and depraved as result of indulgence, to run counter to virtue. The *e* is intermediate; the *au* is *aw*; thus, *de bawch'*, the first three letters of the second syllable riming with *paw*. Don't say *de bahch'*. The nouns *de bauch' ment* and *de bauch' Ery* follow suit, as does the noun of agent *deb au chee'*—*deb aw shee'* (the first syllable riming with *ebb*). Don't confuse this word with *debouch* (*infra*)

**de ben' ture** rimes with *the ten sure*. The *tu* is preferably palatized—*chure*—but *teur* is heard. It means any note or certificate issued as acknowledgment of debt, a stock certificate or bond

**deb on naire'** or *deb o naire'* or *deb o nair'* (use the simplest) means affable, courteous, gay, jaunty; of good kind or race; free and untroubled. *Ebb on care* is a correct rime for it. Don't accent the first syllable; don't say *deeb* for *deb*

**de bouch'** means to march out from an enclosure or other confined place, to emerge or issue, or to cause to do so. It is also a noun meaning an exit or outlet. The pronunciation is *de boosh'*, riming with *the douche*. The noun *dé bou ché'*—*day boo shay'*—is more commonly used than the noun *debouch*. Don't confuse this word with *debauch* (*supra*)

**de bris** may be pronounced *de bree'* or *deb' ree* or *da bree'* or *day' bree*. It is difficult of wrong pronunciation. The last is customary in England; the first is probably most general in the United States. It means rubbish, ruins, accumulation of refuse of any kind, especially after destruction of buildings. This noun is collective in meaning but singular in form and use

**debt** rimes with *set*. The *b* does not really belong in it; it was inserted to denote Latin derivation from *debitum*. Note these forms: *debt' ed* riming with *fretted*; *debt' Or* riming with *better*; *deb' it*, noun and verb, riming with *ebb it*; *debt' ed ness* riming with *petted less*

**De bus sy'** has French or umlaut *u* and long *e* for *y*; thus, *de bues see'*. Don't make the last syllable *say*

**de but'** is formal entrance into society, or any entrance, as upon a career or upon the stage. You may say *daybue'* or *de bue'* (first *e* short). In England *day' boo* and also *deb' oo* are commonly used. *Debutante'* (feminine) and *debutant'* (masculine, seldom used here) rime with *web you can't* (Italian *a*). Don't say *debbytanty*. The plural is *de buts'* (*z*). Don't say *de but' ed* and *de but' ing*; *debut* is not a verb

**dec' ade** is preferably pronounced *deck' aid*. But *deck' ad* and *de kade'* (*decayed*) are likewise correct, the latter being used in England. It means a period of ten years, any grouping by tens, any whole of ten parts. Billy Boner says he has a decade tooth

**de ca' dent** rimes with *the gay gent*. *De ca' dence* rimes with *the gay gents*. In England the pronunciation is usually *deck' a dent* and *deck' a dense*. The latter means decline or deterioration, as of art or literature. The former—adjective and noun—means declining or deteriorating, one who deteriorates, especially one of the French school of writing in the late nineteenth century who treated abnormal and neurotic subjects

**dec a syl' la ble**—a word of ten syllables, a ten-syllable verse—and its adjective form *dec a syl' la' bic* are composed of the Greek prefix *dec a—dek' a* (neutral *a*)—and the Latin *syllaba*. There are few ten-syllable words to trouble speakers and writers and hearers and readers. *Dis estab lish men ta ri an is' tic* is one, and *bon or if i ca bil i tu din' i ty* (*Love's Labour's Lost*, Act V, Scene 1) goes it one better

**De ca' tur** rimes with *the hater*, not with *the batter*

**de cease'**, noun and verb, is accented on the second syllable. It means death or to die. Use it sparingly as a verb, even tho the dictionaries do record it as such. Don't pronounce the word so that *disease* is heard, or so that *seize* is heard for the second syllable. The pronunciation is *de seese'*. The imperfect or adjective form *de ceased'* is likewise frequently used as a noun meaning a dead person. But it is used only of persons. You may refer to a dead or a deceased person, but only to a dead animal

**de cEI ve', de cEI ved', de cEIv' ing, de cEIv' Er, de cEI't', de cEI't'ful, de cEI't'fully, de cEI't'fulness, de cEIv' A ble** are all frequently misspelt at the capitalized vulnerable points. (See *ei*)

**de' cent** rimes with *recent*. Be sure to accent the first syllable; otherwise *dissent* or *descent* may be heard. The noun *de' cen cy* is pronounced *dee' sen c*. This word is commonly used in the plural in the sense of what is proper and decorous, as *The decencies are being observed*

**de cide'** means to terminate or conclude by victory or final judgment, determine, settle. The participle and adjective *de cid' ed* means clear, unquestionable, beyond dispute. The adjective *de ci' sive* means terminating, and is a stronger word than *decided*. A decided victory may not be a decisive victory. Pronounce the *i* long in all three words—the second syllables rime respectively with *side*, *side*, *sigh*. The noun *de ci' sion* has short *i*, and *z* for *s*—*de siz' b' un*—but the adjective *de ci' sive*—*de sigh' siv*—has soft *s*

**de cid' u ous** means falling off or shedding at stated times, as leaves die and drop from trees in autumn. This word has come to be used figuratively to mean not enduring or evanescent (*q v*). Note the accent. Don't say *de sid' jus* or *de sid' yus* but *de sid' ju us*; *de sid' u us* is permissible but not recommended. The noun is *de cid' u ous ness*

**dec' i mate** is pronounced *dess' i mate* to rime with *Bess I hate*. Fowler says of this word: "*Decimate* means originally to kill every tenth man among Roman troops as a punishment for cowardice or mutiny. Its application is naturally extended to the destruction in any way of a large proportion of anything reckoned by number." \* Note the spelling of *dec' i ma tOr*

**de claim'** is pronounced *de klame'*. Don't say *dee' klame*. Make no mistake about omitting the *i* when you spell the noun, and about transferring the long *a* to the third syllable—*dec la ma' tion*—*dek la may' shun*. Don't say *deek la may' shun*. The agent noun is *de claim' Er*. The adjective *de clam' A to ry* (*toe re* or *ter e*) is frequently used in an uncomplimentary sense meaning oratorical or artificially exprest or bombastic. (See *disclaim*)

**de clen' sion** rimes with *the mention*. In general usage it means descent or slope, or, derivatively, a decline or deterioration. In grammar it refers to the naming of the different case forms of nouns, pronouns, and cer-

\* From H W Fowler's *Modern English Usage*. Used by permission of The Clarendon Press, Oxford

tain adjectives. The declension of *boy*, for instance, is nominative *boy*, possessive *boy's* (singular) *boys'* (plural), objective *boy*; of *he*—nominative *he*, possessive *his*, objective *him*. (See *inflection*)

**de cline'**, verb and noun, is accented on the second syllable. Don't say *dee' kline*. In general usage it means to turn aside, to bend, to deviate, to dwindle; to refuse or reject politely (*refuse* is the more positive and abrupt term). The noun is used to mean downfall, progressive impairment of health, declivity or precipice. In grammar to decline means to name in order all the case forms of a noun, or pronoun (see *declension*). The noun *declina'tion*, please note, is pronounced *deck li nay'-shun*, not *dee kli nay' shun*. You speak of the declination of an invitation, of the decline of an empire, and of the declension of a pronoun. Both words come from the Latin *declindre*

**de com pose'** rimes with *free from Rose*. Note *de com pos' A ble* (*poze a b'l*) and *de com po si'tion* (*zish' un*). The meaning is to separate or resolve into original or constituent elements, to rot, to decay. Don't confuse with *discompose* (*infra*)

**dé cor'** is a French word meaning that which serves to decorate, dramatic setting, interior decoration. The *e* is half long *a*; the *o* is *aw*; thus, *da kawr'*

**dec' o ra tive** is accented on the first syllable, please. (It has caused some discussion, and also some hard feeling.) Don't say *dek o ray' tiv* but *dek' o ray tiv*. You may also say *dek' o ra tiv* (*a neutral*)

**de co' rum** rimes with *the forum*, that is, the *o* is long. Don't say *de-kahr' um*. The adjective *dec' o rous* or *de co' rous* may rime with *checker us* or with *the chorus*. The plural of the noun is preferably *de co' rums*, but the foreign plural *de co' ra* (*neutral a*) may be used. *Decorum* means that which is fitting and proper, observance of propriety or standard; it connotes omission or absence of all things unseemly. (See *indecorous*)

**de crease**, as noun, is accented on the first syllable; as verb, on the second. The first two *e*'s are long; *s* is soft. Say *dee krees*. Don't say *dee greeze*. It is important to remember that as a rule *decrease* should be used to indicate taking place or continuing or going on, while *diminish* denotes reduction or subtraction that leaves a certain amount complete

**de crep' it**—aged, broken down, worn out, infirm—rimes with *we step it*. The noun *de crep' itude* has long *u*—*tewd* to rime with *jeud*; don't say *krep't' ood* or *krep't' chude*

**de crep' i tate**—to roast, to subject to strong heat, and to crackle as result—rimes with *we step a date*. The noun form is *de crep' i ta'tion* (*tay' shun*). Don't confuse this word in spelling and pronunciation and meaning with *decrepit*

**de duce'** has long *u*—*de dewce'*. Don't say *de dooz'*. The adjectives are *de duc' I ble* (*deuce*) and *de duc' tive* (*duk' tiv*); the nouns are *de duce'-ment* (*deuce' ment*) and *de duc' tion* (*duk' shun*), the former not much used (both are from the Latin *deducere*). The meaning is to arrive at an opinion or a truth as result of reasoning; it implies a process of reasoning rather than a supposition or surmise, as *infer* (*q v*) does. The noun *deduction* must not be confused with its antonym *induction* (*q v*). This word means reasoning from general principles to particular cases or to other general principles, or from the universal to the individual, from premises to a logical conclusion. This kind of reasoning is called *de duc'-tive* in contradistinction to *inductive* reasoning

**de duct'** means to subtract or take away; it applies chiefly to quantities. The word rimes with *be plucked*. Note the adjective *de duct' ble* and the noun *de duc' tion*, the same form as the correlative noun of *deduce* but meaning subtraction, a taking away of some amount or quantity

**de fal cate** may be accented on the second syllable or on the first. The rime is *the pal cate*. Note the noun of agent *de' fal cat' Or* which may be pronounced *dee' fal cate er* or *def' al cate er*, and the abstract form *de fal ca' tion—dee fal kay' shun*. The second syllable in all forms rimes with *pal*, not with *all* or *abl*. The meaning is to embezzle or misappropriate funds

**de fault'**, noun and verb, is accented on the second syllable which is *fault* indeed. Spell the agent noun correctly—*de fault' Er*. The word means to fail in an obligation of any kind, as appointment or contest or payment or appearance, and so forth

**de fect** may be accented on either syllable, preferably the second. The first *e* is half long in *de fect'* and long in *de' fect—dee' fekt*. The noun is *de fec' tion (jek' shun)* and the adjective and noun *de fec' tive*. The latter is used in grammar to denote that a form is lacking in a declension or conjugation. *Must*, for instance, is a defective verb since it has no infinitives and participles. Other such verbs are *can*, *may*, *ought*, *quoth*, *shall*, *will*. Defective adjectives are such as are lacking in certain forms of comparison, as, for instance, *frontmost* and *middlemost*. In this grammatical usage *defective* is the antonym of *redundant*. Don't say *de vekt* or *de jek* for *defect*

**de fend'** is more or less objective or external or outward, that is, it means to ward off attack. *Protect* is subjective or internal, that is, it means to shield or preserve against danger. Be sure to spell *de fend' Ant* and *de fend' Er* correctly

**de fense'**—any resistance or protection against attack—is always accented on the second syllable. It may be spelt *defence* (see *practise* and *prophesy*) and is usually so spelt in England. The term *defense mechanism* or *defense reaction* has been made fashionable by the psychoanalysts, and the ladies of the drawingrooms belabor it. It is a kind of behavior or belief assumed by a person in order to conceal his real feelings and thoughts. In the physical sense a defense mechanism is a defensive reaction of any kind, as of the body against disease

**def' er ence** rimes with *reference*, not with *difference*. It means a courteous and willing subordination of one's own beliefs or judgments or opinions or tastes to those of another who is regarded highly. It stands between mere respect on the one hand, and reverence on the other; that is, it is the middle term of the three. There are two adjectives—*def' er ent* and *de fer en' tial*. These are synonyms in the sense of expressing or evincing deference. But *deferent* also means bearing away or down or through, as in a conduit or through arteries. These forms must not be so pronounced as to be mistaken for *different* and *differential*

**de fi' cient** means lacking in those qualities necessary for carrying anything to completeness, faulty, defective; one who cannot do well or at all what is assigned or assumed. The pronunciation is *de fish' ent*. Be sure of the spelling of this word, and of *de fi' ci En cy—de fish' en c*

**def' i cit** is a noun meaning shortage, as of funds. All vowels are short, and the accent, be sure, is on the first syllable. Don't say *de fic' it*. The word rimes with *deaf a bit*



**de file'**, as verb, is always accented on the second syllable; as noun, preferably also on the second. But the noun may be *dee' file*. The first-syllable *e* is half long when not accented. The noun means a pass or gorge; the verb, to march in line, to befoul or pollute

**def' inite** rimes with *deaf I sit*. Don't say *dev' nit* or *def' nit* or *def' night*. *Defin'itive* (the second and accented syllable is *fin* indeed) means settling or making final and decisive and conclusive, while *definite* means fixed or precise or limited. A definitive statement is "all that can be said"; a definitive set of books is a complete edition. Note *de fin' A ble* and *de fin' Er* with long accented *i*, and the "mother form" *de fine'* riming with *the line* (not *dee' fine*). *Definite* is a grammatical term. The definite article is *the*, so called because it points out precisely; a definite adjective or adverb is one that limits, as second, secondly, gross, dozen. Some authorities call these parts of speech definitive rather than definite. Either word is correct

**def in' i' tion** is quadrisyllabic—*def inish' un*. Don't say *def nish' un*. It is an explanation of the meaning of anything, usually of words; the act of making clear and distinct and definite. Don't speak of describing a word, when you mean defining or explaining it. Definition may include not only mere statement of meaning, but formulation, illustration, variations, comparisons, differentiations, and general analyses. Observe these four rules in defining a word or term:\* Define a word by a synonym whenever the synonym is itself shorter or easier or more familiar than the word defined. Define a word by the same part of speech; if no synonym can be had for the word, then start your definition with the term *act of* or *form of* or *phase of*. Guard against starting your definition with such words as *when* and *where* when they have no connection whatever with the meaning. Guard against using any form of the word defined in your definition proper

**De Foe'** is also correctly written *Defoe*. Don't accent the first syllable

**deft** rimes with *left*. It means skilful or expert. Note the adverb *deft' ly* and the noun *deft' ness*. Don't confuse this word in meaning, spelling, or pronunciation with *daft* (*supra*)

**de fy'** is chiefly a verb, meaning to challenge or to dare. It was once in literary usage a noun—*dee' fy*—and is now occasionally used in slang and colloquialism as such. Note the spelling of *de fi' Ant*—bold and insolent—and the noun *de fi' Ance*—contemptuous challenge; the second and accented syllable of each is *fie* indeed

**de gen' er ate**—degraded, having fallen below normal in character and conduct—is pronounced *dee jen' er it* as adjective and noun. As verb the final syllable becomes *ate* indeed. Other forms are the nouns *de gen' er a cy* (*dee jen' er a c*), *de gen' er a' tion* (*dee jen' er a' shun*), *de gen' er ate-ness* (*dee jen' er it ness*), and the adjective and adverb, respectively, *de gen' er a tive* (*dee jen' er a tiv*—long *a*) and *de gen' er ate ly* (*dee jen' er it le*). This word should not be used loosely or glibly in regard to human morals, inasmuch as departure from normal in a downward direction is not a fixed point and *normal* itself is by no means possible of exact definition. In regard to things, it may be applied more safely, as in the degeneration of tissue, of wood or merchandize, of policies and standards, and the like. Billy Boner says a powerhouse is a place to degenerate electricity

\* From *Sentence, Paragraph, Theme* by the same author, published by Thomas Y. Crowell Company

**de hy' drate** has three long vowels—*dee high' drate*. The noun *de hy dra'-tion* rimes with *tree high station*. The meaning is to render or to be made free of water

**deign** means to deem worthy, to condescend, frequently in negative expressions, as *He does not deign to reply*. This word rimes with *reign*, that is, with *rein* and *rain*, and is a homophone of *Dane*

**de'ity** is trisyllabic—*dee'it*. Don't say *deet'e*. The word means divinity or divine nature, or god or goddess. Used in reference to a special god, it is capitalized. The abstract form *de'ism*—*dee'iz'm*—means belief in a personal God and the religious philosophy thus implied. The adjectives are *de is'tic* and *de is'ti cal* riming with *the mystic* and *the mysti cal*. Note the verb *de'ify* riming with *see a fly*, and the noun *de i'fi ca'-tion* riming with *see a fly station*

**dé jeu ner'** is French meaning lunch or collation, but it is loosely used to mean breakfast also. Strictly speaking *petit déjeuner* means breakfast. The pronunciation is *day zhu nay'* or *day' zhe nay*. *Pe tit'* is pronounced *p' tee'*. Madam Prairiegold, visiting Paris and having breakfast in bed, calls it *de joon'*, and the dictionaries actually record this. This word is written solid—*déjeuner*

**Del' a ware** please note, has *A* after *l*, and is trisyllabic. Say *Della Ware*, not *Dell' ware*

**del' e gate**, noun and verb, is accented on the first syllable, which rimes with *bell*; the second *e* is intermediate; *gate* is neither *gate* nor *git* but the *a* is half long as in *duplicate*. In colloquial expression, the last syllable is nine times out of ten really *gate* when the verb is intended; and *gat* (half-long *a*) when the noun. Don't pronounce this word so that it may be heard as *delicate*, and don't say *del' gate* or *dil' i ga et* (the latter peculiar to the ward politician)

**de lete'** rimes with *the sheet*. It means to erase or take out. The word *de'le*, riming with *nealy*, is the imperative of the Latin *delere* meaning to destroy. It is used chiefly by printers in the correction of proofs, the letter delta  $\delta$  being placed on the margin to indicate it. The imperfect tense is *de'led* (*dee'leed*) and the present participle is *de'le ing* (*dee'lee ing*). *De lete'* (*de let' ed*, *de let' ing*) is the general form of this technical term—the layman's form. The noun is *de le' tion* (*de lee' shun*) but the printer uses *delete* as noun also

**de le te' ri ous** means hurtful, damaging, vicious, pernicious. It is pronounced *de le teer' ius* riming with *Bella serious*. Don't reduce the syllabication by saying *del teer' yus*. Billy Boner says that he was deleterious when he had the measles

**Del' hi** rimes with *Kelly*, not with *hell high*

**del i ca tes' sen** is quinesyllabic. Don't slur it into *delkt ezn*. It is composed of two German words meaning delicate eatables or delicacies. It is plural in use and meaning. The word rimes with *delicate guessin'*

**de lin' e ate** rimes with *the sin we bate*, not with *the scene we bate*. *De lin- e a' tion*, *de lin' e a tOr*, *de lin' e a tive* (long *a's*) follow suit. The second syllable is never *lean*. The meaning is to sketch, to draw, to outline; to represent, as a character in a story. *Delineator* means one who sketches or depicts

**de lir' i um** is mental disturbance, mental confusion, excitement, uncontrolled enthusiasm. The second and accented syllable is not *lee* but *lir* with short *i* riming with the first syllable of *mir'ror*. The plural is

*de lir' iums* or *de lir' i a* (a neutral). The adjective *de lir' ious*—*de lir' ius*—follows suit. Don't shorten either of these words into a trisyllable—*de lir' yuni* and *de lir' yus* are incorrect

**del i tes' cent**—secluded, retired, hidden, latent—rimes with *sell a crescent*. The noun is *del i tes' cence* the last two syllables riming with *essence*

**de liv' e ry** is a quadrisyllabic word. Don't say *de liv' ry*. *De liv' er Ance* follows suit. Don't say *de liv' rance*. Be sure to spell the last syllable with a rather than with e

**Del' phi** rimes with *hell high*, not with *self e*

**del' ta**—δ Δ—is the fourth letter of the Greek alphabet; it is equivalent to d. The word is used of anything having the shape of this Greek capital letter, as the delta of the Nile, the delta of the Mississippi; hence, any alluvial deposit at the conjunction of waters. The rime is *felt a* (neutral a). The adjective *del ta' ic* is pronounced *dell tay' ik*

**del' uge** is pronounced *dell' yuje*. The imperfect tense is *del' uged* (*yujd*) and the present participle *del' uging* (*you jing*). Both noun and verb must be accented and syllabized as indicated. Don't say *de el luge'* or *de el lured'*. And don't affect *de luzb'*, please. Used in reference to the great biblical flood (Genesis vii) this word is capitalized

**de lu' sion** means false belief, misconception; it always involves some mental error or false process of reasoning, mistaken inference or conviction. There are degrees of delusion. An insane person is often under very strong delusions, so that they warp his whole outlook and make his reactions false and even dangerous. But a sane person may have delusions that may influence or hinder but not endanger him, as, for instance, the delusion that a certain action on a given day or under a particular phase of the moon will bring bad luck. The pronunciation is *de lew' zbun*. But note the adjectives *de lu' sive*—*de lew' Siv*—and *de lu' so ry*—*de lew' So re*. (See *adhesion, cohesion, decision, derision, illusion*)

**de luxe'** is a two-word French term meaning, literally, of luxury; used in English it means elegant, sumptuous, expensively made, as a *de luxe* book or catalog. It is pronounced *de looks'* preferably, or it may be just phonetic *de lux'* (*luks*)

**dem' a gogue** or **dem' a gog** may be pronounced *dem' a gagh* (or *gawg*) the g's hard. The adjectives *dem a gog' ic* and *dem a gog' ical* may have hard g's in the third and accented syllable, or second g soft—*gagh* or *gabh*. The abstract noun *dem' a gogy* has three pronunciation choices on the last two syllables—*gabje* or *gahge* or *gawje*. The troublesome third syllable is either *gagh* or *gawg* in *dem' a gogism*. The other abstract form is *dem' a gog uery*—*gagh* or *gawg* and *ere* or *re*; it may therefore be quadrisyllabic or quinquesyllabic. A demagog is one who tries to make capital of political ills and unrest for his own advancement politically. Billy Boner feels pretty sure that demagog is a big book issued by Sears Roebuck and Company

**de mand'**, noun and verb, is accented on the second syllable. Don't say *dee' mand*. The Italian *a—de mahnd'*—is sometimes heard but it is not authorized in this country. Note *de mand' A ble* and *de mand' Er*. *De mand' Ant* is a legal term meaning the plaintiff in a real action. *Com mand* means formal or official order; *demand*, a claim or authoritative and precise inquiry or request, a peremptory query. In economics *demand* means collective desire to buy and possess commodities. The preposition *on* is used before *demand* in its business use, as *goods deliverable on demand*; *at* is not preferred usage in this connection

**de mean' or** or **de mean' our** (use the simpler) means conduct or bearing, without any reference whatever to proper or improper, favorable or unfavorable. It may correctly be modified, therefore, by qualifying adjectives. The verb *de mean'* was formerly "neutral" also, but it has now come to denote, through pressure of misuse, to debase or degrade or lower. The noun rimes with *we wean her*

**de mesne'** means possession, as of land or estate; region or realm in general. The last and accented syllable is pronounced *main*; the word rimes with *the plain*. There is authority also for riming it with *the scene*

**dem' i-** is a prefix meaning half, below normal or standard in size or quality. Both vowels are short. It rimes with *Emmy*

**dem i monde** rimes with *Emmy Bond*. It may be pronounced *dem' i mahnd* or *dem i mahnd'* or *de mee mawnd'*. It means, literally, the lower or below-standard part of the world; it is used to mean women of questionable reputation, or a group or the class of such women. This word is written solid—*demimonde*. The variant feminine *dem i mon daine'*—a woman belonging to the demimonde—is pronounced *demmy mahn dane'*

**de mise'** is the legal name for death. As both noun and verb it is accented on the second syllable, which is *mize* riming with *size*. Don't say *dee' mize* or *de meeze'*. It means death, especially of a royal person; the conveyance of an estate after death, or the transfer of a crown. Don't use this word; it is high-sounding and pretentious except in its legal meaning

**dem' i tasse** is French meaning half cup. In general use it means a small cup for or of black coffee. All vowels are short. It rimes with *Emmylass*, not with *Emmylassie*. It is written solid—*demitasse*. The French say *de mee tabs'*

**de mol' ish** rimes with *the polish*, not with *the Polish*. It means to ruin, to pull or throw down. The contractor who pulls down or razes buildings is now called a *dem o li' tion ist*—*dem o lish un ist* or *dee moe lish' un ist*. (We should probably be thankful that he isn't called an architectural mortician!) Note also the forms *dem ol' ish Er*, riming with *the polisher*, *de mol' ish ment*, and *dem o* or *de mo li' tion*

**de mo' ni ac** has long *o* in the second and accented syllable—*de moe' ne ak*. But *de mo ni' a cal* is accented on the third syllable which is *nigh*, and has long *e* in the first—*dee mo nigh' a kal*. These words are adjectives meaning devilish or influenced by evil. The adjective *de mon' ic* rimes with *the tonic* and means, similarly, fiendish or devilish

**de mon ol' a try** means the worship of ghosts and spirits and hidden powers. The third and accented syllable rimes with *doll*. The noun of agent is *de mon ol' a tEr*. *De mon ol' o gy* is the science of and belief in demon worship; the corresponding agent noun is *de mon ol' o gist*. Make all five syllables of each word heard

**dem' on strate**—to point out or portray—is now accented on the first syllable, which is *dem* riming with *them*. It was formerly—and perhaps more sensibly—accented on the second syllable. The second syllable is *un*, and the third *straight*. But note that *de mon' strA ble* and *de mon' strAnt* and *de mon' strA tive* are accented on the second syllable, and that the third syllable in each of these words has neutral rather than long *a*. The agent noun is *dem' on stra tOr*—*stray ter*. The abstract form is *dem on stra' tion*—*stray' shun*. Don't say *dee' mon strate* or *dee' monstration*. Even in those forms having *de* rather than *dem* as the first

syllable, the *e* is half long rather than long. In grammar *demonstrative* is used in connection with pronouns, adjectives, adverbs, to mean designate or point out. Such pronouns as *this* and *that*, such adjectives as *former* and *latter*, such adverbs as *over* and *yonder* are demonstratives

**de mur'** noun and verb, is accented on the second syllable. The rime is *the cur*. It means to object or scruple or except; objection or scruple. The noun *de mur' rage*, riming with *the courage*, means the detaining of a carrier—train, boat, truck—beyond the time allowed for loading or unloading, and the charge made for the delay. The noun *de mur' rAl* means delay or demur. The agent noun *de mur' rEr* means one who demurs, and in a legal sense a pleading to the effect that the cause of an opposing party is defective, or insufficient under the law to justify proceeding with his case

**De' nis** may rime either with *tennis* or with *the plea*. The former is English; the latter French

**den' i zen**, noun and verb, is accented on the first syllable. The rime is *Tennyson*. Don't say *den' sen*. It means inhabitant, an alien admitted to a country, one joining a society or community; any plant or animal in a new environment; a word accepted into a dialect or language. The verb means to admit or to provide in these senses

**de nom' i nate** is now almost obsolete in most of the senses of *nominate* (*q v*). It is still used to indicate calling or specifying by name, as *He has been denominated the savior of our cause*. It is properly used as an adjective, as *Six yards is a denominate* (specifying) *measurement*. Don't say *de nom' nate*

**de noue' ment** is pronounced *da noo' mahn* riming with *a boo Kabn*. It is the final unraveling or revelation which clarifies the plot of a story, especially of a dramatic story; the passage or the actual situation itself that reveals

**dent**, noun and verb, means any notch or other depression made upon a surface, or to make such depression. *Dint*, also noun and verb, means the same thing, but it is in addition used in a figurative sense meaning force or quality, as *By dint of his reputation he is able to command respect*. Some authorities say that *dent* is a variant of *dint*; some that it is a clipt form of *indent*

**den' ti frice** is frequently "spoonerized" in both speech and writing—*den' tri fice*. Don't transfer the *r*. Don't make the word dissyllabic—*dent' fris*. The rime is *plenty Chris*. *Denti* is Latin for tooth, and *fris* is from a Latin word meaning rub

**de nun ci a' tion**—a warning or condemning or stigmatizing announcement—is frequently misspelt *denunciation* because of the "mother verb" *denounce* (see *annunciation*, *enunciation*, *pronunciation*, *renunciation*). The second syllable in all these words is *nun* indeed, not *noun*. The third syllable may be *shi* or *c*, preferably the latter—*de nun c* or *shi a' shun*. Note the forms *de nun' ci a tOr*, *de nun' ci a tive*, *de nun' ci a to ry* (*toe re* or *ter e*)

**de pend'** is followed by either *on* or *upon*. Dr. Johnson preferred the latter, but literature is about evenly divided. Note that *de pend' Ant*, one who depends upon another for support, has now almost entirely given way to *de pend' Ent* (also adjective meaning hanging, subject to, subordinate) as have the *ancy* ending to *ency*, and *ance* to *ence*, in *de pend' Ency* and *de pend' Ence*. But note *de pend' A ble*, *de pend' A ble ness*, *de pend A bil'*

*ity*—the last now at long last recorded in the dictionaries, tho sales and advertising used this word for many years before it was given lexicographical sanction. Pronounce all these forms so that the *d* is heard. Don't say *de pen* or *de pens* for *depend* or *depends*

**de po' nent** is one who gives evidence; in grammar—Latin and Greek—a verb having passive or middle form with active meaning. The pronunciation is *de poe' nEnt*. The noun *depo si' tion* may rime with *step o' fisbin'* or with *me o' fisbin'*

**de pos' i tar y** is pronounced *de pabz' i ter e*, the fourth syllable riming with *per* or with *er* in *er ror*. It means one with whom anything is deposited, and also a place of deposit or storehouse. *De pos' i to ry* is pronounced *de pabz' i toe re* or *ter e*. It may be used interchangeably with *depositary*, but strictly speaking the *ary*-word is the agent noun, and the *ory*-word is preferably used to indicate storehouse

**de' pot**—a place where stores are deposited; a railway station—is pronounced in the United States with both vowels long—*dee' poe*. In England the *e* is short and the *o* long—*dep' owe*—riming with *step low*. Don't rime it with *teapot* or with *ballo*

**dep' re cate** rimes with *step we hate*. It means to express disapproval of; to pray or desire deliverance from some threatened or actual ill. We all deprecate war and we likewise deprecate evil judgments. Note the adjectives *dep' re ca tive* (*kay tiv*) and *dep' re ca to ry* (*k' toe re* or *ter e*). Don't confuse with *depreciate*

**de pre' ci ate** rimes with *the bee we ate*. It is preferably pronounced *de pree' she ate* but *de pree' cate* is used by many. It means to lessen the estimated value of; to underrate; to belittle. Stocks depreciate. You may depreciate the character of some one by speaking evil of him. If you belittle him openly and publicly, you are then said to *decry* him. Froude speaks of the human inborn tendency to depreciate great men. Note the forms *de pre' ci A ble*, *de pre' ci A tive*, *de pre' ci A to ry* (*toe re* or *ter e*—a neutral or long), *de pre ci A' tion*. Don't confuse with *deprecate*

**dep ri va' tion** has a short *e* and long *a*. Don't say *dee' pry va' tion* but *dep* (riming with *prep*) *ri vay' shun*. It means loss or disbarment or ending of. The verb *deprive'* rimes with *the hive*. Note the spelling of *de priv' Al* and *de priv' A ble*, accented *i* long

**depth** has voiceless *th*. Say *dep*, closing your lips on *p*; then open them forming *th* by forcing your tongue forward. Don't say *det* or *death* for *depth*

**De Quin' cey** has capital *d* and capital *q*, please note, and *cEy*. The pronunciation is *de kwin' c*

**Der' by**—hat, race, town, and so on—is still *dahr' be* to the Britisher. To the American it is this in connection with racing only; in other senses it is *dur' be*

**der' e lic**, noun and adjective, rimes with *her he licked* (if you pronounce these three words rapidly). Don't say *dare likt*. It means deserted, forsaken, neglectful or unfaithful (these two meanings are not used in England); anything abandoned, as a vessel or a human being. The noun *der e lic' tion*, riming with *her a fiction*, means state or condition of abandonment, failure or unfaithfulness in duty

**de ride'**—to mock, to scorn, to ridicule—rimes with *the guide*. The agent noun *de rid' Er* rimes with *the guider*. Now note the noun *de ri' sion*—

*de riʒh' un*—riming with *decision*; the adjective *de ri' sive*—*de rice' iv*—with long accented *i* and soft *s*; the adjective *de ris' I ble*—*de riʒʒ' i ble*—with short accented *i* and *ʒ* for *s*; and the adjective *de ri' so ry* with long accented *i* and soft *s*. There are few “more chameleon” words as far as pronunciation is concerned. (See *alternate*, *conjure*)

**de ri gueur'** is a two-word French term meaning according to strict convention or etiquette or prescribed form. It is pronounced *de ree gur'* to rime with *we see her*

**de rive'** means to gather or deduce. In connection with words it means to take origin in or to descend from, as *Dint* is derived from Anglo-Saxon *dynt* or *Dint* derives from Anglo-Saxon *dynt*. (The latter is now soundly authorized.) The noun and adjective *de riv' A tive* means derived from, or a word that is derived from another word by means of prefix or suffix or internal change, as the derivative *incapable* from *capable*, *heavily* from *heavy*, *mice* from *mouse*. *Incapable* is a derived adjective, *heavily* a derived adverb, *lengthen* a derived verb, *within* a derived preposition, *notwithstanding* a derived conjunction, *hardness* a derived noun. *Riv* rimes with *give*. Note the noun *der i va' tion*, riming with *her a nation*

**der nier cri'** is a two-word French term meaning the last word (in fashion) or strict up-to-dateness. It is pronounced *dare nyay kree'* to rime with *bairn yea spree*

**der' in ger**—a small pocket pistol of large caliber—is trisyllabic. Don't say *der'n' jer*, but *der' in jer*. The first and accented syllable rimes with *er* in *er ror*

**der' o gate** means to take away, to detract, to lessen. It rimes with *err* *O fate*. But note the adjective *de rog' a to ry* (*toe re* or *ter e*) the second syllable of which rimes with *log*. Pronounce all five syllables; don't say *de rog' try*. The preposition *from* follows *derogate*; the preposition *to* or *unto* follows *derogatory*

**des cant**, as noun, is accented on the first syllable; as verb, on the second. The rime is *less cant*. Don't confuse it with *descent* or *dissent* or *decent*, and don't pronounce it *dez kunt*. The Britisher says *des kabnt*. It is a melody or a musical composition, or a discourse or dissertation; as verb it means to sing or play or to discourse or speak or write freely, but without the implication of wandering or expatiating in treatment of a subject

**Des cartes'** is pronounced *da kart'* by the French; *da kabrt'* by the English

**de scend'** means to pass from higher to lower, to go down. Don't use *down* or *downward* or *below* or *beneath*, or any other word containing the same idea, after it. *De scend' Ent* is an adjective only, meaning descending, or proceeding from an ancestor. *De scend' Ant* is an adjective meaning descendent, and a noun meaning one following in line of ancestry. The adjective *de scend' I ble* or *de scend' A ble* means capable of descending, devisable, as an estate

**de scent'** is a noun unfortunately pronounced like *dissent*. This word means fall or act of moving downward, change from higher to lower position. You must depend upon context to keep *dissent* and *descent* distinguished one from the other. Don't confuse this word, either, with *decent* and *descant*. When, in the late nineteenth century, the great Scotch preacher Henry Drummond delivered his Lowell lectures, and titled them *The Ascent of Man*, many reviewers said that he had made use of a better word than Charles Darwin had in his *Descent of Man*, inasmuch as man (it is hoped!) has come *up* from the lower forms

rather than *down* from them. The word *descent* has been used, however, for centuries in the genealogical sense of family and racial derivation or source

**de scribe'** is pronounced *de skribe'*, riming with *re bribe'*. Don't say *dis gribe'*. The prefix is *de*, not *dis*. *De* means down; *scribere* means write; hence, write down. *Dis* means apart or disconnected. It would make an absurd meaning to unite it with *write*. The noun *de scrip' tion*—*de-skip' shun*—follows the same analysis. Don't say and write *dis* for *de* as the prefix in either of these words or their variants. Even supposedly educated people have for so long now used *describe* as interchangeable with *explain*, that the dictionaries at last register the two words as synonyms. *Describe* should be used in the sense of to picture or portray; *explain*, in the sense of telling how or why and of clarifying generally. You cannot describe how a car is driven; you explain how it is driven. You cannot explain how a car looks; you describe its appearance. But this distinction is all but lost to modern expression

**de scry'** is pronounced *de skri'* riming with *the fry*. It means to see or spy at a distance; to discern or detect. Don't confuse with *decry*. (See *depreciate*)

**de sert'** is a verb meaning to leave, to go away, to abandon. Don't confuse with *des' ert* meaning a region wholly or almost without vegetation, or with *des sert'* meaning sweets at the end of a meal. These words are principally nouns. The *s* sound in all three words is  $\zeta$

**des' ic cate**, note well, has one *s* and two *c*'s. It is frequently misspelt, and is therefore much used in spelling-bees. The pronunciation is *dess' i kate* to rime with *press a date*. The meaning is to dry, to preserve by drying. The noun and adjective *des' ic aAnt*—drying, a drying agent—is pronounced *dess' i kant* (*a* silent) to rime with *precedent*

**de sid er a' tum**—anything that is desired or felt to be essential—rimes with *the bidder ate 'm*. The plural may be regular or *de sid er a' ta* (final *a* neutral). *De sid e ra' tion* (*ray' shun*) is a synonym; the verb *de sid' e rate* means to regard as desirable. The adjective *de sid' e ra' tive* means expressing desire, *s* may be soft or hard, *a* long or short

**de sire'**, noun and verb, is accented on the second syllable. This is a stronger word than *wish*, connoting, as a rule, deeper feeling and more rational attitude toward its object. *De sir' Able* is objective, that is, it applies to what is beyond one's own being, as *desirable books*, *desirable houses*, *desirable friends*. *De sir' ous* is subjective, that is, the feeling forms from within and is directed outward, as *I am desirous of meeting him*, *They are desirous of attending the exhibition*, *He is desirous of going to college*. The *s* is always pronounced  $\zeta$ . Don't insert *i* or *e* after *r* in *desirous* and *desirable*

**de sist'** is pronounced *de zist'*. It means to stop, to cease, to discontinue. The noun *de sist' Ance*—*de zist' ans*—must be watched for spelling

**Des Moines'**—two unhyphenated words, both capitalized—rimes with *the coin*, not with *a coin*. Say *de moin*, not *dess moins'* or *dee mern'*

**des per a' do** is Spanish for a desperate lawbreaker or criminal. The first two syllables rime with *vesper*; the last two with *day go* or with *ab go*

**des' per ate** rimes with *yes* and *her* and *it*. Accent remains on the first syllable in *des' per ate ness* and *des' per ate ly* but not in *des per A' tion* (long *a*). Don't say *dis* for *des*; don't make the *a* long in *desperate*; and don't say *desprate* or *pri*. The meaning, of course, is hopeless, rash, frantic, despairing



**des' pi ca ble, des' pi ca bly, des' pi ca bleness**, remember, are accented on the first syllable. Don't say *des'pick' a ble* even tho educational commissioners may advise you to do so. However, it was formerly syllabized and accented *des'pic' a ble*. It is altogether too frequently so accented today in colloquial speech. It means, of course, deserving to be despised. (See *applicable* and *explicable*)

**de spite'** is a noun meaning scorn, malice, defiance, insult. It is a verb meaning to despise or vex or annoy. It is a preposition, now rapidly becoming obsolete, meaning *in spite of, notwithstanding* (*qv*). Its use as a preposition is regarded by some authorities as affected. Don't use *of* after *despite*; it means *in spite of*. The *i* is long, the rime being *the fight*. Don't accent the first syllable; don't say *des' pit*. (See *respite*)

**des sert'** is the course of sweets at the end of a meal. It is from a French term meaning clear table. Don't confuse this word with the verb *de sert'* and the noun *des' ert*. In all three words the *s* is pronounced *z*

**de stroy'** literally means de-structure, that is, to ruin the structure of, to ruin, to kill, to nullify. It covers *demolish* which means to pull down or rend a structure into debris; *annihilate* which means utterly to wipe out so that no vestige of remains may be found; *raze* which means to level with the foundation surface. Many mistakes are made in regard to the correlative forms of this word. There is no verb *destruct*, tho it is sometimes seen and heard. But the adjective forms of *destroy* are *de struc' I ble* and *de struc' tive*. A *de stroy' Er* may be one who ruins, or a battleship; he but not it may be called a *de struc' tion ist*. He may also be called a *de struc' tOr* but this word is pretty generally used to mean a furnace for burning refuse. Three other nouns are worthy of attention: *de struc' tion*, *de struct' i bil' ity*, *de struc' tive ness*

**des' ue tude** is a state or condition of discontinuance or disuse. It is pronounced *dess' we tewd* riming with *less renewed*. The Britisher says *dee' swe tewd*, riming with *we renewed*

**des' ul to ry** is pronounced *dess' ul toe re* or *dess' ul ter e*. Don't say *dezl' tree*. The noun is *des' ul to ri ness* with the same choice in the third but unaccented syllable. This word means aimless, out of course or order, skipping from one point to another without interest or concentration. *Cursory* (*qv*) usually connotes haste and superficiality; *desultory*, "staccato fickleness"

**de tain'** is pronounced with intermediate *e* and long *a*. Don't say *dee' tain*. Make no mistake about spelling the noun *de ten' tion—de ten' shun*. There is also a noun *de tain' ment*, and this is more consistently spelt. But *de ten' tion* is the more commonly used of the two. The noun of agent is *de tain' Er*

**de te' ri o rate** is quinesyllabic. Be sure to make all syllables heard. The second and accented syllable rimes with *here—de teer' i o rate*. Don't say *de teer' yate*. The noun and the adjective—*de te ri o ra' tion* (*ray' shun*) and *de te' ri o ra tive*—(*ray tiv*)—follow suit and are even more susceptible to slurring. The meaning is to impair, to grow worse, to decline in worth

**de tes ta' tion** is either *det es tay' shun* or *dee tes tay' shun*. One of the leading dictionaries prefers the latter; another the former; another says either! The verb *de test'* is always accented on the second syllable. Note especially *de test' A ble* and *de test' Er*. The meaning is abhorrence or loathing or hatred

**de tail** was for many years up to 1934 persistently held by the dictionaries to second-syllable accent as both noun and verb. It may now be kept in line with the rule of noun-and-verb accent (see *accent*), the noun being accented on the first syllable, and the verb on the second. *De tail'* is still registered first, however, as the pronunciation of the noun, but the man in the street almost invariably says *dee' tail*. (See introduction)

**de ter' mi nate** is an adjective meaning definite or specific or with definite limits, resolved, fixed, decided. Pronounce all four syllables; don't say *de term nit*. The *a* is half long. Note also the adjectives *de ter' mi nA tive* (*nay tive* or *n' tive*) and *de ter' mi nable*. Don't confuse the adjective *determined* with the adjective *determinate* (or the corresponding *determinedly* with *determinately*). A determined effort is one that is resolute and stubbornly bent upon achievement, made with determination. A *determinate* effort is one that is fixed and limited and established

**de ter' mine** means to come to a decision by the exercise of one's own will; to fix and give definite form to. The second and accented syllable rimes with *fur*. The last syllable is *Min*. Don't say *de der' myne*. In contradistinction to *resolve*, *determine* means to make a choice between one motive and another. *The reward resolved him to take part in the debate in which the important question was determined* illustrates the correct use of these words. The noun *de ter mi nA' tion* (*nay' shun*) connotes more of obstinacy or stubbornness, and less of haste and promptness than *decision*. Don't clip the first syllable of this word, and thus pronounce it *termination*

**det' o nate** means to explode violently and suddenly. The first syllable rimes with *fret*; the last with *fate*. There is authority for making the *e* long—*dee' o nate*. But *det' o nate*, riming with *fret o' fate*, is preferred. The agent noun is *det' o na tOr* (*nay ter*), and the abstract *det o na' tion* (*nay shun*)

**de tour** is preferably accented on the second syllable, but there is sound authority for first-syllable accent. It is here brazenly recommended that the noun be accented on the first syllable and the verb on the second (see *accent*). Nor is it longer necessary to use the French vowel sounds—*day tour'*. Just say *de toor'* riming with *the moor*, or *dee' toor* riming with *see moor*, and no one may safely correct you

**de tract'**—to take away, to subtract, to disparage, to lessen reputation—is accented, please note, on the second syllable. It rimes with *the fact*. Don't say *dee' trakt*. Don't confuse with *distract* (*qv*). The agent noun is *de trac' tOr*, and all the dictionaries still carry the ridiculous (or ironic) feminine form *de trac' tress* (see *ess*)

**de tri' tion** is pronounced *de trish' un* to rime with *the fishin'*. It means a wearing or grinding away, or disintegration. *De tri' tus* rimes with *the right' us*; it is the sediment or debris or anything that remains after disintegration. The adjective form is *de tri' tal* to rime with *recital*

**De troit'** rimes with *the quoit*. Don't say *de trert'*

**deu' ced** is still preferably dissyllabic, according to the dictionaries—*dew' sid*. But monosyllabic pronunciation and syllabication are nevertheless recommended—*dewst*. The poet, of course, has the privilege of making it either. It means devilish, plaguy, and is used in mild oaths. (See *beloved*, *blessed*, *cursed*, *damned*, and so forth)

**de' us ex ma' china** are three Latin words meaning literally a god from a machine; hence, any person or thing that operates mechanically or artificially, as a teacher whose recitation is so well organized that it runs

itself without her interference in any way—perhaps better than it otherwise would! All vowels are short except the first. The anglicized pronunciation is *dee'us eks mak'ina*; the Latinized pronunciation is *day'us eks mah'kina*

**dev'as** *tate* means to lay waste or ravage. The first two vowels are short; *tate* rimes with *fate*; thus *dev'as tayt*. Don't pronounce *v* like *f*. Don't use this word in advertising copy, especially in book blurbs. No one could really want to read a devastating novel!

**de vel'op** is no longer spelt with a final *e*. Don't insert an *e* after the *p* in the noun *de vel'op ment*. There are no long vowels in these words; the second and accented syllable rimes with *bell*. Note *de vel'op Er* and *de vel op men'tAl*. Don't say *devil ope' ment*. (See *envelope*)

**de'vi ate**—to veer or turn aside, to digress, to stray—rimes with *flea she ate*. Note *de'vi a tOr* riming with *see be ate ber*. The adjective *de'vi ous* is trisyllabic. Don't say *deev'yus*, but *dee'vus*

**de vice'** is a noun meaning a plan, a contrivance, a stratagem, and so forth. The *c* is soft, the second syllable riming with *nice*. In mechanical things *device* connotes skill and ingenuity, while *contrivance* has in it the idea of cleverness in appropriating and adapting things at hand to utilitarian ends

**dev'il** is pronounced *dev'Il*—the *i* is "slurred out." This is true also in *evil* (*qv*). The *e* is short, as indicated. Don't say *dee vil* or *dru vil* or *deb bil*. Make it rime with *level*

**de vise'** is a verb meaning to plan, to contrive, to strategize, and so forth. The *s* is pronounced *z*, the second syllable riming with *prize*. The general agent noun is *de vis'Er*. But in law one who bequeaths property is a *de vis'Or* (*vie'zer* or *zawr*), and one who inherits it is a *de visee'*—(*de vize ee'* or *dev i zee'*). Note also the adjective *de vis'Ab le* and the noun *de vis'Al*, the accented syllables being *vize*

**dev o tee'**—a devoted one, especially one devoted to religious theories and ceremonies—must not be pronounced *de vote'ee* or *dee'vote ee*. The *e* and the *o* are short, the *ee* long, the accent on the last syllable—*dev o tee'*. Don't say *dev o tay'*

**Dew'ar** rimes with *fewer*, that is, *due'er*. Don't say *de wabr'*

**dex'ter ous** comes from the Latin word *dexter* meaning right (hand). This adjective is used, therefore, to mean skilful or expert, since the right hand is usually the one better able to do things. The idea of expertness always attaches to these words, whereas *adroit* connotes skill, address, tact, spur-of-the-moment adaptation. Owing to persistently clipt pronunciation *dex'trous* is now an allowable alternative form of this word. Don't confuse in spelling and pronunciation with *dex'trose* meaning a form of glucose and riming with *sex gross*. The nouns *dex ter'ity* and *dex'ter ous ness*—*deks ter'it* and *dek'ster us ness*—are less generally used than the adjectives *dex'ter ous* and *dex'trous*—*dek'ster us* and *deks'truss*

**di-** is a Latin prefix indicating separation or reversal; it is sometimes reduced from *dis-* before the letters *b d g j l m n r v*. It is also a Greek prefix meaning two, twice, double. The dictionary must be consulted for the pronunciation of this prefix. It is sometimes pronounced with long *i*, sometimes with short

**di'a** is a Greek prefix meaning through, between, across, transverse. It is pronounced with long *i* and neutral *a*. *Di'a dem*, for instance, means to bind across or something bound across (*dia* across and *dein* bind).

**di a be' tes** is pronounced *die a b' teeze*. The adjective *di a bet' ic* may be either *die a bet' ik* or *die a b' tik*

**di a bol' ic** rimes with *die o' colic*. The adjective form *di a bol' ic al* is probably the more generally used. The meaning is devilish or fiendish. The noun meaning devil worship or the nature of a devil is *di ab' o lism*—*di ab' o lix'm*, *ab* riming with *cab*. (See *demonolatry*)

**di a crit' i cal** is an adjective meaning to separate or point out or distinguish, as a mark to indicate the sound or form of a letter. The accented syllable is *krit* to rime with *grit*. (See pronunciation guides in dictionaries)

**di aer' e sis** or **dier' e sis** (take the simpler) rimes with *high airy miss* in the United States. The Britisher says *die ear' e sis*. The international plural is *di er' e ses* (*seize*). It is the mark .. placed over the second of two adjoining vowels to indicate that they are not to be pronounced as one sound, as *Chloë, aëro, oosphere*—*Chlo' e* (*klo' e*), *a er' o* (*a air' owe*), *o' o sphere* (*owe' owe sfer*). A prefix ending with a vowel added to a stem beginning with a vowel, is usually separated by the hyphen in those cases where separation is necessary for clarification to the eye. But it is seldom necessary. The word *reorganize* is clear, as is also the word *cooperation*. Usage varies, however, in writing words like these; the hyphen may be used, as *re-organization, co-operation*, or the dieresis, as *reörganizatiön, coöperation*. Some authorities rule that the dieresis should be used with foreign words only, or with words adopted from foreign tongues, and that it should not be used with native words or words definitely established in English. Use it sparingly, never in words where its omission does nothing to confuse pronunciation. This instruction applies likewise to the hyphen (*qv*)

**Dia ghi' lev** is pronounced *dyah gee' lef*, to rime with *ah me Jeff*

**di ag no' sis** is the recognition of an illness or disease from observation of its symptoms. The *i* and the *o* are long, the *a* short, the last syllable *sis* indeed—*die ag noe' sis*. The plural is *di ag no' ses* (*seize*). The *o* shortens in the adjective *di ag nos' tic* (*noss' tik*), in the verb *di ag nos' tic ate* (*Kate*), and in the noun *di ag nos ti' cian* (*noss tish' an*). But the simpler and recommended and generally used verb is *di ag nose'* (*die ag noze'* or soft *s* to rime with *gross*). The *i* of the first syllable remains long in all—*die*

**di' a gram** is trisyllabic. Don't say *die gram*. The verb forms—*di' a gramed* and *dí' a gram ing*—are preferably spelt with one *m* (see *consonant*) but two are permissible and are frequently used. *Di a gram ma' ic* is always spelt with two *m*'s but it may in time be made to conform to rule. (See *that*)

**di' a lect** is a branch or section set off from a root language as result of climate and racial mixtures; a local or provincial form of language of a lower level than the standard or literary form; the accustomed speech of a social group. The pronunciation is *die' a lekt* riming with *try a sect*. The correlative adjective is *dialec' tal*. The noun *dialec' tic* means debate or disputation, or the art of debate; the plural form *di a lec' tics* is singular in use and construction, and is used more generally as the name of the branch of study. One versed in dialects and also in the art of disputation is called a *dialec ti' cian* (*tish' un*). *Di a lec' tic ism*—*die a lek' ti six'm*—means dialects, their nature and characteristics, and also the practise of debate. The last four terms are preferably used in reference to logic and disputation, and to systems of logic, tho they are sometimes used in reference to dialect and dialects. You say a man's

*dialectic* or *dialectics* is faulty, meaning his reasoning is faulty; you say that his *dialect* is pleasing; you say that Scotch *dialecticism* is rooted in interesting sources

**di' a logue** or **di' a log** (take the latter)—written conversation, as in a play or novel, or other literature—is a trisyllabic word. Don't say *di' log*. The rime is *tie a dog*. This word may be a verb, and there is also the special verb form *di al' o gize*—*die al' o jize*—or, if you prefer conservative spelling—*di al' oguize*

**di' a mond** is trisyllabic. Tho the *a* is neutral it must be touched by the voice. The *i* is, of course, long; the *o* is short *u*; thus, *die' a mund*. Don't say *di' mund*

**di a pa' son** means the harmony of the octave in music, the complete compass of tones; a standardized pitch in musical sounds. The pronunciation is *die a pay' s'n* (or *z'n*) riming with *try a basin*

**di' a per**, noun and verb, must not be pronounced *die' per* to rime with *piper*, but *die' a per* to rime with *try a her*. According to Taylor it reflects vocal erosion upon *d'Ypres*, the patterned linen or cotton fabric having been first manufactured at Ypres, France. It was formerly written *d'ipre*. The old French was *diapre*, and the Greek *diaspros*. The verb means to pattern, to diversify, to variegate; these definitions indicate something of the figure and its purpose. The imperfect tense is *di' a pered*, riming with *try a herd*, and the present participle is *di' a pering*, riming with *try a stirring*. Don't say *die prid* and *die pring*

**di aph' a nous**—translucent or transparent as result of fineness and delicacy of texture—is pronounced *die af' a nus*, the second and accented syllable riming with the first syllable of *daf fo dil*. Some affect the Italian *a-abf*—but this is not recommended. The little-used noun is *di apb' a nous ness*

**di ar rhe' a** or **di ar rhœ' a** (use the simpler) is pronounced *die a ree' a*. Note the spelling and the pronunciation of the adjectives *di ar rhe' al* and *di ar rhe' ic*, the first and third syllables again with long vowels, the second and fourth with neutral. The third and accented syllable in each form may be the conservative spelling *rhœ*

**di' a ry** is trisyllabic—*die' a re*. Don't say *die' re*. It is a part of every young person's education in English to get this word clearly distinguished from *dairy* (*supra*) in spelling and pronunciation. This is from the Latin word for day; *dairy* is from the Anglo-Saxon word for maid. One who keeps a diary is called a *di' ar ist* which rimes with *ply a twist*. Don't call him a *diaryman* or a *diarymaid*, however logical these forms may appear to be

**di as' to le** is the regular expansion of the cavities of the heart during which they fill with blood; also the lengthening of a short syllable in verse. The first vowel and the last are long; hence, *die ass' to lee* riming with *high class to be*. *Die abs' to lee* is frequently heard. The adjective is *di as tol' ic* riming with *I pass colic*. (See *systole*)

**dic tate**, as noun, is accented on the first syllable; as verb, on either first or second. The noun of agent *dic ta tOr* may be accented on either the first or the second, and the more or less foolish feminine on the second only—*dic ta' tress*. In all of these forms the first syllable is *Dick* indeed and the *a* is long. The noun *dic ta' tion* follows suit—*dik tay' shun*. But the adjective is *dic ta to' ri al*—*dik ta toe' ri al*. Don't confuse the noun *dictate* meaning rule or order or prescribed procedure, with *dictum* meaning a saying or judgment or opinion. Again, *dictatorial* means tending

to command or to be imperious, probably without due authority, while *dogmatic* means opinionated, by way of contrast

**dic'tion** is pronounced *dik' shun*, not *dig' zhun*. *Diction* is a collective term used to denote choice of words for the correct and agreeable expression of ideas. Don't confuse it with *phraseology* or *construction* by which is meant the arrangement or relationship of words for purposes of clarity and emphasis and unity. *Diction* is said by some authorities to be the most important element in attaining to that elusive individual quality of expression known as style

**dic'tion a ry** has four syllables and all should be pronounced. Don't follow the Britisher in the pronunciation *dic'tion ry*. The pronunciation is *dik' shun e re*. Don't say *dish'* or *ditchun ri*. (See *ary*, *ery*, *ory*)

**dic'tum**—a saying, a principle, a dogmatic rule—rimes with *picked'm*. The plural is *dic'tums* (ʒ) or *dic'ta* (a neutral). (See *dictate*)

**di dac'tic** means instructive, or fitted or intended to instruct. The *di* is *die*; the other vowels short; the *c*'s are hard; thus, *die dak'tik* riming with *my tack tick*. *Di dac'tic ism* is *didak'tisizm*. Don't say *dee dak'tik*. (See other *di* words)

**didn't you** is preferably pronounced as three definite and separate sounds—*did int u*. Don't say *didintjuh* or, worse yet, *dincha*

**di'do** is pronounced *die' doe*. The plural is *di'does* (ʒ). It is a trick or antic. Capitalized it refers to the onetime queen of Carthage who in Virgil's *Aeneid* stabs herself because Aeneas deserts her. Don't confuse with *dado* (*supra*)

**did you** is preferably pronounced as two definite and separate sounds—*did u*. Don't permit the palatization of *dy* to produce such weird sounds as *didchab* or *didjuh*

**die**—a metal block by which form is given to coins—is pluralized *dies*. This word is also a verb meaning to cut or stamp with a die. As such, its imperfect is *died*, and its present participle *dieing*. Another plural of the noun is *dice*, the small cubes used in a game; one such cube is a *die*

**die**, as verb, may be followed by almost any preposition with the possible exception of *with*, tho *to die with a comrade in arms* and *with fright* are correct. Note *die of a fever*, *die to the world*, *die for one's country*, *die at one's work*, *die in agony*, *die at sea*, *die from fright*. It is better to use *of* after *die* than any other preposition, when you are speaking of some one's death caused by disease—*He died of pneumonia*, *He died of paralysis*, *He fears he may die of diphtheria*. In regard to the expression *He almost died laughing* there have been long discussions of *tweedle-dee* and *tweedledum* as to whether he died *with*, *from*, *at*, *in*, *of*, or *by* laughing. The conclusion of the weighty problem seems to be that we die *of* anything that can kill. But you must choose for yourself. Dr. Johnson ruled that *die* should be followed by *for* before a privative cause, as *He died for hunger*, and by *of* before a positive cause, as *He died of his fall*. The present participle is *dying*. (See *dye*)

**Di eppe'** rimes with *the step*. Don't say *de eppy*. Don't make it monosyllabic *dyep*

**Di'es I'rae** has long vowels only—*die' eeze I' ree*. These are two Latin words meaning day of wrath; also a Latin hymn sung in requiem mass on the Day of Judgment

**di'et** is dissyllabic. Don't say *dite*, that is, *dight*. The pronunciation is *die* and *et* to rime with *my debt*. The noun and adjective *di'etary* is quadrisyllabic; don't say *dietry* but *die'etere*, the third syllable riming with *per* or with *er* in *error*. It means a system of food or a treatise on food, or pertaining to eating. The noun *die tet'ics*—the science of nutrition—is plural in form and singular in construction; the first syllable is *die* and the third and accented syllable rimes with *bet*. The adjectives *die tet'ic* and *die tet'ical* follow suit. The noun of agent is *die ti'tian* or *die ti'cian*—*die etish'un*

**Dieu et mon droit'** is a four-word French term pronounced *dyu a maun drwa'*. It means God and my right—motto in the royal arms of Great Britain

**dif'fer** should not be followed by *than*. It is not a comparative form, tho the *er* sometimes misleads, principally by its comparative sound. This applies also to the three-syllable *diff'erence*, to the three-syllable *diff'erent*, and to the four-syllable *diff'erently*. We may differ *with* each other in opinion. We may differ *in* judgment *about* a policy. We may differ *from* our elders regarding a course of action taken. Say *He plays differently from me*, not *than me*; say *This is different from that*, not *than that*. Don't use *different* as an adverb for *differently*, as *I heard different* or *He plays different*, for *differently* in each case. Don't use *different* tautologically in such expressions as *A few different routes were examined* or *Several different men were tried*. In such expressions as these, *few*, *several*, *many*, *numerous*, and other words of this kind, imply *different*. Pronounce all syllables in *difference*, *different*, and *differently*. Don't say *dif frunce*, *dif frunt*, *dif fruntly*

**dif fer en' ti a** means difference. The pronunciation is *difer en' she a*. The plural is *differ en' ti ae* (*ee*). Its antonym is *genus*. In logic *differentia* means any mark of distinction between one species and another of the same genus. In definitions, the first or general part of a definition is the genus of the word defined; the second part is *differentia*. To define chair as a piece of furniture, is to give genus only. It must still be differentiated from other species of furniture before the definition is clear. A chair is a piece of furniture *on which to sit* makes the definition clear, the italicized part or *differentia* being the clarifying element

**dif fer en' tial** has many meanings, and the dictionary must be consulted. In general usage, it means indicating or referring to difference. If two bus services operate between the same points over different routes, and charge different rates, the lower rate is the differential. In grammar a differential plural is one that has or may have a meaning different from the meaning of the singular form, as *ashes*, *colors*, *customs*, *draughts*, *forces*, *lights*, *loves*, *morals*, *organs*, *pains*, *powers*, *premises*, *quarters*, *regards*, *returns*, *scenes*, *silks*, *spirits*, *troubles*, *vapors*, *wits*, *works*. Its most common technical uses are those in connection with calculus and with motor gears. This word must be pronounced as a quadrisyllable—*difer en' shal*. Don't say *dif ren' shal*. Don't pronounce it so that it is mistaken for *deferential* (*q v*)

**dif'fi dent** is frequently mispronounced with *v* for *f*. Say *dif'ident*, not *div'ident* or, worse yet, *div'dend*. The noun *dif'fidence* should be watched for the same pronunciation errors. The meaning is shy, timid, lacking confidence. *Diffident* is a subjective word, that is, it connotes a distrust of one's own qualities, whereas *bashful* is an objective word, that is, it connotes withdrawal or shrinkage from others or outside conditions and situations

**diffuse'**, adjective and verb, must be accented as indicated. It is pronounced with long *u* as both parts of speech. But the adjective is pronounced with soft *s*, and the verb with *ʒ* for *s*. The adjective rimes with *the use* and means spread out, copious, wordy, verbose. The verb rimes with *we use* and means to spread or pour or disperse or expand—to cover so much as to perplex. Note the spelling and pronunciation of *diffus'ible* (*difewʒ'ib'ɪ*) and *diffu'sion* (*difew'ʒhun*) and *diffu'sive* (*difew'siv*). The noun *diffuse'ness* is commonly used in connection with the teaching of composition, meaning wordiness, lack of conciseness, wandering from the point, and the like

**digest**, as noun, is accented on the first syllable; as verb, on the second. The noun is pronounced *die'jest*, the verb may be either *diejest'* or *d'jest'*. *Digest'Ant* is the only derivative spelt with an *a*; it means pertaining to digestion, or, as noun, any thing that aids digestion. Note *digest'Er*, *digest'ible*, *digest'ive*

**dig'itary**—a person holding a position of honor, as in church or state—is quadrisyllabic—*dig'niter e*, the last two syllables riming with *furry* or with *airy*. Don't say *dignitry*

**dig'raph** (you may spell it *digrap*, if you wish) is the combination of two vowels or two consonants pronounced to make a single speech sound, as *eu* in *feud* and *ph* in *digraph*. The rime is *fly staff*. (See *diphthong*)

**digress'**—to turn aside or to deviate, as from a speech or a writing—may be pronounced *diegress'* or *d'gress'*. The noun *digres'sion* may be either *die* or *d'gresb'un*

**dilate'**—to expand, to enlarge upon, to expatiate (*qv*)—may be pronounced *die late'* or *d'late'*. The *i* may be long or short in the nouns *dilat'ion* (*lay'shun*) and *dilat'a'tion* or *dilat'a'tion* (*tay'shun*), and in the adjective *dilat'ive* (*lay'tiv*). But in *dilat'atory* it is short—*dill a-toe're* or *ler e*

**dilem'ma** means a situation where choice between two equally unsatisfactory things must be made; an argument wherein an opponent is confronted with alternatives equally damaging to his cause, whichever he chooses. The word is loosely used to mean doubt or quandary. The *i* of the first syllable may be long or short. The second and accented syllable rimes with *hem*

**diletan'te**—one who loves the fine arts and who follows them in a superficial and desultory manner—has short vowels only. It rimes with *fill a shan ty*. You may use Italian *a*—if you like—*tahn*. *Connoisseur* (*qv*) is its antonym. It may be pluralized *diletan'tes* (*tiʒ*) or *diletan'ti* (*te*, not *tay*)

**Dill'wyn** is pronounced *dillon*, not *dill* and *win*. The rime is *fillin'*

**dilute'**—to make thinner and weaker by adding water—is pronounced with long *u* and either long or short *i*—*die lewt'* or *d'lewt'*. The noun *dilut'ion* is either *die* or *d'lew'shun*

**dimen'sion** must not be spelt with *t* in place of *s*. The confusion is natural since the word rimes with *the mention* as well as with *the tension*. Don't pronounce the first syllable *die*—all vowels are short. The last syllable is *shun*, not *zhun* (see *-sion* and *-tion*). Note the adjective *dimen'sionAl*. Billy Boner says he hates algebra so much that dimension of it makes him ill

**diminu'tion** is pronounced *diminew'shun*. It is frequently mispronounced *diminish'un*, *diminoo'shun*, *dimnish'un*, *dim noosh'in*. Be



sure to make it quadrisyllabic. The meaning is decrease, abatement, state or condition of being diminished. Note the accent in the noun and adjective *di min' u tive* riming with *the sin you live*; this word means below average or very small, a little form or kind, a word with a suffix denoting small—*booklet, kitchenette, manikin*. The related form *di min u en' do*, riming with *the sin you end O*, means diminishing in volume and tone and force, especially in respect to music. But this word is used facetiously to apply to any activity, as *He is working in diminuendo*.

**dine** means to eat dinner. Tho we use *breakfast, lunch, supper, and tea* as verbs, we may not yet use *luncheon* and *dinner* as such, or, at least, the dictionaries do not record them as verbs. Don't say *I have dined* and *I have luncheoned*, but *I have dined* and *I have lunched*. Note *din' Er, dined, din' ing, and din' er-out'* (plural *din' ers-out'*). Be sure not to double the *n* in any of these forms

**din' ghy** or **din' gey** or **din' gy** (take the simplest) is a light rowboat or skiff or tender; a small boat belonging to a man-of-war. Pronounce it *din' gi*, the *din* riming with *ring*, the *gy* being *ghe* (hard *g*). The plurals are *dinghies, dingey's, dingies*, the pluralizing *s* being *ʒ*

**di' no saur**—the huge extinct reptile with limbs for walking and a long tapering tail—has long *i* on the first and accented syllable; hence *die'-no sawr*

**di' o cese**—the district over which a bishop has authority—is pronounced *die' o cease* or *die' o sis*. The plural is *di' o ces es* (*ceases* or *sises*). The adjective (also noun) *di oc' e san* is pronounced *die oss' e san* or *ʒan*; it means of or pertaining to a diocese, or one in charge of a diocese

**Di o ny' sius** has five syllables—*die o nish' ius*; *Di o ny' sus* has four—*die o nigh' sus*; *Di o ny' sian* may have four or five—*die o nish' an* or *di o nis' (or niz') ian*. The first is a masculine given name; the second is the name of the Greek god of wine (*Bacchus* in Latin); the third is agent noun and adjective form, sometimes also *Di o nys' i ac*—*die o nis' (niz') i ak*. The short form *Di' on* is pronounced *die' ahn* or *die' un*

**di o ra' ma** is a scenic reproduction so arranged as to be seen from a distance through a channel of light. The pronunciation is *die o rah' ma* or *die o ram' ma*. Don't make the last a Italian. There is no authority for *die o ray' mah*

**dip** may be either *dipped* or *dipt* in the imperfect tense and the past participle. Be sure to double the *p* in *dip' ping* and *dip' per*

**diph ther' ia** is pronounced *dif ther' ia*, the second and accented syllable riming with *here*. Don't try to pronounce the *p*, that is, don't say *dip the' ria*. And don't reduce the syllabication to *dif ther' ya*. The noun must be kept quadrisyllabic. The adjectives are *diph ther' ic* and *diph the rit' ic* the accented syllables riming respectively with *her* and *sit*. Like other *ph* spellings, this one may be *f*

**diph' thong** is pronounced *dif' thong* riming with *stiff prong* (*thawng* or *thabng*). It is the union of two vowels pronounced as one syllable, like *oi* and *ou*; two vowels representing the sound of a single vowel, the sound of one vowel merging or changing continuously into the other, like *ea* in *seat*; a ligature like *æ* or *œ*. But *ea* is not a diphthong in *react*, inasmuch as each vowel is independently vocalized. Don't try to pronounce the *p*, that is, don't say *dip' thong*. You may spell the word *dif' thong* if you wish

**di plo' ma** rimes with *aroma*. Don't say *die plo' mah*. The plural is *di plo'-mas* (ʔ); the foreign plural *diplo ma' ta* (neutral *a*'s) is little used

**di plo' ma cy**—tact, shrewdness, skill, especially in official senses—is accented on the second syllable which is pronounced to rime with *flow*. Don't make the *i* long—don't say *die plo' ma cy*. In *dip' lo mat* the accent goes to the first syllable and all vowels are short; the rime is *sip o' that*. In *diplo ma' ic* there is the indicated shift of accent (*mat* rimes with *cat*, unless you persistently and consistently use Italian *a—mabt*; but please don't say *cabt*). In *diplo' ma tist* both the accent and the long *o* return to the second syllable

**di rect'**, adjective, adverb, verb, is accented on the second syllable. The *i* may be long or short—*die rekt'* or *d' rekt'*. Make the *t* heard; don't say *direk'* or *drek*. The noun *direc' tion* and the adverb *direct' ly*, and other forms, are similarly pronounced and are subject to the same cautions. *Direct' ly* means in a straight course, without deviation or intervention, with original intention, immediately. In England it may also mean as *soon as*, as in *Directly I saw him I left the room*. But this usage is seldom heard in the United States. It is used here to refer to method or to time, as in *He presented the case directly to the men* and *He will follow directly after me*. *I shall come directly* does not usually mean instantly or immediately in colloquial usage, but, rather, in a little while. Like *immediately* it once meant with no intervening time or with nothing standing between. Both words have lost something of their "time or touch value," *directly* more than *immediately*. Don't say *drekly* for *directly*. *Direct address* is a grammatical term meaning to speak directly to some one, as *John, where are you*, in which *John* is in the second person, is set off by commas, and is in the vocative (called) case. *Direct question* is a grammatical term meaning a question in the exact phraseology in which the original questioner put it, as "*Where are you?*" *be asked*. *Indirect question* means such question as this placed in the language of another, as *He asked where you are*. *Direct question* is always set off by quotation marks. (See *discourse*, *immediately*, *presently*)

**dir' i gi ble**, as noun, means airship; as adjective, controllable or steerable. The accent is always on the first syllable, but colloquial—illiterate—pressure of second-syllable accent is so strong that it may yet prevail and be recorded in the dictionaries. All *i*'s are short, and *g* is soft—*dir' i ji bl*. The noun *dir i gi bil' ity* follows suit. Don't say *dridge b'l*

**dirn' dl**—a style of Austrian peasant dress for women—rimes with *burned'l*, as in *Burned'l be your fingers if you put them on the stove*

**dis-** is a prefix used with verbs, nouns, and adjectives. With adjectives and nouns it has in general a negative significance; with verbs a separative one. It may also have the meaning of reversal, undoing, disaffection, absence, and is in many cases used as equivalent to *un*. It may, again, have the force of intensifying negation. The following words illustrate these effects of *dis* upon a root (the dictionary should be consulted for exhaustive listings): *disable*, *disaccord*, *disaffect*, *disaster*, *disbar*, *disconnect*, *disconsolate*, *discredit*, *discursive*, *disease*, *disestablish*, *distrock*, *dishonest*, *dismount*, *disobey*, *disown*, *displease*, *dissociate*, *displume*, *dissolve*, *dissuade*, *distract*, *disunion*. It is especially important to distinguish *dis* in its intensive or emphatic use from *un* in its merely negative use. *Disbeliever*, for instance, is one who casts aside a theory or idea, while an *unbeliever* is neutral and passive in his nonacceptance (the difference is that between an active and a passive infidel, tho both

words are used as synonyms of infidel). An *uninterested* person is one without interest of any kind; a *disinterested* person is one who may be apathetic or without any interest at all, but he may also be notably liberal and unbiased in his points of view. In the same way, *disorganized* means disordered or disarranged, while *unorganized* means simply without organization; *discolored* means changed or damaged by coloring, while *uncolored* means having no color or without color in relation to something else; *disqualified* means tried and found lacking, while *unqualified* means not qualified to try, and so forth. Before *b d f g l m n r v* *di-* is used frequently to indicate separation, or the *s* may be dropt entirely, or the *s* may change to the same letter with which the stem begins, as *different*, *digress*, *divert*. The pronunciation is in a few cases *diž*—*discern*, *disease*—but in most cases the *s* is soft. *Discant* and *dispatch* may be spelt *descant* and *despatch* but preferably *dis*. *Descry* and *despair* should never be spelt *dis*. Consult the dictionary for other variations

**dis a gree'** is preferably not followed by *from*. A person or a thing disagrees *with* another. Or a person disagrees *with* another person *about* or *in regard to* a certain opinion. Don't say *diž a kree'*. Be sure of the double *e* in *dis a gree' a ble*, *dis a gree' ment*, and other derivatives

**dis an nul'** is an intensive or emphatic form of *annul* meaning to cancel, to void, to nullify. The rime is *miss a gull*. This word runs true to the spelling rules in forming derivatives (see *consonant*)—*dis an nulled'*, *dis an nul' ling*, *dis an nul' ment*

**dis ap pear'** has one *s* and two *p*'s, please note. So also have *dis ap pear' Ance* and all other forms. To spell otherwise is a mark of illiteracy

**dis ap point'**, please note, has one *s* and two *p*'s. It is followed by *of* before the thing lost through the disappointment, as *The general was disappointed of the booty*. It is followed by *in* before failure of something to come up to expectations, as *I was disappointed in John's school record*

**dis arm'** means to deprive of arms, to render harmless, to prevent an attack by anticipating it, as of complaint or irony. An *unarmed* person is one without the wherewithal to attack; a *disarmed* person is one who has been deprived of the ability to attack

**dis as' ter** is pronounced *dižas' ter*. The *a* may be flat; it may also be Italian if you insist—*dižabs' ter*. The rime is *the faster* with either *a*. The adjective *dis as' trous* follows suit—*dižas' trus* or *dižabs' trus*. Don't add a syllable—*dižas' ter us*. A disaster is less serious than a calamity, more serious than a misfortune, much more serious than a mishap or mischance

**dis a vow'**—to refuse to own, to disclaim, to deny knowledge of or responsibility for—rimes with *this allow*. The noun *dis a vow' Al* is frequently misspelt

**dis burse'** rimes with *this purse*. The word was formerly *dis purse'*. Don't say *dižboize'* for *disburse*. The noun of agent is *dis burs' Er*; the adjective *dis burs' A ble*; the abstract form *dis bursE' ment*. The meaning is to expend, to pay, to meet the expenses of; it is used of money matters only. (See *disperse*)

**dis card**, as noun, is accented on the first syllable; as verb, on the second. The pronunciation is *dis* (not *diž*) *kabrd*. It means to cast off, to abandon, to put aside as useless, as a card in playing. *Reject* is stronger than *discard*; it connotes active refusal. You discard something that you have; you reject something offered

**dis cern'**—to discover, to detect, to distinguish, to discriminate—is pronounced *di zurn'* or *diss urn'*. The second syllable rimes with *burn* and *churn*; the *i* is short. *Dis cern' ment* and *dis cern' I ble* follow suit, the second and accented syllable being *zurn*

**dis charge'**, both noun and verb, is accented on the second syllable. You may not say *dis' charge*—yet. Don't pronounce the *s* like *z*. These two forms are frequently misspelt: *dis chargE' A ble* and *dis charg' Er*

**dis ci' ple** is pronounced *disigh' p'l*, first *i* short, second long. A disciple is a follower, one who is held to another by community of interest and congeniality of views; one of the twelve chosen companions of Jesus who were also called apostles. In the latter use it is capitalized. (See *apostle*)

**dis' ci pline** rimes with *kiss a Finn*. The adjective *dis' ci pli nary* is accented, please note, on the first syllable. Don't say *dis cip' li na ry*; don't say *dis' plin ry*. Pronounce all five syllables. The fourth and accented syllable of the agent noun *dis ci pli nar' i an* rimes with *care*. Note also *dis' ci plin Er* and *dis' ci plin A ble*

**dis claim'**—to deny or disavow or repudiate—rimes with *this game*. The agent noun is *dis claim' Er*. Make no mistake about omitting the *i* when you spell the abstract noun, and about transferring the long *a* to the third and accented syllable—*dis cla ma' tion*—*dis kl' may' shun*. Don't say *dis clay may' zhun*. (See *declaim*)

**dis close'**—to reveal, to make known, to uncover—rimes with *this rose*. Note the agent noun *dis clos' Er* and the abstract form *dis clo' sure* pronounced *dis kloz' er* and *dis klo' zher* respectively. *Disclose*, in contradistinction to *expose*, connotes neither good nor bad, the revealing of any sort of facts or news; whereas *expose* always connotes the making known of unpleasant or disagreeable or disadvantageous facts or news

**dis com' fit**—to upset, to baffle, to confuse, to frustrate—rimes with *this some fit*. The imperfect is *dis com' fited* and the present participle is *dis com' fit ing*. The correlative abstract noun is *dis com' fi ture* (*dis-kum' fi chure*). Don't confuse this word with *dis com' fort* which refers to physical lack of ease or distress. The former is a verb only; the latter, noun and verb

**dis com pose'** is to derange, to perturb, to disorder, to unsettle, to disturb, to ruffle, to fret. The *o* of the last and accented syllable is long; other vowels are short. The rime is *this from Rose*. The noun form is *dis com po' sure*—*poe' zhur*. Don't confuse this word with *decompose* (*q v*)

**dis con' so late** is pronounced *dis kon' so lit*. Don't say *dis kun' zlate*. The *a* becomes long in *dis con so la' tion* (*lay shun*), but the fourth syllable is *lit* in *dis con' so late ness* and *dis con' so late ly*

**dis cord' ant**—not harmonious, disagreeing, quarrelsome, inconsistent—is pronounced *diss kawrd' 'nt*, not *dis koid' unt*. The noun *dis cord' Ance* is subject to the same caution. The noun and verb *dis cord* follows the accent rule (see *accent*)—first syllable accented as noun, second as verb

**dis count**, as noun, is accented on the first syllable; as verb, on either but preferably on the last. The adjective is *dis count' A ble*, and the noun of agent *dis' count Er*. Don't say *dis gound*

**dis coun' te nance** is frequently mispronounced as trisyllabic. Say *diss-koun' te nans*, not *dis kount' nans* or, worse, *dis gound' nanz*. It means to disapprove or not to favor, to discourage by objecting. This word should not be used as a noun

**dis course**—talk, communication, expression—has until very recently been insistently accented on the second syllable as both noun and verb. The noun is now preferably accented on the first syllable, tho second-syllable accent is permissible; the verb is accented on the second syllable only. The rime is *this horse*. The so-called *forms of discourse* are, in order of generality, exposition, narration, argument, description. The term *direct discourse* means expression that reproduces the exact words of another, as *He said, "I am going to find out."* Indirect discourse is expression that reproduces the thought of another in the language of a different speaker, as *He said that he was going to find out.* (See quotation)

**dis cov' e ry** is something that has existed but has never been known before, as the discovery of radium. The second syllable is pronounced *kuv*. This word is quadrisyllabic. Don't say *dis cov' ry*. Note especially the spelling of *dis cov' er Er* and *dis cov' er A ble*. (See invention)

**dis creet'** formerly meant separate and distinct. But these meanings now belong to its homonym *discrete* (*q v*), and *discreet* is confined to the meanings prudent, discerning, judicious in speech and conduct, tasteful. Both words are pronounced to rime with *this feat*. The noun *dis cre' tion* rimes with *this session* and the adjective *dis cre' tion A ry* with *this session Mary*

**dis crep' an cy** is a difference or disagreement or discordance or inequality. All vowels are short in this, as they are in *dis crep' Ance* and *dis crep' Ant*, the second and accented syllable being *krep* riming with *step*. It is unusual but not incorrect to accent the first syllable in any of these words; it is frequently so accented in British usage

**dis crete'** means separate, individual, distinct, as *His lecture consisted of three discrete issues*. It is pronounced exactly like *discreet* (*q v*). There is some authority, however, for accenting the first syllable, but this is not usually done

**dis cur' sive**—scattered, roving, digressive—is pronounced *diss kur' sive*, not *dis kur' siv*. This word connotes neither the haste of *cursor* nor the indifference or aimlessness of *desultory*. The noun is *dis cur' sive ness*. The noun *dis cur' sion* is archaic as correlative of *discursive*; it means discourse or forms of discourse

**dis cu' tient** is pronounced *diss kew' shent*. It is an adjective meaning shaking apart or scattering; a noun meaning a remedy administered for the purpose of scattering swellings, tumors, and the like. It comes from the same Latin word as *discuss* which means little more or less than "shaking up" a subject

**dis dain'** is always accented on the second syllable, whether noun or verb. The *i* is short, the *a* long, the *s* soft. Don't say *dis dane'* but *dis dane'*. The meaning is contempt, scorn, proud disregard. *Disdain* invariably connotes pride and haughtiness and superiority. You despise what is mean and unworthy; you disdain any affront to your pride or self-respect

**dis em bogue'** means to emerge, to discharge contents, to pass from an opening into a larger space, as a river into the sea. The last and accented syllable rimes with *rogue*. The noun is *dis em bogue' ment*

**di seur'** is pronounced *dee zer'* riming with *see her*. It means a male artist or entertainer or monologist. The feminine is *di seuse'*—*dee zur'* riming with *see curs* if you don't sound the *r*

**dis ha bille'** or **dés ha bille'** (the second form is French) means a loose dress or negligée, or the condition of being loosely and carelessly dressed. In the French form the first syllable is *déz*; in the anglicized form, it is *dis*. In both forms the *i* of the last syllable is long *e*. The first rimes with *hiss a deal*; the second with *bez a deal*

**dis shev'el** rimes with *this level*. There is no authority for the affected *dishevel'* to rime with *fish o' hell*. The accent is on the second syllable in *dis shev'eled*, *dis shev'eling*, *dis shev'element*. The *l*'s may be doubled in the verb forms but they should be kept to rule (see *consonant*). The meaning is to loosen or allow to hang, to ruffle, to be in disorder

**dis in fect'ant** is a chemical agent applied to objects for the destruction of disease-bearing bacteria (see *antiseptic*). Note that the second syllable is *in*, not *en*. Pronounce all syllables—*dis in fek'tant*. Don't say *dis-jek'ont*. Don't spell the last syllable *ent*

**dis in gen'uous**—artful or designing, not frank or candid—is pronounced *diss in jen'uus*. Don't merge the last two syllables into *yus*—*dis in-jen'yus*. Don't rime the third syllable with *seen*. All five syllables must be heard. The noun is *dis in gen'uous ness*. *Dis in ge nu'ity* is happily archaic. (See *ingenious* and *ingenuous*)

**dis par'age** rimes with *this carriage*; don't say *dees par'itch*. It means to belittle, to speak of in a belittling way, to depreciate. The nouns are *dis par'age Er* and *dis par'age ment*

**dis'parate** is frequently misaccented on the second syllable. Make the first syllable *diss*, not *dis* or *des*; the first *a* is neutral, the second half long. The rhythm is the same as that of *desperate* but the words do not rime, tho frequently heard one for another. The noun *dis par'ity* rimes with *this charity*. *Disparate* means dissimilar, distinct, unequal, but it is stronger than *unequal* in that it connotes variance or impropriety or incongruity in addition to inequality

**dis patch'**, noun and verb, is accented on the second syllable. It has a wealth of meaning—message, the sending of a message, dismissal, discharge, act of putting to death, prompt disposal, and agency of delivering goods, haste, conclusion, and all of these and more in active or verb meaning (see dictionary). The old spelling *des patch'* is rarely used in the United States. Don't say *dee'spatch* or *dis badj'*. The agent noun is *dis patch'Er*

**dis pen'sa ble** means capable of being dispensed with; not binding. This word is frequently misspelt with *i* instead of *a* in the third syllable. Don't pronounce the *s*'s like *z*; don't make the word trisyllabic. *Diz-penz'ble* is illiterate. Don't confuse with *indispensable* (*q v*). A *dis pen'sA ry* is a place where medicines are prepared and given out at little cost to the poor. The word is sometimes spelt *dis pen'sa to ry* (*toe re* or *ter e*) but this means also a book in which medical recipes are compiled. *Dis'pen sA tOr* and *dis pen sa'tion* (*say' shun*) should be noted well

**dis perse'**—to scatter, to spread, to disseminate—must not be pronounced *dis poize'*. Note the nouns *dis per'sion* (*dis pur'shun* or *zhun*) and *dis pers'Er*, and the adjective *dis pers'ible*. Enemies, clouds, vermin, news, soldiers are dispersed; but this term is not used of the expenditure of money. (See *disburse*)

**dis place'** means to put out of customary place, frequently for the purpose of putting something else in, as to displace a section in a filing cabinet. The noun *dis place'ment* means the weight or volume of fluid that a float-

ing body takes the place of. *Misplace* means to put out of place or in a wrong place, as to put the *i*'s after the *e*'s. *Replace* means to fill a place with something that was formerly removed from that place, as to put a book back on a shelf from which it was previously taken. Don't say *dis' blaze*

**dis play'**, both noun and verb, is preferably accented on the second syllable. Don't say *dis' play*—yet. There is little authority for first-syllable accent. Don't say *diɹ'blay'*. This word indicates the showing of something (merchandise) with purpose and intent to sell, with arrangement calculated to please or persuade. (See *exhibit*)

**dis pute'**, noun and verb, is accented on the second syllable. The *s* is soft, the *u* long—*diss'pewt'*. Don't say *diɹ'poot'*. Note especially the accent in the following forms—*dis'putA ble* or *dis'put' A ble* (*pewt' a b'l*), *dis'putant* (never *dis'pu'tant*), *dis'puta'tion* (*tay' shun*), *dis'puta'tious* (*tay' shus*), *dis'put'a tive* (*pewt' a tiv*). A dispute is usually a disagreement exprest in heated words. Its difference from *altercation* and *quarrel* is principally one of degree. It does not mean the bandying of words, as these do

**Dis rae' li** rimes with *'tiz daily*. It is heard, however, to rime with *his belly* and *'tis really* and *'tis Riley*. It was once quadrisyllabic, *dis ra ee' le*

**dis re gard' less** does not exist as a usable English word. This word, as well as *irregardless* (*q v*), is sometimes used in an effort to intensify *regardless*. But *regardless* is all there is. . . .

**dis re mem' ber**, once used colloquially and provincially to mean forget, is now archaic even as such. Don't use it

**dis sat' is fy** is a solid word—*dissatisfy*. This word, together with its correlates *dis sat' is fac' tion*, *dis sat' is fac' tory*, *dis sat' is fied*, has caused many spelling-bee fatalities because of the first and second *s*'s. Don't forget that *dis* used with negative significance is a stronger prefix than *un*. If you are *unsatisfied* you are passive and accept your lack of satisfaction. If you are *dissatisfied*, you evince irksomeness and probably complain. Remember also that *dissatisfaction* is traceable to a definite cause, as a rule, and is usually objective; whereas *discontent* is more likely to be subjective and constitutional and the result of general makeup

**dis sect'** is pronounced *d' sekt'*, not *die zegt'*. The agent noun is *dis sec' tOr*; the adjective *dis sect' I ble*. It means to divide into separate parts for examination, as a plant or an animal; to analyze critically, as a book or piece of music, and so forth. *Vivisect* (*q v*) means to cut a living animal for purposes of study; *dissect* may mean this but usually means cutting a body already dead

**dis sem' ble**—to feign or disguise, to pretend, to simulate—is pronounced *d' sem' b'l*, the second and accented syllable riming with *hem*. The agent noun is *dis sem' blEr*. The abstract noun *dis sem' blance* means the act of dissembling, and also a lack of resemblance; that is, it means dissimulation and also (indirectly) dissimilitude. Billy Boner says he was very nervous today when he spoke before the school dissemble

**dis sent'**, noun and verb, is accented on the second syllable. It is pronounced *d' sent'*. Don't say *diɹ' zend'*. It means disagreement in opinion or to disagree. The agent noun is *dis sent' Er*. The adjective *dis sen'tious*—quarrelsome or given to discord—is pronounced *d' sen' shus*. The old adjective form *dis sen' sious*, pronounced the same, has almost disappeared. But the noun *dis sen' sion*—*d' sen' shun*—retains the *-sion* while

the noun *dis sen' tience*—*d'sen' shens*—and the adjective *dis sen' tient*—*d'sen' shent*—are spelt, as indicated, with *t*; all *s*'s are soft. These forms have made an enviable reputation for themselves at spelling-bees

**dis ser ta' tion**—an extended writing, essay, treatise—rimes with *miss' er station*. The first syllable is not *diʒ* but *diss*; the last is not *ʒhun* but *shun*. The *a* is always long. The agent noun is *dis ser ta' tOr*; the little-used verb *dis' ser tate*. Billy Boner says his brother's dissertation from the navy was not of his own ignition

**dis sev' er**—to disunite or separate in a thoroughgoing manner—has soft *s*'s. It rimes with *this clever*. Don't say *diʒev' er*. Note the spelling of these two "catch nouns"—*dis sev' Er Ance* and *dis sev' Er ment*

**dis si dent** rimes with *kiss a gent*. Don't pronounce the *s*'s like *ʒ*. This is adjective and agent noun meaning differing or disagreeing, or one who differs or disagrees. The abstract noun is *dis' si dENCE* riming with *kiss a fence*

**dis sim' i lar** is quadrisyllabic—*d' sim' iler* or *dis sim' iler*. Note carefully the two *s*'s and the *lar* (not *liar*) ending. Note also the abstract noun *dis sim i lar' i ty*, the fourth and accented syllable of which rimes with the first syllable of *car ry*. The fourth syllable of the adverb *dis sim' i lar ly* follows suit. These words are frequently mispronounced and misspelt. They are preferably followed by *to*, not *from*. Say *Mine is dissimilar to yours*, not *from yours*

**dis si mil' i tude** is pronounced *diss i mill' i tewd*. Don't make the last syllable *chewed*. Don't say *diʒ mil' tood*. The word means unlikeness, lack of resemblance

**dis sim' u late** is quadrisyllabic—*d' sim' u late*; the *s* soft, the *u* half long, the *a* long. Don't say *diʒ im' late*. The agent noun *dis sim' u la tOr* (*lay ter*) and the abstract noun *dis sim u la' tion* (*lay' shun*) follow suit. The verb means to pretend, to feign, to dissemble (*q v*)

**dis' si pate**—to scatter or squander, to waste or consume in pursuit of pleasure—rimes with *hiss a fate*. Don't say *diʒʒ' bate* or *diʒʒ' bade*. The abstract noun is *dis si pa' tion* (*pay' shun*); the agent noun is either *dis' si pat Er* or *dis' si pat Or*, and the adjective forms are the imperfect *dis' si pat ed*, and *dis' si pa tive*—long *a* in all forms

**dis so' ci ate** is preferably pronounced *dis soe' shiate* to rime with *this roe she ate*. But you may say *dis soe' cate*, if you prefer. It means to disunite or separate or disrupt association. It is synonymous with *disassociate*

**dis sol' u ble** is preferred to *dis' sol u ble* but the latter is permissible. The second and accented syllable rimes with *doll*. The *s*'s are soft; the *u* half long. Don't say *diʒ ol' ble*. The meaning is capable of being dissolved. (See *indissoluble*, *insoluble*, *soluble*)

**dis' so nant** is pronounced *dis' o nant* (*n'nt*). It means disagreeing, inharmonious, incongruous. The noun is *dis' so nance*—disagreement or discord. The respective antonyms are *consonant* and *consonance* (*q v*). *Dissonance* is harshness and unmelodiousness of sound considered by itself; *discord*, tho frequently used interchangeably with *dissonance*, really means clashing and jarring of conflicting sounds in general. Don't spell the last syllable of these two words with *e* instead of *a*

**dis syl' la ble** means a word of two syllables. Note the accent of the adjective—*dis syl lab' ic*. The first syllable rimes with *this*, not with *die*. Note carefully that this word is spelt with two *s*'s and three *l*'s



**dis' taff** is happily not spelt *dis taugh*. Its last syllable conveniently rimes, however, with *graph* and *half* and *laugh* and *quaff*. There are many who pronounce the last syllable *tabff* but American dictionaries give only intermediate *a*, between short and Italian, that is. The plural is preferably *dis' taffs* (soft *s*). The form *dis' taves* (*z*) is now archaic. The word formerly meant the staff on which tow or wool or other materials were held in spinning. Spinning was woman's work in the early days; hence, this word has now come to mean any work or realm or interest that pertains exclusively to women. It is often used also to denote women themselves, as *the distaff side of the house*

**dis' tich** is the old term for couplet—two successive riming lines; literally, two rows or verses. It rimes with *his pick*; the plural—*dis' tichs*—with *his picks*. This is a doggerel (*q v*) distich

I'd like to make a gory mess  
Of those who mispronounce *address*

**dis til' or dis till'** (take the former) is "on the fence" in regard to other forms also. *Dis til' ment* is correct, but so is *dis till' ment*. The nouns *dis till' Er*, *dis till' Ery*, *dis till' la' tion*, and the verb *dis' til late*, are still preferably spelt with two *l's* according to the dictionaries. But one *l* is being increasingly used, and if these words had not suffered the setback of prohibition (they were dormant for almost a dozen years) their spelling would probably have been simplified by this time. George Washington, one of the earliest of American distillers, used two *l's*

**dis tinc' tive** is pronounced *disting' tiv*. This word means marked or symbolized in a way that sets off or separates from others. *Characteristic* also means special mark to make expressive, but without reference to others. *Distinguished* means famous or notable or outstanding. *The distinguished raconteur made a characteristic speech in his distinctive accents* is correct. Don't use such words as *particularly* or *especially* as modifiers of *distinctive* for it contains their meaning itself

**dis tin gué** is increasingly used in English. It is pronounced *dis tang' gay* or *dis tang gay'*. The French say *dees tan gay'*. English dictionaries give second-syllable accent first choice. It is an adjective meaning having distinction of bearing, superior or distinguished in carriage and bearing

**dis tin' guish** is pronounced *dis ting' gwish*, all vowels short. You distinguish one thing *from* another. You are distinguished *by* a medal that you wear or *by* other mark of honor. You are distinguished *for* outstanding service in some cause

**dis tract'**—to divert, to harass, to craze, to draw the mind away to different places and objects—is accented, please note, on the second syllable. The rime is *this fact*. Don't say *dez dragkt*. Don't confuse with *detract* (*q v*). In Shakspeare, and later, this word was an adjective meaning insane, but *distracted* (*q v*) has taken its place in modern usage. Note the adverb *distract' edly*, and the adjectives *distract' I ble* and *distract' ed*, the latter a synonym of *distraught* (*infra*)

**dis train'** is primarily a legal term meaning to coerce or punish by means of seizure of property as a pledge and later indemnification. In general usage the noun of agent is *dis train' Er*; in legal usage, *dis train' Or*, of which the correlative term is *dis train ee'*. The adjective is *dis train'-A ble*. The pronunciation is *diss* and *train* indeed

**dis trait'** is a French word (now pretty generally adopted by us) meaning absent-minded, diverted, abstracted. The final *t* is silent, the second syllable being pronounced *tray*. The rime is *this way*. (See *trait*)

**dis traught'** is an adjective meaning crazed, mentally distracted, beset with mental agitation and conflict. It rhymes with *miss caught*. It is a corrupt form of *distracted*. The old adjective was *distract* (*supra*) now used preferably as verb only

**dis tri' bute** must not be pronounced *diʒ dri boot*. The *u* is half long. Note especially the spelling and pronunciation of *distrib' ut Er* or *tOr*, *distrib' ut A ble*, *dis trib' U tive*. The last is a grammatical as well as a general term, meaning an adjective or a pronoun that "singles out" or denotes separation of individuals, as *each*, *other*, *every*, *either*, *neither*, and so forth

**dit' to** is pronounced *dit' owe*, not *dit' ta*. As noun it is pluralized *dit' tos* (?), and means the same or the aforesaid. It is indicated by " and is abbreviated *do*. As adverb, it means in the same manner or place. But no form of this word is used in literary expression. The sign and the abbreviation are correctly used in commercial statements. In slang and colloquially it occurs in such expressions as *His work is done and mine ditto* and *The twins are so ditto they cannot be told apart* and *The actor was the ditto of Othello*

**di ur' nal** means pertaining to day in general, not to any one day; thus, daily, recurring every day. It is the antonym of *nocturnal*. It is also sometimes used synonymously with *ephemeral*. The first syllable is *die*; the last two syllables rhyme with *journal* which derives from *diurnal* through initial palatization—*j* for *di*. It is also a scientific term—and was formerly so used exclusively—meaning day as regarded by astronomy, that is, the turn of the earth on its axis. (See *ephemeral* and *nocturnal*)

**di' va gate**—to wander about, to stray, to stroll, to digress, as in the treatment of a subject—is pronounced *dive' a gate* to rhyme with *drive a mate*. The noun—*di va ga' tion* (*di va gay' shun*)—is now used, as the verb is, chiefly in reference to the treatment of subject matter, in the sense of digression, incoherence, disunity

**di van**, meaning a low couch, or a coffee and smoking room, is accented on the first syllable, with long *i* and short *a*—*die' van*; meaning a royal court or a council of state or a council chamber, it is accented on the second syllable with both vowels short—*di van'*. The first rhymes with *fie Nan*; the second with *the can*

**dive**, as verb, means to plunge headlong into water (usually), tho you may take a figurative dive into sin if you visit a *dive* (slang), a disreputable den or resort. But *dive* is also a noun meaning the plunge taken or, figuratively, the earnestness or intensity with which one undertakes anything, as *He made a dive for the ball but missed it by a hair's breadth*. The imperfect tense of the verb *dive* is preferably *dived*, tho many a Malaprop insists even yet upon *dove*, riming with *rove*. Don't say *duw*

**di verge'**—to extend or deviate from a common center; to differ or vary—is accented on the second syllable and is pronounced with long *i* in the first. It rhymes with *my urge*. *Di ver' gEnt* and *di ver' gEnce* follow suit

**di' vers** is pronounced *die' verr*. Both this word and *diverse* mean different, varied, multiform. But *divers* implies severality or countability; *diverse* difference and distinction. You may say that the group of seamen told their tales in *divers* ways, but the two leaders held very *diverse* views of the cause of the wreck. This word is rapidly becoming archaic especially in the sense of different or unlike

**di verse** means different, distinct, separate, multiform. It may be pronounced *die vurs'* or *die' vurs* or *d' vurs'*, *s* always soft. Don't say *di voice*. This is the same word as *divers* (*s* always *ʒ*) and is used interchangeably with it except for the parting of the ways as indicated above. The two were formerly not differentiated in either spelling or meaning. The distinction between them (what there was of it) was emphasized from about 1650 to the nineteenth century. *Divers* has now almost disappeared. Note the *i* in the following forms: *diver' sl fy*, *diver' sl form*, *diver' sl fl Er*, *diver' sl ty*

**di vert'** must not be pronounced *di voit*. It may be either *die vert'* or *d' vert'*, accent always on the second syllable. Note *di vert' Er*, *divert' ing*, *diver' tl ble*, *diver' tive*—initial *i* long or neutral in all. The noun *diver' sion* may also be *die* or *d' vur' shun* or *ʒhun*. The meaning of the verb is to turn away or aside, to turn from any work to amusement or recreation, to delight and cheer

**di ver tisse ment'**—entertainment, amusement, diversion, a gay musical piece—is pronounced *dee vebr tees mahn'* (French nasal *n*)

**di vest'**—to unclothe, to strip of arms or equipage, to take away from or dispossess—is accented on the second syllable, and is pronounced with long *i* or with short—*die vest'* or *d' vest'*. *Divest' ment* and *di vest' l ture* (*vess' ti chure* or *tewr*) may also have long or short *i* in the first syllable. *Dives' ture* (*vess' chure*) is an alternate form of *divestiture* meaning state or condition of being divested, as in religious orders

**di vide'**, noun and verb, is accented on the second syllable. The first *i* is short, the second long. *Divid' A ble* and *di vid' ed* and *di vi' sOr* (*ʒer*) retain the long accented *i*, but *di vis' l ble* and *di vis' ion* have short *i* in the second and accented syllable, and *ʒ* for *s*. Don't use *up* after *divide*; don't say *divide into divisions* or *parts* or *shares*, for *divide* itself means to sever or to part asunder. You may say *divide into equal parts* or *unequal parts*

**di vine'**, noun, adjective, verb, is accented on the second syllable. It rhymes with *the wine*. Avoid the illiterate pronunciation *di voim*. Don't say *dee vine* (or *too too dee vine!*). The noun *div i na' tion* meaning omen, augury, supernatural, foresight—rhymes with *give a station*

**di vi' sor** means the number by which a dividend is divided. Note especially the last syllable *sOr* (*ʒer*). Because of similarity in sound, such words as *adviser*, *authorizer*, *baptizer*, *criticizer*, *exerciser*, *equalizer*, *reviser*, *vitalizer*, are frequently misspelt or rather than *er*. In the main agent nouns that are used with special legal meanings are spelt *or*; others *er*. (See *devise*, *er*, or)

**di vorce'**, both noun and verb, is accented on the second syllable, which rhymes with *force*. The *i* is short; don't say *die vorze'*. *Di vor cé'* is a divorced man; *di vor céé'* a divorced woman. They are pronounced the same—*d' vore say'*—riming with *the more play'*. A divorced person (common gender) is likewise *di vor ceé'*, but the last syllable is pronounced *see*

**di vulge'**—to reveal or uncover—rhymes with *the bulge*. Don't say *dee fulsh* or *die fulʒh*. The nouns *di vulg' Er* and *di vul' gEnce* and *di vulgE' ment* should be watched for mispronunciation and misspelling

**Dnie' per** rhymes with *sleeper*, that is, *nee' per*, *d* silent

**doe' i** rhymes with *fossil* in the United States, with *pro' file* (*q v*) or *pass (pahs)* while in England. This word literally means teachable or to teach, its original implication being that *do cil' i ty* is or ought to be an

element at least in the teaching process. Since this noun rimes with *nobility*, it may be that there is the further unconscious implication that teaching is a noble profession. The little-used *do cent'*, meaning teacher, rimes with *no rent*

**doc' trine**—belief, faith, principle, teaching—rimes with *clock din*. Don't make the second syllable rime with *nine*. Note the adjective *doc' trinal* (all vowels short) which in England is frequently pronounced *dok try' nal*. The agent noun *doc tri naire'*, riming with *shock the air*, means one who is a theorist and who would base any procedure, as of government, upon theoretical rather than practical principles. Doctrine is always speculative; dogma (*infra*) authoritative. A doctrine is a teaching, whereas a dogma is a teaching put into practice

**doe** rimes with *foe*. It is the female of antelope, deer, hare, kangaroo; *buck* is the corresponding masculine

**dog** may be pronounced either *dahg* or *dawg*. Don't say *dorg*. The feminine is *bitch*. A teacher roared: "Frederick McSorg, please always say *dog*, and not *dorg*." Fred said: "I should rahther not go to the bahther." You'll find his remains in the morgue

**doge** is pronounced *doje*; it may be rimed by pronouncing *oh* and adding *j—ohj*. There is authority for *doezh*. It was the official name of chief magistrate in the former republics of Genoa and Venice. The terms *doge' dom* and *doge' ship* are frequently found in literature, as is also of course *doge's palace—dojes* (ʔ)

**dog' ged**—obstinate, determined, stubborn—is preferably dissyllabic—yet. But it is frequently heard as *dogd*, and this in the noun *dog' gedness* (*dogdness*) and the adverb *dog' gedly* (*dogdly*). The *o* may be pronounced *aw* or *ah* as in *dog—dawg* or *dahg* (see *o*)

**dog' ger el** may be spelt and pronounced as dissyllabic *dog' grel*, but the trisyllabic form is preferable. The first syllable is *dog* indeed. It means loosely devised verse written on a trivial or undignified subject; it is usually comic or burlesque

**dog' ma** is doctrine or belief or code that is fixedly taught, usually in relation to religion. The first syllable is *dog* indeed (*q v*); the final *a* is neutral. The plural is *dog' mas* (ʔ) or *dog' mata* (*a's* neutral). The adjective *dog mat' ic—dog mat' ik*—is used more frequently in general expression than the noun *dogma* or the verb *dog' matize*. Strictly, it means pertaining to dogma, of course; but in everyday use it is more likely to mean assertive, opinionated, positive, unreasoning

**doi' ly** rimes with *coy' ly*. Don't say *der' ly*. This word supposedly comes from the name of the tradesman—*Doiley* or *Doyley*—who first offered the small napkin or decorative table-linen piece for sale

**Dol' o mites** rimes with *Poll o nights*. Don't make it dissyllabic *doll' mites*. Don't make the first syllable *dole*

**do' lor** rimes with *roller*. The Britisher spells it *do lour*, but omits the *u* in the adjective and adverbial forms—*dol' or ous* and *dol' or ous ly*—the first syllable of which may be *doll* or *dole*; the rime is thus *dollar us* or *roller us*. This is a poetic noun meaning grief or suffering or distress

**do mes' tic**, adjective and noun, rimes with *no mess dick*. Don't say *mez z* for *mes*. Note the nouns *do mes ti ca' tion* (*do mess ti kay' shun*—half-long *o*) and *do mes tic' i ty* (the accented syllable riming with *bliss*), and the verb *do mes' ti cate*. The noun *domestic*, used in the sense of a house

servant, is also used chiefly in the plural to indicate home products or manufacture in contradistinction to those of foreign output

**dom' i cile** or **dom' i cil** (take the simpler)—a place or residence, usually and preferably in a legal sense—has short vowels only, riming with *comma will*. Many, especially in England, pronounce it to rime with *comma style*, but the long *i* in the last syllable has no authority in this country. Don't say *dome sile*

**dom' i nate**—to rule or prevail over or control—rimes with *Tom a date*. Note the abstract nouns *dom' i nAnce* and *dom' i nancy* and *dom i na' tion* (*nay' shun*); the agent noun *dom' i na tOr* (*nay ter*); and the adjectives *dom' i nant* and *dom' i na tive* (*nay tiv*)

**dom' i neer** rimes with *Tom a sneer*. It means to be tyrannical or overbearing, to "lord it over," to affect authority without having it to any considerable degree. The noun is *dom i neer' ingness*, not *dom i neer' ance*

**Dom i ni' ca** may be pronounced *dabm i nee' ka* as the spelling indicates, or *do min' i ka*—*Do min' i ca*. The latter is the more general in the United States. The agent noun and adjective is *Do min' i can*—*do min' i kan*—but it may also be *dabm i nee' kan* with corresponding syllabication

**dom' i nie**, meaning master or schoolmaster, is pronounced with all vowels short, riming with *homin y*; meaning a pastor or minister, it is pronounced with long *o*, the first syllable riming with *home*. *Dom' i ne* is now obsolete

**dom' i no** rimes with *Tom I know*. It may be pluralized *dom' i nos* or *dom' i noes* (*noze* in both). In reference to the game the second of these plural forms is generally used; in reference to the gown or hood or hooded gown the first plural is the more common

**do' nate** rimes with *go late*. There is authority for placing accent on the second syllable, and this is commonly heard in England. Note that one who gives or donates is a *do' nOr* (*doe' ner* or *doe' nawr*) or a *do na' tOr* (*doe nay' ter*), and that one who receives is a *do nee'* (*doe nee'* riming with *no knee*)

**done** must not be used in the imperfect tense for *did*. It is the past participle of *do*; *did* is the imperfect tense. Say *I did it*, not *I done it*. *Done* follows *have* in the compound tenses, not *did*. Say *He has done it* and *We had done it*, not *He has did it* and *We had did it*

**don't** has come to be so misplaced as result of colloquial usage (or misusage) that the best writers and speakers accept its misuse and indulge it themselves. *I don't think so* should, strictly speaking, be *I think not*; *I don't believe* should be *I believe not*. But the former in each case is now sensibly accepted—and acceptable. *I think I can't go* and *I believe it won't snow* are correct but *I don't think I can go* and *I don't believe it will snow* get themselves used in the vast majority of cases. *Don't* is the contraction of the plural *do not*. It must not be used for *doesn't*, contraction of the singular *does not*. Some authorities (?) claim that the common if not prevalent use of *he, she, it don't*, is tending to make *don't* acceptable in the singular. But it is a vulgarity, so used, according to the best authority. Say *He doesn't, She doesn't, It doesn't*; not *He don't, She don't, It don't*. Say *They don't*. You wouldn't think of saying *They doesn't*, would you?

**don't you** is preferably pronounced as two separate and distinct sounds—*don't* and *you*. The palatization of *ty* to the degree of *doencha* or *doenja* is an illiterate pronunciation

**dope**, together with its derivatives *doped* and *dope' y*, is so-called turf slang, meaning detailed information upon past performances of racing horses. It is also general slang for drugs—heroin, opium, and so forth—and (even more general) for anything pertaining to news, gossip, information, whatnot. Don't use this word. Say *What's the latest report*, not *What's the latest dope*; say *I can't understand it*, not *I can't dope it out*

**dor' mant** rimes with the noun *torment*. The noun is *dor' mancy*—*dawr'-man c*. This word means quiet, inactive, sleeping or in suspended animation, manifesting no activity the present, in a fixed position or stationary, as dormant moles and serpents and buds and energies. *Latent*, on the other hand, means not evident or apparent or visible. *Latent* connotes that what is not evident or apparent or visible ought to be open and evinced, that it is intentionally being concealed without proper justification

**dor' mouse** rimes with *war louse*—*dawr' mouse*. Don't rime it with *thermos*. The plural is *dor' mice*. The dormouse is a hibernating rodent larger than a mouse and smaller than a squirrel. The word is a corruption of the French *dormeuse* meaning a couch or a sleeping compartment on a train. *Dormant* (*supra*) comes from the same root

**dose**, don't forget, is pronounced with soft *s*, riming with the adjective *close*. Don't confuse it with *dose*—to sleep lightly or to drowse—which rimes with the verb *close*—*kloze*

**dost** is pronounced *dust*, not to rime with *ghost*. This is the archaic second person singular present of the verb *do*

**Dos to yev' ski** is pronounced *daws tah yef' she*. The third and accented syllable rimes with *Jeff*. Don't say *dabst yef' she*

**dor' age**—feeble-mindedness as result of age, demonstrative fondness—like the verb *dote*, is pronounced with long *o*. The second syllable is *ij*. Make the first syllable rime with *rote*, not with *rot*

**doth** is pronounced *duth*, to rime with a lisped *fuss*—*futh*. Don't say *doath* to rime with *oath*. This is the archaic third person singular present of the verb *do*

**Dou ay'** rimes with *do say*. The Britisher rimes the first syllable with *how* and the second with short *e*—*howe*—and accents *dou*. It is the name of the French town where the Douay Bible or Version was made (New Testament 1582, Old Testament 1609) from the fourth-century Latin Vulgate

**dou' ble** is adjective, adverb, noun, verb. Used as an initial combining form it is sometimes hyphenated, sometimes not; there is no rule for guidance; the dictionary must be consulted, and the dictionaries themselves are in disagreement. *Doublebreasted*, *doubleddealer*, *doubledecker*, *doublefaced*, *doubleminded*, *doublequick*, *doubletongued* are preferably solid by one leading authority, preferably hyphenated by another. Double has many grammatical uses: double comparative and double superlative—*more easier* and *most easiest*—should not be used; double negative and half-double negative—*haven't none*, *haven't hardly* or *scarcely nothing*—should not be used; double conjunctives—*inasmuch therefore*, and *also*, and *so then*, and *that*, but *that* (*which* or *who*)—should rarely be used, unless they add something by way of clarity or emphasis; double subjects—*John he went* and *The boys they began*—should not be used, unless again they add to expression, but they usually do not do so in such examples as these given; double reference—*Binns of Cleveland and Hardy who gave me the books are coming to dinner* and *The wind and*

*the water which damaged the crops*—should not be used because of the resultant ambiguity, the *who* and the *which* respectively referring to two antecedents or to one. *Doub'ly* is an adverb, not an adjective, meaning not only twice or paired but also deceitfully, dishonestly, hypocritically, as *He deals doubly with his friends*. (See *possessive, reference, repetition*)

**dou' ble-en ten' dre** is French meaning a word or expression permitting of two interpretations, one of which may be offensive or delicate. The first member of this hyphenated term is pronounced *doobl* riming with *rouble*; the second, *abntabn' dr*, much like *on* and *ponder* with the French nasal *n's*

**doubt**, verb, used in questions and negative statements, is followed by *that* immediately before a substantive clause, not by *but*, *but that*, or *but what*. Say *Can you doubt that he did it*, not *Can you doubt but or but that* or *but what he did it*. Say *I do not doubt that he will succeed*, not *I do not doubt but he will succeed*, *but that he will succeed*, *but what he will succeed*. *I* is the subject; *do doubt* is the predicate, modified by *not*; and the noun clause—*that he will succeed*—is the object of *do doubt*, the introductory word being *that*. If you say *I do not doubt but he will succeed*, *but* is a preposition meaning *except* (*q v*) and the expression makes nonsense. In the other two incorrect forms *but* is or "would like to be" a conjunction with nothing to connect. This instruction applies to all forms of the verb *doubt*, as well as to the noun and the adjective and adverbial forms used in similar relationships. In simple relations, such as *I doubt his word* and *I have never doubted him*, its use offers no difficulties

**dou' ceur'** is a compliment, a bribe, a tip, charm or sweetness of manner. It is pronounced *doo sur'* riming with *boo her*

**Dough' ery ty** is pronounced *daw' her t*, not *dabg'* or *dawg' her t*

**dour** is Scotch for stern, severe, sour, inflexible. It is pronounced to rime with *boor*, not with *door* or *flour*

**dove** is preferably not used as the imperfect of *dive* (*q v*). The imperfect tense of *dive* is *dived* tho *dove* may still be heard and seen in archaic and poetical—and colloquial—usage. It rimes with *cove* and *rove*. Pronounced to rime with *love* it is the small species of pigeon used symbolically to mean purity, gentility, the Holy Spirit. *Dove'cot* rimes with *love lot*; spelt *dove' cote* it rimes with *love note*. These are solid compounds—*dovecot* and *dovecote*—meaning a "dove cottage," that is, a little house or box in a tree or on a pole, for the accommodation of pigeons—or a "hideaway for newlyweds"

**dow' dy** rimes with *rowdy*. Don't rime it with *Cody*. The comparative is *dow' di er* and the superlative *dow' di est*. Note the additional adjective form *dow' dy ish*, the adverb *dow' dily*, and the noun *dow' di ness*, the first syllable always riming with *how*. The meaning is slovenly or not neat or attractive in appearance. Billy Boner says his mother has a dowdy in his father's farm

**dow' er**, noun and verb, rimes with *shower*. It means the share that the law gives for life to the widow in her husband's estate; in general, dowry, endowment, gift, or to bestow or endow or supply. It should not be used interchangeably with *dowry* in the legal sense, but it too frequently is

**down stairs** is a solid compound—*downstairs*. As noun, this word is accented on the second syllable; as adverb, which may also be *downstair*, the syllables are equally accented; as adjective, it is accented on the first syllable (this is a contrast accent—as a *downstairs kitchen* as opposed to an *upstairs kitchen*). This is the present lexicographical recording which is more or less ignored—more, as a rule, and deservedly

**down' ward** is a solid compound—*downward*. This is both adjective and adverb; the latter may also be *downwards*. Don't pronounce the first syllable *dyaon*. Don't use this word superfluously after such words as *descending*, *sinking*, *lowering*. Downward or descending comparison of adjectives and adverbs means comparison of diminishing significance, as *beautiful*, *less beautiful*, *least beautiful*, as opposed to upward or ascending comparison, as *beautiful*, *more beautiful*, *most beautiful*

**dow' ry** is a contraction of the formerly used *dow' ery*. It rimes with *how* and *see*. Technically it means the portion that a woman brings to her husband at marriage. It is used in a general sense to mean talent, gift, any gift of property, what the French call *dot*. *Dowry* is a noun only. Billy Boner says his teacher had a dowry look on her liniment all day

**doz' en** is pluralized regularly when it is not preceded by a numeral or followed by a noun, as *several dozens*, *many dozens*; but preceded by a numeral or followed by a noun, the plural is the same as the singular, as *eight dozen eggs* and *four dozen chickens*. The pronunciation is *dug' en* riming with *buzzin'*. But *dozen* pronounced with long *o*—*doze'n*—is a Scotch dialect word meaning to stun or stupefy

**draft** is the same as *draught* in the United States, and preferred to it, as *sitting in a draft*, *drinking a draft*, *a draft horse*, *draft work*, *draft beer*, *draftsman*, *to draft a document*, *a military draft*, and so on (see dictionary). In other words, *draught* is archaic in the United States. In England *draught* is still used for a current of air, a catch of fish, a dose of medicine (or drink of any fluid), a horse of burden, a drawer of plans (*draughtsman*), but it is pronounced *draft*. Strangely enough, the Britisher uses the simpler form in *a draft of men* or *a draft on a bank* or *to draft a paper* of any kind—will, deed, contract. But he plays *draughts* (*drafts*) which to us means checkers. *Draught* is always pronounced *draft*; don't pronounce it to rime with *ought* or *out*. If you habitually use the Italian *a*, you may pronounce the word *drabfts*, as is, of course, done in England; if you do not, you may make it rime with *Taft*. At any rate, don't flatten the *a* into *dreft*

**dra goon'**, noun and verb, is accented on the second syllable. The rime is *a boon*. The meaning is a kind of musket, a cavalryman in the British army; to harass, to subject to persecution (military). Don't confuse with *drag' on*, which rimes with *braggin'*, and which is also the name of an ancient musket and has numerous other meanings, the best-known being the monstrous serpent or lizard (see dictionary)

**dram' ma** is preferably pronounced with Italian *a* in the first and accented syllable; the second *a* is neutral. Say *drab' ma*, not *dram' ma*, and of course not *dray' ma* or *dram' mer*. It rimes with *comma*. The forms *dram' a tize*, *dram' a tist*, *dram a ti za' tion* (*zay' shun*), and *dram' a tur gy* (*tur je*) follow the same instruction

**dram' a tis per so' nae** are two Latin words meaning the actors or characters in a drama. The term is still sometimes used in theatrical pro-



grams, but *persons of the play, cast of characters, members of the company*, and other similar terms are now sensibly and preferably used (*those presenting* has not been adopted to any great extent). The first word rimes with *dam' a hiss*; the second word is *per soe' nee* riming with *her toe see*

**drape** rimes with *grape*. It means to hang or fold or fit or arrange hangings; as noun, it means hangings or curtains themselves. The adjective is *dra' peried* riming with *paper kid* (not *paper feed*). The noun of agent is *drap' Er* riming with *paper*; in England a draper is a tailor; in the United States, one who deals in cloths and drygoods. *Dra' per y* rimes with *paper e*

**draw** must not be pronounced *drawr*. In finance a *draw' Er* is one who draws a bill or order of exchange; a *drawee'* is the one on whom a bill or order of exchange is drawn. The former of these correlatives is preferably dissyllabic, but it may also be monosyllabic—*drawr*. The imperfect tense of the verb *draw* is *drew*, not *drowed*; the past participle is *drawn*. The undergarment *drawers* is plural in form and in construction, as *My drawers are torn*; it is monosyllabic—*drawr*

**dream** may be either *dreamt* or *dreamed* in the imperfect tense and the past participle. The latter, please note, rimes with *seemed*; the former with the second syllable of *un' kempt*

**dredge** rimes with *hedge*. While a dredge is the very *drudge* in the field of machinery, don't confuse these two everyday words. Billy Boner is forever calling his mother the dredge of the household, and the steam-shovel the drudge of the highway

**Dres' den** has *z* for *s*—*drez' den*, not *dress' den*

**dress** may be either *drest* or *dressed* in the imperfect tense and past participle. Note that *dress* and *dressing* as initial combining forms are rarely hyphenated—*dressmaker*, *dressing gown*, *dressing sack*, *dressing station*, *dress parade*, *dress rehearsal*, *dress shirt*

**Drey' fus** rimes with *pray us*, not with *pry us* or *pry loose*. The French accent the second syllable and modify the *u*, but the first-syllable long *a* remains—*dray fues'*

**drink**, noun and verb, must not be pronounced *dring*. The imperfect tense of the verb is *drank*; the past participle is *drunk*. *I drank* and *I have drunk* are correct. Don't say *I drunk* and *I have drunk*. Don't say *I have drunken*; *drunken* was once the past participle, but it is now used chiefly as an adjective, as *drunken man*. A wag has illustrated the difference between *intoxicated* and *drunk* by saying that the former means *illuminated* and the latter *lights out*. Note the spelling of *drink' Er* and *drink' A ble*. The use of *potable* for the latter is an affectation as far as general usage goes. Be sure to double the *n* in *drunk' en ness*, and to spell the last syllable of the noun *drunk' Ard* correctly

**drive** is *drove* in the imperfect tense, and *driven* in the past participle. Don't say *I druv* for *I drove* or *I have druv* for *I have driven*

**drom' e dary**—the speedy Arabian one-humped camel—is quadrisyllabic. The first syllable is preferably *drum* indeed, but *drahm* is correct also. Say *drum* or *drahm' e der e*, not *drum dre* or *drum dare' e*. This word is frequently misspelt by using the wrong vowel in the second syllable.

**dross**—waste matter, filth, refuse—is pronounced *drawss* or *drahss*. Don't rime it with *grows*. (See *o*, *cloth*, *prong*, *soft*, *toss*, *throng*, *wrong*, and so forth)

**drought** is the same word as *drouth*. You may take your choice. The meaning is thirst, want of water or rain, a dry season. The first rimes with *spout*; the second with *mouth*. Don't make *drought* rime with *taught*; don't make *drouth* rime with *tooth*. The adjectives *drought' y* and *drouth' y* follow suit

**drowned** is pronounced *dround* riming with *frowned* and *crowned*. Don't spell and pronounce it *drown' ded*. The word *drowned* is the imperfect tense of *drown*, just as *frowned* and *crowned* are the imperfect tense forms of *frown* and *crown* respectively. You wouldn't think of saying *frownded* and *crownded*, would you?

**drow' sy** rimes with *lousy*. The *s* is pronounced *z* in all forms; don't say *drowss' i*. The comparative is *drow' sier* and the superlative *drow' si est*. *Drow' si head* has *i* for *y*, please note. So have *drow' si hood* and *drow' si ness*. The first of these nouns was coined by Edmund Spenser

**drudg' er y** is trisyllabic; don't say *drudge' ry*. Don't spell the second syllable *ar* instead of *Er*. The form *drudge* is both verb and noun of agent; the noun *drudg' Er* is really unnecessary

**dry** may be spelt *dri' ly* or *dry' ly* as adverb, and *dri' er* or *dry' er* as agent noun. Don't say *dry' mk* for *dry' ing*. Note *dri' er* and *dri' est*. The prohibition interregnum endowed this word with noun quality, but it was never pluralized according to rule (see *y*) *dries* but rather *drys*

**dry' ad** is pronounced *dry' ad* indeed, to rime with *my dad*. The plural is *dry' ads* or *dry' a des*, the latter riming with *try a sneeze*. The adjective form is *dry ad' ic*—*dry add' ik*. It means wood nymph

**dry' as dust** is a solid compound—*dryas dust*. *The Rev Dr Dryas dust* was a pseudonym used by Walter Scott in the introduction to several of his novels. Its meaning is apparent in its composition—dry, dull, uninteresting, pedantic

**du' al**—twofold, double, pertaining to pair—is dissyllabic—*dew' al*. Don't say *dool* or *doo' l*. Some languages—Greek and Sanskrit, for instance—have three numbers—singular, plural, dual—the last being that form of the plural designating *two*. *Du' alism* is trisyllabic—*dew' al iz' m*; it means principally (see the dictionary) the philosophical theory of the twofold constitution of the universe, namely, mind and matter. The noun *du' al' i ty* is used chiefly to indicate twofoldness. A *du' ad*—*dew' ad*—is a pair. Note also the forms *du' al ist* and *du al is' tic*. Don't confuse *dual* in spelling and pronunciation with *duel*

**du' bious** is trisyllabic—*dew' be us*—to rime with *few be us*. Don't say *doob' yus* or *jewb' yus*. Note carefully the spelling and pronunciation of the nouns *dew bi' e ty*—*du bye' e t*—and *du bi os' i ty*—*dew be abs' i t*, and of the adjectives *du' bi ta ble*—*dew' be ta b' l*—and *du' bi ta tive*—*dew' be ta y tiv*. *Dubious* is a less positive word than *doubtful*, connoting vagueness and vacillation and ambiguity to greater degree, as *doubtful appearance* and *dubious business*

**Du buque'** has short *oo* for the first *u*, and long *u* after *b*. Don't reverse them. Say *doo bewk'*, not *dew book'*, and certainly not *de buck'*

**duc' tile**—pliant, tractable, easily led; capable of being hammered or drawn thin—rimes with *pluck* and *till*. The Britisher makes the second syllable *tile* indeed. The noun is *duc til' i ty*—*duk till' i t*. A *ductless gland* is one that has no outlet of its own and pours its secretion into the lymph or the blood. The thyroid, suprarenals, and pituitary glands are ductless

**dude** is not pronounced *dood* or *jewd* or *chewed*. If you have occasion to use this word at all (you probably haven't much nowadays) say *dewd*—long *u*. The adjective *dud'ish* follows suit—*dewd'ish*. In the West a *dude ranch* is a ranch conducted for the accommodation of tourists. (See *wrangler*)

**dudg'eon** means ill humor and ruffled temper. It frequently has *high* as a modifier, as *He left our company in high dudgeon*. Another word spelt and pronounced similarly, and now obsolete, meant a dagger having a handle of boxwood. The word is pronounced *dudge'un* riming with *trudgin'*. Don't make it a three-syllable word. Billy Boner says that when school closed this afternoon the teacher was in a state of high dungeon

**due** is not a preposition. It is not a conjunction. It is an adjective, an adverb, and a noun. *Due to* should not be used in the sense of *because of*, *on account of*, *owing to*. When *due to* is used, *due* should be an adjective or an adverb modified by the phrase beginning with *to* as in *His victory was due to his fine spirit*. Say *Owing to his illness he could not go* or *Because of his illness he could not go*, not *Due to his illness he could not go*. Don't say *He lost his vote due to he was absent from the city*, but, rather, *He lost his vote because he was absent from the city* or *because of or owing to his absence from the city*. *Due to* is sometimes illiterately used at the beginning of an expression in a dangling construction, as *Due to all I had to do, the party could not be attended*. This is correct: *Having so much to do, I could not attend the party*. Don't pronounce *due* as if it were *do*. It rimes with *sue* and *cue*

**du'el** is dissyllabic—*dew'el*. The *e* is neutral, as is the *a* in *dual*, and the two words are therefore homophones as far as general pronunciation is concerned. In the sense of individual combat to satisfy an "affair of honor" this word is now almost archaic—certainly in this country. But used figuratively to mean a contest of any sort, especially of words or politics, it is still more or less commonly used. In the following forms the *l* may be doubled, but single *l* is recommended: *du'el Er*, *du'el Ist*, *du'eled*, *du'eling*

**duke** is not *dook*; neither is it *duck*. Say *dew*, and then in the same vocal effort add *k* quickly—*dewk*. Long *u* preceded in the same syllable by *d t l n s th* is likely to be mispronounced *oo*

**Du luth'** has short *oo* for the first *u*, long *oo* for the second; thus, *du looth'*. The second and accented syllable rimes with *tooth*; don't make it *lewth*

**dum found'** or **dumb found'** is a solid compound—*dumfound* or *dumbfound*. The simpler form is recommended in this as in *dum found'er*, *dum-found'ed*, *dum found'ing*. In England the silent *b* is preferably retained in all spellings. *Dumfound* is a verb meaning to amaze or to "strike dumb" with surprise and astonishment

**Dum fries'** is accented, please note, on the second syllable. It rimes with *bum cease*, not with *bum seize*

**dun** rimes with *fun*. It means an indeterminate color varying from red to yellow; thus, dingy or dull; any winged insect, or the artificial fly used in fishing; to beset a debtor for payment; the person who requests payment, or the debt itself. In these last commercial meanings, *dun* should no longer be used. It has passed—or is passing—from business English just as *complaint* has given way—is giving way—to *claim*.

Don't dun. Rather—suggest and request, insinuate and invite, expect and exhort, induce and inveigle, inquire and insist, claim and contend

**Dun sa' ny** rimes with *sun rainy*, not with *dunce any*, please; *s* is soft

**du o de' num**—the first section of the small intestine leading from the stomach—is pronounced *dew o dee' num*. The plural is *du o de' na* (a neutral). The affected pronunciation *dew odd' e num* has no sanction

**du' plex** is pronounced *dew' pleks*. Don't say *doo' plegs*. The noun *du plex' ity* follows suit, and is subject to the same caution. Don't confuse this noun with *du plic' ity*—*dew pliss' it*—meaning deception, double-dealing, falsehood, dissimulation. The word *duplex* is used as adjective or noun; it means a two-family house, an apartment with rooms on two floors, a machine with two parts operating in the same way at the same time

**du' pli cate** is pronounced *dew' pli kate*. Don't say *doop' klate* or *dupe' Kate*. The noun means anything that corresponds to another or is a counterpart of it. Strictly speaking a *copy* is a less close reproduction than a duplicate, and a *facsimile* a closer or exact reproduction. *Facsimile* refers usually to a photographic process; *replica*, to works of art; *transcript*, to "writing across," that is, to writing that is copied. But the terms *duplicate* and *copy* and *transcript* are used interchangeably in general and commercial expression, for the most part. As verb, *duplicate* means to copy, to double or fold. Note the forms *du' pli ca tOr*—*dew' pli kay ter*—*du' pli ca tive*—*dew' pli kay tiv*—and *du pli ca' tion*—*dew' pli kay' shun*, all *a's* long

**Du quesne'** rimes with *do rain*. The first *u* may be short *oo* or half-long *u*. The last syllable is *kane*, not *kweɹ' ne*, as foreigners often suppose—and with logic

**Dur' ban** rimes with *ur' ban*. Don't pronounce the first syllable *dure* or *door*

**du' ress**—imprisonment, hardship, constraint—is pronounced *dew' ress* to rime with *you guess*. There is secondary authority for accenting the second syllable. The word is no longer spelt *duresse*. The old synonym *dur' ance*—*dew' rance*—now remains only in the pages of literature

**Dur' ham** is pronounced *dur' am*, riming with *her* and *am* (a neutral and *h* silent). Don't say *dure' ham*

**Du' se** is pronounced *doo' zay*, to rime with *who say*

**Dutch** pertains to the Netherlands or Holland—characteristics, inhabitants, language, customs, and so forth. Don't apply this word to Germans or to the inhabitants of Eastern Pennsylvania (Pennsylvania Dutch, mistakenly called). The confusion arises from the fact that the word *Deutsch*—German for German or Germans, their characteristics, inhabitants, language, customs—is loosely pronounced as a homophone for *Dutch*. It is not, of course. *Dutch* rimes with *clutch*; *Deutsch* rimes with the illiterate mispronunciation of *voyage*—*voitsch*

**du' ty** is pronounced *due' t*, not *doo' t*. Note the following: *du' te ous* (*dew' te us*, not *jewt' yus* or *doot' jus*), *du' ti A ble* (*dew' te a ble*, not *jewt' ble*), *du' ti ful* (*dew' ti ful*)

**Dvo' rak** is pronounced *dvwar' zhahk*, to rime with *or shock*. The second syllable is sometimes rimed with *stack* but this is not recommended

**dye** is *dyed* in the imperfect tense and past participle. The present participle is *dye' ing*; the agent noun *dy' er*. It is both verb and noun; the plural is *dyes*

**dy' na mite** rimes with *sign a fight*. Don't say *dine' mite*. The word was once pronounced with short *i* for *y*. Don't double the *t* in *dy' na mit ed*, *dy' na mit ing*, *dy' na mit Er* (long *y* and *i* in all). When Billy Boner's teacher asked him what he would do if he knew that dynamite had been placed under his dinner chair, timed to explode while he was eating, he replied that he would dine a mite earlier.

**dy' na mo** rimes with *sign a show*. The plural is *dy' na mos* (ʒ). It is the machine that converts electricity into direct power current; hence, figuratively, a being that evinces great energy and driving power. The adjective *dynam' ic* riming with *my lamb Dick* means (aside from its technical applications) forceful and energetic. *Dynam' ics* is the science that treats of the motion of bodies and forces; it is plural in form but singular in construction.

**dy' nasty** is a race or family succession of rulers—kings, emperors, and so forth. In the United States the first and accented syllable is *die*; in England it is *din*. The *s* is soft—*die' nast*—riming with *Dinah's tea* and *din' as t*—riming with *Minna's tea*.

**dys ar' thri a**—difficulty in articulation owing, as a rule, to some malformation of the vocal organs—is pronounced *dis are' three a*. The adjective is *dys ar' thric* pronounced *dis are' thrik*.

**dys la' li a**—impairment of speech because of malformation of the vocal organs—is pronounced *dis lay' le a*. The word is quadrisyllabic. Don't say *dis lay' la or li*.

**dys pep' sia** may be trisyllabic or quadrisyllabic, preferably the former, as *dis pep' sha*. Webster gives *dis pep' sia* second; Standard first. *Dys-pep' sy*—*dis pep' c*—is a dialectic form.

## E

*When I feel inclined to read poetry I take down the dictionary.  
The poetry of words is quite as beautiful as that of sentences*

OLIVER WENDELL HOLMES

**e** is alphabetically pronounced *ee* to rime with *see*. Its plural is *e's* pronounced *ees* (*eeze*). It is alphabetic or long in *deal*, short in *dealt*, intermediate in *evoke*, neutral (slight or obscure) in *panel*, short and dull in *her* (like *u* in *fur* and *i* in *sir*), like *a* or somewhat shortened long *e* before *r* in *there* (like *a* in *care*); Italian *a* in the Britisher's *clark* and *Darby* for *clerk* and *Derby* (also heard in parts of the United States). Under the last classification the word *mere* may be listed. The dictionaries mark the first *e* long, but it is not sounded so long as in *deal* for the reason that the *r* modifies or lowers its sound somewhat. But don't reduce it to the absurdity of *mare*, as the Grand Dame did when she said that she fell into the sea and was narely drowned and marely saved. *E* is usually suppress in the imperfect tense and past participle suffix of regular verbs when the root does not end with *d* or *t*; thus, *appeared* is *appear'd*, *bossed* is *boss'd*, *drowned* is *drown'd*, *retired* is *retir'd*, but *attended* is *attend' ed* and *rejected* is *rejec' ted*. It fights for existence, however, when certain imperfect forms are used as adjectives, such as *beloved*, *blessed*, *cursed*, *borned*, *learned*, *picked*, *ragged*, *striped*, *winged*, the *ed* very often being made a separate syllable, especially in poetical

and religious expression. *E* is suppressed also in many words ending with *l* and *n* and *r* in unaccented last syllables. It is present only to denote syllabication for these letters in such positions; thus, *junn'l*, *vess'l*, *oft'n*, *soft'n*, *acre*, *lucre*. Final silent *e* lengthens the preceding vowel in the same syllable, as *cape* and *cap*, *nape* and *nap*, *ripe* and *rip*; it also softens a preceding *c* or *g*, as *lace* and *lac*, *wage* and *wag*. In plural and possessive formations and third person singular present indicative, it is silent except after sibilants, as *planes* (noun and verb) and *planes'* (possessive), but *bosses*. Don't interchange *e* for *i* in either spelling or pronunciation in such words as *jest*, *zest*, *gist*, *missed*, or for *e* in such words as *act*, *back*, *fact*, *packed*. A certain type of humor is sourced in pronouncing these latter *ect*, *beck*, *fect*, *pecked*, but it is a very cheap type indeed. Don't slur *e* out of existence when it constitutes a neutral syllable, especially in *ery* endings, as *cemtry* for *cem'e tery* and *symtry* for *sym' me try*. (See *d*)

- e final (and silent) is usually dropt before a suffix beginning with a vowel (see *ce*, *ge*, *ie*, *oe*) such as *able*, *ible*, *al*, *ance*, *ence*, *er*, *or*, *y*, *ed*, *ing*. Here are a few illustrations under each: *argue*, *arguable*; *believe*, *believable*; *desire*, *desirable*; *bate*, *batable*; *like*, *likable*; *love*, *lovable*; *sale*, *salable*; *use*, *usable*; *coerce*, *coercible*; *convince*, *convincible*; *fuse*, *fusable*; *ignite*, *ignitable*; *induce*, *inducible*; *reduce*, *reducible*; *agriculture*, *agricultural*; *arrive*, *arrival*; *culture*, *cultural*; *recite*, *recital*; *requite*, *requital*; *survive*, *survival*; *upheave*, *upheaval*; *assure*, *assurance*; *contrive*, *contrivance*; *endure*, *endurance*; *grieve*, *grievance*; *guide*, *guidance*; *ignore*, *ignorance*; *persevere*, *perseverance*; *adhere*, *adherence*; *confide*, *confidence*; *precede*, *precedence*; *provide*, *providence*; *reside*, *residence*; *revere*, *reverence*; *subside*, *subsidence*; *advise*, *adviser*; *cottage*, *cottager*; *debate*, *debater*; *lecture*, *lecturer*; *promote*, *promoter*; *pursue*, *pursuer*; *village*, *villager*; *voyage*, *voyager*; *agitate*, *agitator*; *create*, *creator*; *dedicate*, *dedicator*; *dictate*, *dictator*; *elevate*, *elevator*; *orate*, *orator*; *prosecute*, *prosecutor*; *survive*, *survivor*; *breeze*, *breezy*; *brine*, *briny*; *craze*, *crazy*; *doze*, *dozy*; *fleece*, *fleecy*; *haze*, *hazy*; *nerve*, *nervy*; *stone*, *stony*; *wheeze*, *wheezy*; *wave*, *wavy*. By far the greatest number of words influenced by this rule belong under the imperfect tense and the present participle of verbs ending with *e*. Only comparatively few can be given here. But it should be borne in mind that judgment is justifiably severe regarding those who do not evince ability to handle final *e* in their oral and written spelling: *ache*, *ached*, *aching*; *agitate*, *agitated*, *agitating*; *argue*, *argued*, *arguing*; *arrange*, *arranged*, *arranging*; *arrive*, *arrived*, *arriving*; *bare*, *bared*, *baring*; *base*, *based*, *basing*; *believe*, *believed*, *believing*; *chase*, *chased*, *chasing*; *decide*, *decided*, *deciding*; *devise*, *devised*, *devising*; *fatigue*, *fatigued*, *fatiguing*; *guide*, *guided*, *guiding*; *hope*, *hoped*, *hoping*; *intrigue*, *intrigued*, *intriguing*; *judge*, *judged*, *judging*; *loose*, *loosed*, *loosing*; *persuade*, *persuaded*, *persuading*; *plague*, *plagued*, *plaguings*; *please*, *pleased*, *pleasing*; *prepare*, *prepared*, *preparing*; *propose*, *proposed*, *proposing*; *prove*, *proved*, *proving*; *pursue*, *pursued*, *pursuing*; *recognize*, *recognized*, *recognizing*; *sue*, *sued*, *suings*; *surprise*, *surprised*, *surprising*; *tire*, *tired*, *tiring*; *weave*, *waved*, *weaving*. The retention of *e* before the suffix *age* in *acreage* and *lineage* justifies syllabication (see *linage* and *lineage*), just as it does in *lineal* and *linear*. The Britisher sensibly uses *milage*, but we inconsistently retain *mileage*. In *cleavage*, *dotage*, *plumage*, *storage*, *usage*, the rule of omitting *e* before a suffix beginning with a vowel is followed. Before suffixes beginning with a consonant final silent *e* is usually retained. A few illustrations will suffice: *baleful*, *fateful*, *grateful*, *pageful*, *peaceful*, *resourceful*, *tasteful*, *wasteful*; *changeling*, *dukeling*, *fledgeling* (also *fledgling*), *hireling*, *nurseling* (also *nursling*), *princeling*,

*shaveling, starveling; basely, chastely, fiercely, finely, lovely, scarcely, sedately, severely, vitely, but wholly rather than wholely* (a notable exception); *achievement, amusement, arrangement, atonement, disbursement, disfigurement, excitement, management, movement, settlement, and abridgment, acknowledgment, judgment, lodgment, tho* in these last four the *e* still lingers as permissible but is not recommended; *completeness, creativeness, decisiveness, forgiveness, idleness, remoteness, sameness*. Note that words ending with *le* change the *e* to *y* to form the *ly* adverb or adjective. This prevents such awkward spellings as "idlely": *crinkly, feebly, jingly, prickly, possibly, probably, wrinkly*, but *supplely* is preferred to *sup'ply* so that the eye may distinguish it from *supply*. Final silent *e* is usually dropt when it follows another vowel, no matter what the suffix begins with: *ague, aguish; argue, arguable, argument; awe, awful* (*w* is a vowel here); *blue, bluish; due, duly; fatigue, fatiguing; harangue, haranguer; league, leaguer; plague, plaguy; rogue, roguish; true, truly, truism; vogue, vogueish; woe, woful* (*woeful* is permissible), but note *vaguely* and *vagueness*

**each** refers to one of two or more individually. Followed by *other* it is used to indicate a certain equality of relationship among all referred to. Don't use *each* with plural references or agreements. *Each man has received his pay envelope, Each is to help the other, Each must do his best, The employes helped each other in every way* are correct. The authorities say that *each other* is correctly applied to two only, and that *one another* is applied to more than two. But this rule has so long been violated that it is no longer enforceable. The biblical *This commandment I give unto you: that you love one another* is sound corroboration, however, even tho preachers almost invariably say and write, "The members of the congregation should love each other." Really, when it is said *They love each other* we should understand that two only are involved. But may we safely do so, even when we hear the best drawingroom conversation? The expression *between each, tho colloquial*, is absurd when it is analyzed. Say *Place a mark between the leaves or after every leaf, not between each leaf* for this would involve splitting each leaf. Don't use *singly* or *apiece* correlatively with *each*, as *They each cost a dime singly or apiece*, for this is unnecessary repetition; *singly* and *apiece* connote *each*, and vice versa. (See *another*)

**ea'gre** is a high wave or a flow or a tidal wave. It may be pronounced *ee'ger* or *aa'ger*. The adjective *ea'ger* should not be spelt *re*. It is pronounced *ee'ger* only

**-ean** is an adjective ending meaning similar to, pertaining to, of. It is used principally in forming adjectives from proper names—Greek names in particular. Don't confuse it with *-ian, -eon, -ion* endings. Here are a few words ending with *-ean* but in many of them—especially the monosyllables—it is not a suffix but root: *adamantean, Achaeen, Achilleen, apogean, bean, cerulean, cetacean, clean, colossean, crustacean, dean, empyrean, Epicurean, Euclidean, European, glean, Herculean, Hymenean, Hyperborean, jean, Laodicean, lean, mean, Mediterranean, Marmorean, ocean, Procrustean, Promethean, protean, pygmean, queen, sean, Shaksperian* (or *Shaksperian*), *skean, subterranean, Tartarean, testacean, wean, yean*. (See *-eon, -ian, -ion*)

**earl** must not be called *oil*. The wife of an earl is not called an earless (much less "oiless") but a countess (not a cerntess either!)

**ear'ly** must not be pronounced *oily*. The comparative and superlative forms must be pronounced as trisyllables—*ear'lier* and *ear'liest*. It may be important to remember, especially when you are to meet some

one, that *early* connotes ahead of the time indicated, and that *soon* connotes after the time indicated. *Early*, in other words, means in good time; *soon*, in some senses, shortly after. It is probably tautological to say *early origins*, *early sources*, *early beginnings*, inasmuch as the second word in every such term usually connotes *earliness*.

**ear' nest** must not be pronounced *oi' nest* or *oinst*, but *ur' nest* (the last syllable may be *nist*). The proper name is sometimes dissyllabic *Er' nest* and sometimes monosyllabic *Ernst* (the latter more frequently a surname, but not always). The given name is sometimes spelt *Ear' nest* (the individual so named must make the desired spelling known). As noun, *earnest* means token or symbol or assurance, and connotes the quality of a promise. The word *pledge* is stronger in that it usually implies the issue of actual security of some kind. The adjective *earnest* connotes honesty and sincerity and controlled or restrained desire.

**eas' i ly, eas' i er, eas' i est, eas' i ness** are all trisyllabic, and the *s* is always *z*. Don't say *eess ly*, *eess yer*, *eess yest*, *eess ness*. The first syllable of all forms is *eez*.

**eas' ter ly**, adjective and adverb, means coming or blowing from the east, moving or directed toward the east, located toward or in the east. But as both parts of speech it is used or should be used chiefly in reference to the wind. Don't confuse this word with the adjective *east' ern* meaning belonging to or characterized by the east. Don't use the form *easterly* for either *easterly* or *eastern*. Say *easterly wind*, not *easterly wind*; say *eastern states*, not *easterly* or *easterly states*. Both *easterly* and *eastern* may be proper as well as common nouns. *East' ern* *Er* is the agent noun, frequently proper, and this form is sometimes used as a noun to denote anything that is eastern, as *This car is an easterner*. *East* and *eastward* are used interchangeably as adjective and adverb, and sometimes as noun, as *to the eastward* and *in the East* (*east*). *East* is capitalized when it is used in specific reference to a section of a country. *Eastward* (don't say *eastwoid*) is preferable to *eastwards* but the latter is not incorrect. Don't say *east' er* for *east*, or *east' ren* for *eastern*. The terms *east by north* and *east by south* are written as independent words. But *east-northeast* and *east-southeast* are hyphenated as indicated. The proper noun *Eastertide* is a solid compound, but *Easter egg* and *Easter time* are not hyphenated. *East' er ling*—written solid—is a native of a place east of another.

**eat** is *ate* in the imperfect tense, and *eaten* in the past participle, that is, *I ate an apple yesterday* and *I have eaten several apples*. *Eat* is, of course, present, *I eat an apple now*; don't use *eat* as the imperfect. There is no such form as *et* riming with *bet* and meaning *eat*. The noun and adjective *eat' A ble*, riming with *beatable*, is correct (see *edible*). But *eat* and *eats* used as nouns are vulgarisms.

**eau** is usually sounded long *oo*, to rime with *owe*, as (final) in *beau*, *bureau*, *chateau*, *flambeau*, *tableau*, *trousseau*. But *beauty*, *beauteous*, *beautify*, *beautiful*, *beatification* all take long *u* for *eau*. Don't say *tablew* for *tab low* or *booty* instead of *bew't* for *beauty*.

**Eau Claire'**—two unhyphenated words, both capitalized—rimes with *no dare'*—*owe klare'*. This name of a Wisconsin city means clear water.

**eaves** rimes with *grieves*. It was once singular, but it is now used exclusively as a plural noun, and *eave*, little used and specially adopted, is the singular. The Anglo-Saxon word from which it comes means edge or brim.



- e bul' li ent** may also be trisyllabic—*e bul' lient*—and the pronunciation may accordingly be a rime for *the gully went* or *the gull went*. The noun *e bul' li ence* follows suit—*e bul' lience* or *e bull' yens*. Note also the noun *ebul li' tion*—*ebb ul lisb' un*. The *u* is short; don't make the second syllable *bewl* or *bull*. The meaning literally is to boil over; hence, excited, exhilarated, manifesting strong feeling. While all of these forms connote agitation to a degree, it is a mistake to assume that they connote anything of the disagreeably aggressive
- ec** at the beginning of a word is pronounced *ek* (short *e*). Don't make it *eg*. When these letters occur in separate syllables at the beginning of a word the *e* tends to become long (or half long) and the *c* to remain hard
- ec' ce ho' mo** are two Latin words, *ec' ce* being an interjection meaning *lo* or *behold*, and *ho' mo* being a noun meaning *man*; thus, *Behold the man*—the words of Pilate as he presented the Christ wearing the crown of thorns (John xix:5). The first word is pronounced *ek' si*, riming with *deck c*; the second has long *o*'s—*hoe' moe* riming with *oh no*. When the school principal stepped to the platform, Billy Boner said *Exit Homo* (but he said it to himself!). (See *homosexual*)
- ec cen' tric** is pronounced *ek sen' trik*; the noun *ec centric' ity* is somewhat different, please note—*ek sen tris' it*—the third and accented syllable becoming a rime for *Chris* rather than remaining a rime for *brick*. The meaning is odd, irregular, deviating from normal or center (*concentric* is the antonym). The noun *eccentricity* differs from *idiosyncrasy* (*q v*) in that its chief meaning is divergence or difference from the usual and customary; its meaning is more objectively derived than that of *idiosyncrasy* which pertains principally to inner personal trait and characteristic
- ec cle si as' tic**, adjective and noun, is pronounced *e klee ze ass' tik*, initial *e* short, accented *a* short or Italian (*ahs*). The noun means a clergyman or priest; the adjective, pertaining to the church or other religious organization. Note the synonymous adjective *ec cle si as' ti cal* (don't allow secondary accent on *cle*—*klee*—to "steal" primary accent from *as*, as so often happens). Note the abstract form *ec cle si as' ti cism*—*e klee ze ass' t siq' m*. The biblical section containing maxims on wisdom is called *Ec cle si as' tes*—*e klee ze ass' tease*—and is of course capitalized
- é clair'** rimes with *a care*. Don't say *ek lahr'* or *ee' klare*
- é clat'** rimes with *a rah*—*a klah*. Don't say *ek' lay*. It means brilliancy of attainment and its applause
- ec lec' tic** means given to choosing and selecting, especially in matters of religion and philosophy; one given to such choosing. All vowels are short; all *c*'s are hard—*ek lek' tik*. This word is noun as well as adjective. You may be an *eclectic*, that is, one who is broad in matters of taste, "choosy" and liberal and unfettered in mental reactions. The abstract form is *ec lec' ti cism*—*ek lek' ti siq' m*
- eclipse'**, noun and verb, is accented on the second syllable. It rimes with *the grips*. Don't say *ee' glipze*—the *e* is *k*, the *s* is soft, the initial *e* half long. The adjectives *e clip' tic* and *e clip' ti cal* call for watchful pronunciation. Don't clip the first syllable—*clipse*, *cliptic*, *cliptical* are lazy forms
- e co nom' ics** may be pronounced *ee co nom' iks* or *ek o nom' iks*, that is, the initial *e* may be long or short. *E co nom' ic* and *e co nom' i cal* follow suit. But *e con' O mist* and *e con' O my* and *e con' O mize* and

*econ' O miz Er* are all pronounced with half-long initial *e* (like initial *e* in *event*) and the accent moves back from third syllable to second. *Economics* is plural in form but singular in use and meaning. Don't use *economic* to mean saving or thrifty; it is used only in reference to the science of economics. *Economical*, on the other hand, is used exclusively in connection with frugality and thrift and saving; thus, *economic theory* and *economical purchases*

**ec' sta sy** is pronounced *ek' sta c*, not *eg' ta c*. It means state of being entranced or engrossed, or of overpowering emotions of joy and delight. *Rapture* (*qv*) goes a little beyond, if possible; it means bliss and expression of bliss. The verb is seldom used—*ec' sta sied* and *ec' sta sying*—but the adjective—*ec stat' ic*—*ek stat' ik*—frequently is. Note that such expressions as *ecstasy of emotion*, *ecstasy of delight*, *rapturous ecstasy* are tautological. Don't spell with *cy* instead of *sy*

**-ec' tion**, as a dissyllabic ending of many words, must not be pronounced *ak' shun* or *eg' zhun*. It is pronounced *ek' shun*. Following are the *-ection* words in common use. Note that in all of them the accent is on the penult: *affection*, *circumspection*, *collection*, *confection*, *connection*, *defection*, *dejection*, *delection*, *dilection*, *direction*, *dissection*, *ejection*, *election*, *erection*, *genuflection*, *infection*, *inflection*, *injection*, *inspection*, *insurrection*, *interjection*, *introspection*, *lection*, *objection*, *perfection*, *predilection*, *projection*, *protection*, *refection*, *reflection*, *rejection*, *resurrection*, *retrospection*, *section*, *selection*, *subjection*, *trajection*, *vivisection*. (See *-xion*)

**-ec' to my** is a Greek suffix meaning excision, that is, surgical removal. It is pronounced *ek' to me* (half-long *o*). *Appendec' to my* (*ap en dek' to me*) means removal of the vermiform appendix by surgery; *ton sil lec' to my* (*ton sil lek' to me*) removal of tonsils, and so on

**Ec' ua dor** is pronounced *ek' wa dawr*, not *ee' kwa der*

**ec u men' i cal** means general, worldwide in influence and scope. The Britisher pronounces the first syllable to rime with *seek*; the American to rime with *neck*. The *u* is alphabetic; *men* is *men* indeed; the *c* is of course *k*. The first three syllables rime with *wreck you men*

**ec' ze ma**—inflamed, red, itching skin—is pronounced *ek' ze ma*, not *eg- zee' me*. But the *z* may be pronounced like *s* if you wish. Make it rime with *flex Emma*. The adjective is *ec zem' A tous*—*ek zem' a tus*

**-ed** is the ending of the imperfect-tense and past-participle forms of weak or irregular verbs, and of adjectives thus set off usually denoting ownership or possession of quality. It is pronounced *ed* or *id* when a separate syllable is thus formed, as *ed' u cat ed*; *d* when it unites with a preceding sonant, as *killed*; *t* when it unites with a preceding surd, as *hopped*. In the last, *t* is increasingly being used in the spelling, as *blest*, *burnt*, *dreamt*, *drest*, *dwelt*, *exprest*, *hopt*, *knelt*, *leant*, *leapt*, *learnt*, *past*, *prest*, *reft*, *smelt*, *spelt*, *spilt*, *spoilt*, *thresht*. (See *d*)

**edge' wise** or **edge' ways** is an adverb meaning with the edge foremost, on the edge, by the edge. As in similar adverbs, the *wise* form is generally preferred. This is a solid compound—*edgewise*

**ed' i ble**—fit to be eaten—rimes with *credible*. Don't pronounce the first syllable *eed*; don't say *ed' ble*. One authority says that the popular word *eat' A ble* came into use as result of corrupt pronunciation of the first syllable of this word as *eet*. The nouns *ed' I ble ness* and *ed I bil' I ty* must be pronounced so that all syllables are heard, and must be spelt without an *a*

- e' dict**—public notice or command, proclamation, decree—is a noun accented on the first syllable. It rimes with *be licked*. The little used adjective is *e dic' tal* pronounced *e dick' tal*
- ed' i fy** formerly meant to build a fireplace; it thus came to mean to build or construct, and then to instruct morally and spiritually by both precept and example. The rime is *Eddyfie*. The noun *ed i fi ca' tion*—*ed i f' kay' shun*—offers no pronunciation difficulty, but the adjective *ed i fi ca' to ry* does; it may be either *ed' i fi kay toe re* or *ee di f' i ka toe re*. The noun *ed' i fice* is *ed' i fis* with short vowels only; don't say *ed' i fi ze*
- e di' tion** should be clearly pronounced, especially the first syllable, in order to distinguish it from *addition*. The *e* is half long; the word rimes with *the fish un*. The verb *ed' it* rimes with *said it*; the noun *ed' it Or* with *creditor*; the adjective *ed i to' rial* is pronounced *ed i toe' re al*. Don't say *ed tore' yal*. Don't say *ed' ter*. *Editor* is common gender; the feminine form *ed' itress* is deservedly passing (see *ess*). The so-called *editorial we* is used by editors as well as by other groups and companies to denote collective antecedence. Frequently, however, it is the merest affectation, especially when an individual writer or speaker uses it to refer to himself without any defensive or other reason for doing so
- ed' u cate** is pronounced *ed' ju cate*, to rime with *edge you hate*. The palatized *du* is generally used in all correlative forms—*ed' u ca t Or*, *ed u ca' tional* (*kay shun*), *ed' u cA ble*, *ed' u ca tive* (*kay tiv*). In all of them *du* is preferably *ju* but it may be cleared—*ed' eu kate*; *a* is long in all forms but *educable* in which it is obscure. *Educable* means capable of being educated; *educative*, tending to educate. As a rule the former is objective, and the latter subjective
- e duce'**—to draw forth or bring out, as of something concealed or latent—rimes with *the use*. The adjective *e duc' l ble* is pronounced *e deuce' i b'l* but the noun *e duc' tion* is *e duk' shun*. *E' duct*, riming with *he plucked*, is a noun meaning that which is educed; in chemistry, anything that is drawn out or away from matter already existing. The adjective *e duc' tive*—*e duk' tiv*—means tending or inclining to draw out
- ee** is a suffix denoting the object of action, especially in such legal terms as *ap pel lee'*, *as sign ee'*, *bar gain ee'*, *con fer ee'*, *de vis ee'*, *do nee'*, *gran tee'*, *guar an tee'*, *leg a tee'*, *mort ga gee'*, *ob li gee'*, *re cog ni zee'*, all of which take accent on the last syllable in order to distinguish sharply from their correlatives in *or* (*qv*). But this suffix is not confined to legal terminology; it occurs frequently in such words as *ab sen tee'*, *dev o tee'*, *refer ee'*, *re par tee'*, usually carrying accent with it, and usually pronounced to rime with *see*. French influence in some words causes the dropping of one *e*, as *at ta ché* and *employ é* (*qv*), both now preferable
- eer** is a noun suffix denoting agent, frequently in a derogatory sense. It is primarily an English suffix, while *-ier* (with which it must not be confused in spelling) is primarily French. Both are forms of *-er* but they by no means always have the same significance. There is a difference between *commander* and *commandeer*. Both suffixes figure popularly in word inventions, especially *-eer*, as *motineer*, *piloteer*, *lightolier*. The suffix *-eer* is usually accented; words ending with *eer* not a suffix may or may not be accented on the last syllable. Here are some of the most frequently used words ending with *eer*: *auctioneer*, *buccaneer*, *cannoneer*, *chanticleer*, *charioteer*, *circuiteer*, *domineer*, *electioneer*, *engineer*, *garretteer*, *gazetteer*, *barponeer*, *mountaineer*, *muletteer*, *musketeer*, *mutineer*, *overseer*, *pamphleteer*, *pioneer*, *privateer*, *profiteer*, *pulpiteer*, *reindeer*, *scrutineer*, *sonneteer*, *veneer*, *volunteer*. (See *-ier*)

**ee' er** rimes with *air*. It is a contraction of *ever*, and is thus an adverb. Don't confuse with its homophone *ere* (*qv*). And don't use this word unless you write poetry or impassioned prose

**ee' rie** or **ee' ry** (either spelling) means timid, frightened, fearful of ghosts or other uncanny manifestation, inspiring fear and timidity. It rimes with *dearie*. Don't confuse with *aerie* (*qv*)

**ef fect'**, both noun and verb, is accented on the second syllable. As verb it means to bring about, to accomplish; as noun, outcome, result. Don't confuse this word with *affect* (*qv*) in either pronunciation or meaning. These sentences are correct: *We shall effect a change of policy very soon, The weather has had a bad effect on our business, Men effect price changes that affect business conditions, His wide reading has shown its effect upon his writing, His reading will effect a great improvement in his writing.* The noun *ef fec' tivE ness* is too frequently misspelt. The adjective *ef fec' tual* is more backward-looking than either *effective* or *efficacious* (*infra*); it connotes result but with the meaning of having met a purpose or completed an aim, as *an effectual showing* and *an effectual outcome*. *Effectual* is preferably pronounced *e fek' chu' l* but *e fek' teu' l* is permissible

**ef fem' inate** comes from the Latin *effeminatus* meaning like a woman—evincing marked feminine characteristics, weak, soft. It is said of womenlike males as well as of groups, as an effeminate community or civilization. The rime of the adjective is *we lemon it*; of the verb *we lemon ate*; that is, the last syllable of the adjective is *nit*, of the verb *nate* indeed. The verb form *ef fem' inize* has little authoritative sanction. The noun is *ef fem' i na cy*—*e fem' i na c*

**ef fer vesce'**—to bubble or foam, to evince exhilaration or high spirits—rimes with *heifer Bess*. *Effer ves' cent* and *ef fer ves' cence* follow suit riming respectively with *heifer crescent* and *heifer essence*

**ef fete'** rimes with *the seat*, not with *the date*. It means spent, worn out, exhausted, no longer fertile. The noun *ef fetE' ness* is pronounced *e feet' ness*

**ef' fi ca cy**—ability or power to bring about results—is pronounced *f' i k c*, the *i* and the *k* merely touched by the voice. This word is used chiefly of things rather than of persons, as the efficacy of the ballot and the efficacy of the new mower and the efficacy of a treatment. The adjective *ef fi ca' cious*—*f i kay' shus*—and the noun *ef fi ca' cious ness*—*f i kay' shus ness*—both connote, as does *efficacy*, inherent power or quality to bring about desired results; whereas *effective* denotes more particularly the outward or produced result, or that result as in process, as *Daylight saving becomes effective today*

**ef fi' cient** is a much overused word, chiefly because the *genus homo* needs it as defense compensation in face of his brazen shortcomings, or so the psychoanalysts say. Practically everything and everybody are efficient today—or, at least, window-dressing would have us believe so. If you feel you must use this word, be sure to spell and pronounce it correctly. The pronunciation is *e fish' ent*, all vowels short. The noun *ef fi' cien cy* rimes with *the fishin' see*. *Efficient* is a synonym of *fit*, *capable*, *competent*

**ef' fi gy** is a rough, usually uncomplimentary, likeness of one, in sculpture or picture, or rough image, made and displayed to evoke ridicule or hatred. But it is still used to some extent as of sculptures on coins and monuments. *Image* is more or less confined to religious uses. But *statue* is more commonly and correctly used than either of these words in ref-

erence to monumental sculpture. It is pronounced *f'ig*, the *i* merely heard. The plural is *ef'fi gies* (*jiz*)

**ef flo res' cent**—full, coming to a head, manifesting completion, as of growth or power or capacity—is pronounced *flow ress'ent*. The noun is *ef flo res' cence*. Don't use either of these words to mean bloom or blossom or flower. The verb *ef flo resce'* (*flow ress'*) is little used except in chemistry to indicate transforming into powder or to form a powdery crust

**ef flu' vi um** is an invisible aroma or exhalation. It is pronounced *eh floo'-vi um*, the *oo* being long and the other vowels short. The plural is *ef flu' vi a* or *ef flu' vi ums*. The adjective is *ef flu' vi al*. Don't say *ee flew' vum* or *ee floov' yum*

**ef' fort** is pronounced *ef' ert* or *ef' awrt*. This word connotes single rather than continuous action, as a rule. If it is done with nervous concern, then it becomes *pains*, if with laborious and straining application, then it becomes *exertion*

**ef fron' ter y** is quadrisyllabic. Don't say *ef frunt' ry* or, worse yet, *frunt ry*. Don't omit the first *r*. The pronunciation is *eh frun' ter e*, all vowels short. It means presumptuousness or audacity or impudence. It is a stronger term than *audacity* which may, as mere disregard of custom and convention, sometimes be humorous; effrontery is never humorous and may be altogether shameless and insulting

**ef fulge'** rimes with *the bulge*. It is a little-used verb meaning to shine or radiate. The adjective *ef ful' gEnt* riming with *the dull gent*, and the noun *ef ful' gEnce*, riming with *the dull gents*, are frequently heard and seen. Don't pronounce *f* like *v*

**ef fu' sion**—a pouring forth, overflowing, undue demonstration, especially of talk—is pronounced *e few' zbun* (initial *e* half long). The verb *ef fuse'* is likewise *e fewz'*. But the adjective *ef fuse'* is pronounced with soft *s*, as are the adjective *ef fu' sive* and the noun *ef fu' sive ness*. (See *adhesion*, *cohesion*, *derision*, *revision*, and so forth)

**e' gis** or **æ' gis**—use the simpler—rimes with *see this*, the *g* pronounced *j*. It means shield or guard or protection. Athena's breast ornament decorated with serpents was called *egis*

**e' go** means *I*, the person himself, the entire man, the conscious self. It is the Latin first-person pronoun. It is preferably pronounced *ee' go*, tho there is some authority for *eg' o* riming with *leg go* ("let go"). The plural is *e' gos*—*e' goz*. The long *e* sound is preferable also in *e' go ism*—the philosophical term, antonym of *altruism*, which connotes that self-development is the highest motivation of belief and action; in *e' go tism*—also excessive concentration upon self, usually in the form of offensive self conceit; in *e go cen' tric*—*ee go sen' trik*—regarding everything strictly in its value or relation to self

**e gre' gious** means flagrant or conspicuous for inferior quality. The first *g* is hard, the second soft, the *e* half long. The pronunciation is *e gree' jus* riming with *the spree fuss*. The noun is *e gre' gious ness*—*e gree' jus nes*. This word once meant prominent, eminent, distinguished; and derivatively it means standing out or apart from the herd. The moving-picture that was advertised as "the most egregiously colossal and tremendous phenomenon that ever issued from Hollywood" was reviewed by the critics as just that

- e' gress** rimes with *tree dress*. Note the accent. It means exit, act of exiting, place of exit. Its antonym is *ingress* (*qv*). This word is both noun and verb; *ingress* is noun only. Note the noun *e gres' sion*—*e gresh' un*
- e gret** or (French) **ai grette** (use the simpler) is pronounced *ee' gret* or *egg' ret* riming with *he bet* or *Peg bet*, or (by the second spelling) *a' gret* or *a gret'* riming with *they bet*. Modistes and milliners prefer the second form for the sake of qualitative appeal. The man in the street uses the first. The meaning is that species of heron that, during breeding season, bears the long, delicate, beautiful plumes that are worn in millinery
- E' gypt** rimes with *she dipt*—*ee' jipt*. Don't make the first syllable *ej*—*edge*. The agent noun and adjective *E gyp' tian* is pronounced *e jip' shan* (half-long *e* here)
- ei**, like *ie*, is a most troublesome diphthong. It has five sounds—long *e*, short *e*, long *i*, short *i*, long *a*. Some of the long-*e* or *ee* words are *ceil*, *ceiling*, *conceit*, *conceive*, *deceit*, *deceive*, *either\**, *leisure\**, *neither\**, *perceive*, *receive*, *seize*, *sheik*, *weird*. Some of the short-*e* words are *beifer*, *leisure\**, *nonpareil*. Some of the long-*i* words are *eiderdown*, *eidolon*, *either\**, *Fahrenheit*, *gneiss*, *height*, *kaleidoscope*, *meistersinger*, *neither\**, *seismic*, *seismograph*, *sleight*, *zeitgeist*. Some of the short-*i* words are *counterfeit*, *foreign*, *forfeit*, *mullein*, *sovereign*, *surfeit*. Some of the long-*a* words are *beige*, *deign*, *eight*, *feign*, *feint*, *freight*, *heinous*, *heir*, *inveigh*, *inveigle\**, *neigh*, *neighbor*, *obeisance*, *reign*, *rein*, *seine*, *sketh*, *sleigh*, *veil*, *vein*, *weight*. Asterisks indicate that two pronunciations are permissible. It may be said, of course, that *i* is silent in the first and second groups; that *e* is silent in the second and third. When *e* and *i* are divided by syllabication, they do not constitute a diphthong, and each is pronounced, as in *de'icide*, *de'if'ic*, *de'iform*, *de'ify*, *de'ism*, *de'ity*. For what they may be worth (not more than the minimum, probably) the old rules are here given: *i* before *e* except after *c*, or when sounded like *a* as in *neighbor* and *weigh*; words spelt with *ei* and *ie*, pronounced *ee*, take *e* first or *i* first according as the preceding letter stands nearer it in the alphabet, as *deign* and *thief*
- eighth** is pronounced *aatth*, voiceless *th* and long *a*. Don't say *ate* or *ade* for *eighTH*, that is, don't pronounce the ordinal *eighTH* like the cardinal *eight* (*ate*). Spell and pronounce the following with care—*eighths*, *eighteen'* (*aa teen'*), *eighteenth'* (*aa teenth'*) *eight'y* (*aa't*), *eight'iet* (*aa't eth*)
- Ein' stein** is preferably pronounced with long *i* in each syllable, the rime being *mine thine* rather than *mine mean*
- Eire** is the Gaelic name of the new Irish free republic, and, wonder of wonders, it is pronounced *airy*, or more accurately, *air' eh*, the last syllable being obscure final *a*
- ei ther**, as adjective and pronoun, means each of two, one of two, the one or the other; as correlative disjunctive with *or* in connection with two or more coordinate words, phrases, or clauses, it means one or the other, one group or the other; as adverb, it means any more or any more exactly or any more truly, as *He is not so clever or learned either*. Its correlative is *or*. Don't correlate *either* with *nor*. Used as an adjective pronoun, *either* is always singular, as *Either of the boys is willing to go*. *Either he or Tom is to go* and *Either one or the other is acceptable* illustrate correct conjunctive uses of *either* and *or*. You may

pronounce the first syllable *ee* to rime with *see* or long *i* to rime with *eye*. But please adopt one or the other and stick to it. Don't say *eether* during your working hours, and *eyether* during your social hours. (See *neither*)

**either he or I** is an expression that has caused a great deal of discussion. What form of predicate shall be used with such correlative subject? The preponderance of authority says that *Either he or I is going* is correct; that is, *One of us is going*. There is minor authority for making the verb agree with the second or with the last of such "chain" subject, as *Either you or I am going*, but this is not now regarded as strictly correct. Similarly, in the expression *He and I are going* the *are* is considered the correct form inasmuch as it agrees with the implied subject *we*. No one would think of saying *He and I am going* or *He and I is going*. Why, therefore, there should be question about *Either he or I* or *Neither he nor I*, is difficult to understand. By the same analysis of subject number, the predicate of either of the latter should be singular to agree with the implied subject *one of us*, just as it should be plural in the former to agree with the implied subject *we*.

**E ka' te rin burg** should be pronounced *ye k' tye ren boork'*. But *e kay' te rin-burg* and *e kat' er in burg* are allowable English pronunciations. The Russians call the city *Sverd-lovsk'*—*svurd lufsk'*

**-el** is a suffix that gives the meaning of small or diminutive. Its Anglo-Saxon use to form nouns from verbs is still discernible in a few *el* words, as *brothel*, for instance, from Anglo-Saxon *breothan* to ruin or destroy. A few of the most commonly used words ending with *el* are here given, but in some of them *el* is not intrinsically a suffix but, rather a component element in derivation. Don't spell them with *al* or *le*. As a rule don't pronounce them without at least touching the *e* with your voice; it should be heard, tho ever so little, in such words as *cancel*, *hovel*, *level*, *model*, *morsel*, *nickel*, *panel*, *travel*. The apostrophe pronunciation—*canc'l*, *hov'l*, *lev'l*, and so on—is not, strictly speaking, correct: *angel*, *apparel*, *barrel*, *bevel*, *bowel*, *brothel*, *bushel*, *calomel*, *camel*, *cartel*, *chancel*, *channel*, *chapel*, *chattel*, *chisel*, *citadel*, *colonel*, *counsel*, *crewel*, *cruel*, *cudgel*, *cupel*, *damsel*, *doggerel*, *drivel*, *duel*, *enamel*, *fennel*, *flannel*, *fuel*, *funnel*, *grapnel*, *gravel*, *grovel*, *gruel*, *hazel*, *hostel*, *jewel*, *kennel*, *kernel*, *laurel*, *libel*, *lintel*, *mantel*, *marvel*, *minstrel*, *mongrel*, *navel*, *novel*, *parallel*, *parcel*, *petrel*, *pommel*, *quarrel*, *ravel*, *rebel*, *revel*, *satchel*, *scalpel*, *scoundrel*, *sentinel*, *sequel*, *shekel*, *shovel*, *shrivel*, *spaniel*, *squirrel*, *swivel*, *tassel*, *tinsel*, *towel*, *trammel*, *tressel*, *trowel*, *tunnel*, *vowel*, *vessel*, *weasel*. Note that some verbs ending with *el* change the *e* to *u* in the formation of other parts of speech, as for instance *compel* and *compulsion*, *compulsive*, *compulsory*; *expel* and *expulsion*, *expulsive*; *impel* and *impulsive*, *impulsion*; *propel* and *propulsion*, *propulsive*; *repel* and *repulsion*, *repulsive*. (See *-al* and *-le*)

**e lan'** is a French adoption meaning ardor, eagerness, dash, "pawing to go." It is pronounced *a labn'* to rime with *pay don*

**e lapse'** refers to the passing of time, as in *Ten days have elapsed since the order was placed*. Don't confuse with *transpire* (*q v*)

**El' be** is the river that runs through Germany to the North Sea. **El' ba** is the Mediterranean island where Napoleon spent his first exile. The final *e* and final *a* are neutral, so the words are practically homophones. Both rime with *Melba*. The first and accented syllable is *l* indeed

- eld'er** is the comparative, and *eld'est* the superlative, of the Anglo-Saxon *eld* or *eald*. These two forms—*elder*, *eldest*—are still occasionally used in reference to persons only, and, as a rule, in connection with relatives. But *older* and *oldest* may be used also for relatives and other persons, as well as in general for animals and things. *Elder* has other meanings, also, which the dictionary will give. The above distinction is the only one that causes error. Say *elder* or *older brother*, and *older horse* and *older tree*; don't say *elder road* or *eldest dog*.
- elec'tor** means one who elects or has the right to help elect; one entitled to vote. While the last syllable is pronounced *ter* it must not be so spelt. Don't put an extra syllable into *elec'tOral* and *elec'tOrAte*; they are sometimes misspelt *elec'to'ri al* and *elec'to'ri ate*. Initial *e* is always half long; *c* is always *k*. Used in specific reference to the body that elects the president and the vice president of the United States, *electoral* is capitalized. Billy Boner says that an elector is a man who adjusts power wires.
- elec'tric** has half-long initial *e*—*elek'trik*. Don't say *ee'lek'trik*; don't say *lek'trik* for *elec'tric*. This word is used interchangeably with *elec'trical* in most expression. But *electric* has usurped place in such terms as *electric light*, *electric heater*, *electric chair*, *electric engine*; and *electrical* is used exclusively in *electrical engineering*, *electrical storm*, *electrical illumination*. The verb *elec'trize* has almost entirely given way to *elec'trify*, *elec'tricute* to *elec'tro cute*, *elec'tricu'tion* to *elec'tro cu'tion*, tho the last two forms are still debated.
- elec'trol'y sis** rimes with *elect Pollys'is*. Pronounce all five syllables; don't say *lec'trol'y sis*. It is decomposition caused by passing an electric current through any body; also, the process of decomposing by electricity.
- el ee mos'y nar y** means pertaining to charity, maintained by charity, related or devoted to charitable undertakings. Pronounce all six syllables. The third and accented syllable is preferably *mahs*, but there is authority for *mahz*. The first syllable rimes with *hell*, not with *eel*. Take it in three gulps—*Ellie mossy* or *mozzy nery*.
- el'e gant** and **el'e gance** are sometimes mispronounced as if the *g* were *k*—*el'e kant* and *el'e kance*. Make the hard *g* heard. Note, too, that in the noun the last syllable is pronounced with *s* not with *z*. Don't say *el'e gan* for *el'e ganT*. Don't spell with *e* for *a* in the last syllable.
- el'e gy** means a song of mourning; a poem of lamentation for the dead usually considered collectively (see *monody* and *threnody*). The first and accented syllable rimes with *bell*; the *g* is *j*. *El'e gize*, the verb, rimes with *hell be cries*. The noun *el'e gist*—one who composes *elegies*—rimes with *Nell be kissed*. The adjective *ele gi'ac* is accented by some authorities, as here, on the third syllable which is *ji* riming with *pie*; by others (the division is about even) on the second, as *ele'e'je ak*. The former is general in England; the latter in the United States.
- el'e ment** is trisyllabic. Don't say *el munt*. *Ele men'tAl* and *ele men'tAry* are frequently misspelt and misused. The latter connotes fundamentals or beginnings or first principles; the former, primal causes and forces. You speak of elementary instruction and of elemental wrath or fear.
- el e phan'tine**—ponderous, huge, awkward, ungainly, like an elephant—is preferably pronounced with all vowels short, making *Ella Fanton* a good rime. The Britisher makes the last syllable rime with *wine*. Don't rime it with *seen*.



- el'e vated** means high or lofty in situation or character. Usually a participle or an adjective, this word has come to be used colloquially and locally as a substantive in reference to a railway that runs above ground level. Don't confuse with *elevator*. *We went down town by the elevated* is colloquial for *We went down town by way of the elevated road*
- el'e va tor** means one who or that which carries upward; a movable platform or "cage" in a building for carrying passengers or freight up and down; a grain warehouse. Do not confuse with *elevated*. *We went down town by the elevator* is wrong. Say *We took the elevator to the tenth floor* and *The grain elevator is two hundred feet high*. The pronunciation is *l'e vay ter*
- e lev' en** must not be clipped to a two-syllable word. Don't say *lev' en*. The initial *e* must be voiced. This holds true also for the ordinal—*e lev' enth*. Don't say *lev' enth*. The *th* is voiceless as in *thin*
- e lic' it** means to draw out or bring forth without use of force, as to elicit secrets from some one. *Extract* means the same but with the added idea of force or pressure of some kind. The first two syllables rime with *the bliss*. Note *e lic' It Or* and *e lic' It A' tion* (*tay shun*). Don't confuse with its homophone *illicit* (*qv*)
- e lide'** rimes with *we glide*. It means to cut out, to annul, to cancel or omit, as a vowel or a syllable in pronunciation. The adjective is *e lid' A ble*, the second and accented syllable riming with *glide*, and the noun *e li' sion* (*lizh un*). Elision frequently occurs in the reading of poetry when the final vowel of a word is repeated as initial vowel of the following word, as *th' entrance* for *the entrance*, the first of such vowels being the one elided. The apostrophe is used to denote the omission
- el' i gi ble**, noun and adjective, means qualified or suitable, or one who is qualified. It is quadrisyllabic *l' i j b' l*; don't say *elj' b' l*. The first two syllables rime with *Ella*; the last two with *dibble*. The noun is *el i gi bil' ity*. Don't confuse these words with *illegible* and *illegibility* (*qv*)
- E li hu** is pronounced *e lie' hue* in biblical connections; *el' le hue* in present-day general usage
- e lim' i nate** means literally to throw out of doors or over the threshold; thus, to remove or take out or omit or ignore as irrelevant or unimportant. It rimes with *the brim o' fate*. All correlative forms require care in spelling and pronunciation—*e lim' i n A tive*, *e lim' i n A t Or*, *e lim i n A' tion* (*nay shun*). Don't confuse this word with *exclude* which means to keep out, that is, never to admit, while *eliminate* means to put out what has already been admitted or what has already got in
- El' i ot** or **El' li ot** or **El' li ott** or **El' i ott** (use the first as the practical George Eliot did when she adopted this name) is always trisyllabic. Don't say *el' yot* either as given name or surname
- e lite'**—a choice or select body—is pronounced *a leet'* to rime with *gay fleet*
- E liz a be' than**—pertaining to the time of Queen Elizabeth or to her herself—is a five-syllable word. Don't give it an extra syllable by splitting the last one in two—*thian*. There are no long vowels except the *e* in the fourth and accented syllable—*E liz a bee' than*—*th* voiceless as in *thin*. There is authority, too, for *E liz a beth' an*, the fourth and accented syllable being *Beth* indeed

**el lip' sis** rimes with *he dips us*. The plural is *el lip' ses* to rime with *he dips these*. *Ellip' tic* and *el lip' tical* are primarily adjectives (tho they are also used as nouns) riming respectively with *the cryptic* and *the cryptical*. In grammar this word means the omission of words that must be clearly implied if an expression is to be intelligible, as *John plays golf; Mary, tennis, and Please open the door*. The omission of *plays* after *Mary*, and of *you* before *please* constitutes a grammatical ellipsis or an elliptical construction. In *While I was reading I was attacked by a sharp pain* the expression is complete. In *While reading I was attacked by a sharp pain* the dependent clause is elliptical. Any expression in which words are omitted but clearly understood may be called elliptical, as *I dine at seven (o'clock) at Robert's (house)*. Don't confuse *elliptical* with the mathematical adjective *el lip' tic*—*e lip' tik* (*e* short)—which means shaped like an ellipse (*e lips'*); it is sometimes used however as synonymous with elliptical but this use is not recommended. In printing, elliptical letters and words are indicated by leaders . . . or asterisks \*\*\* as a rule, one usually for each letter omitted, as *Deg\*\*\*\*ate that he is*. (See *infinitive*)

**elm** is a one-syllable word. You say *el* with your mouth open; then close it letting the *m* form in the throat, without any break in sound. Don't say *el' lum*

**El Pas' o**—two unhyphenated words, both capitalized—is pronounced *el pass'-owe*. *El Pabs' owe* and *el pays' owe* are not authorized but are frequently heard

**else** is a conjunction meaning otherwise, if not, if the facts were different, as *I shall go, else he will scold me*; an adverb meaning in a different manner or place or time, as *Let us look somewhere else*; an adjective meaning other, additional to, accompanying, taking the place of, as *What else can he mean*; a pronoun meaning some or other, especially in the substantive phrases *some one else, any one else, every one else, somebody else, nobody else, anybody else*. In these phrases the *'s* always goes after *else*, that is, nearest the thing possessed, as *somebody else's book*. Don't say *somebody's else book*. Don't use *else* redundantly, as in *No one else but you is coming*. *No one but you is coming* is sufficient and correct. Don't use *else than for but*; say *No one but him is here*, not *No one else than him is here*. But *None other than he is here* is correct, as is *No one other than he is here*. *But* is a preposition in this construction and must be followed by objective case. In the other illustrations *he* is nominative subject of *is* understood. There is a little authority for calling *than* a preposition, and for thus using *him* after it. (See *but* and *than*)

**e lu' ci date**—to make clear, plain, intelligible—has long *a* and *u* in all forms: *e lu' ci da't Or, e lu' ci da'tive, e lu' ci da' tion* (*dayshun*). Say *e lew' si date*, not *ee loo' shi dit*. The rime is *the newsy Kate*

**e lude'** rimes with *the dude*. It means to avoid or get away from skilfully and slyly; it connotes more of slyness and less of judgment than *evade* (*q v*). The noun *e lu' sion*—*e lew' zhun*—has *z* for *s*; the adjectives *e lu' sive* and *e lu' so ry*—*e lew' siv* and *e lew' so re*—have soft *s*. (See *adhesion, cohesion, derision, revision*, and so forth)

**Ely' sium**, in Greek mythology, was the name of the place where the virtuous dwelt after death; it is now used generally (uncapitalized) to mean ideal happiness and contentment. The pronunciation is *e lizh' i um*, *e* half long, and *lizh* as the over-alcoholized person is likely to pronounce *Liz*. The adjective *Ely' sian* is preferably quadrisyllabic—*e lizh' i an*—

but there is authority for both *e liʒb' yan* and *e liʒb' an*. Initial *e* is always half long

**em'ci ate** may be pronounced *e may' c ate* or *e may' she ate* to rime with *the day we ate* or *the day she ate*. The latter is preferred. The noun *e ma ci A' tion* is pronounced *e may c a' shun* or *e may she a' shun*. The meaning is to become thin, to lose flesh

**em' a nate** means to come or issue forth from an origin or source, as *That pleasant odor emanates from the flowers*. The word rimes with *women hate*. Note the adjective *em' a native* (*nay tiv*) and the noun *em a na' tion* (*nay' shun*)

**em bar' rass**, please note, has two *r*'s and two *s*'s. All forms are too frequently misspelt—*em bar' ras sing*, *em bar' rass ed*, *em bar' rass ment*. This word means to be disconcerted or perplexed as result of others, in the presence of others; it connotes constraint or uneasiness in the presence of people. You may be *confused* as result of some mental disturbance or situation or speculation; confusion is temporary whereas embarrassment may not be

**em' bas sy** is frequently mispronounced *im baʒ' zy*. First-syllable accent and soft *s*'s must be observed—*Em' b' c*. The word means not only the residence and offices of an ambassador, but his functions and duties as well as any group of persons representing him or assigned to him. He was himself once called *ambassador*, and his office the *embassage*

**em' bo lism** means, derivatively, an insertion, as of months, days, years in any record of time (see *intercalation*). It means also the lodgment of anything in a vessel or passage too small to permit of its going through. Such particle in the blood, for instance, is called *em' bo lus*. The first two syllables of both words rime with *Em go*. The adjective *em bol' ic* rimes with *Em colic*

**em bon point'** is really a three-word French term meaning in good condition. In English it means plumpness or stoutness. It is written solid in both French and English—*embonpoint*. The pronunciation is *abng bawng-pwang'*

**em bow' er** (also *im bow' er*) means to lodge in a bower; thus, to shelter or seclude. It is usually followed by *with* or *by*—*embowered by vines* or *with vines*. Don't make it dissyllabic—*em bowr* is wrong

**em broi' der y** is quadrisyllabic. The second and accented syllable rimes with *Roy*. Don't say *em brer' dre*. The verb and the agent noun—*em broi' dEr* and *em broi' dEr Er*—are frequently misspelt and mispronounced

**em' bry o** is never accented on the second syllable. The *y* of the second syllable is preferably short *i*, and *bry* therefore rimes with *the*. There is some authority for making the second syllable rime with *try* (the Britisher does this). The *o* is long. The word is a biological term meaning in a rudimentary stage, the germ of a living being in the first stage of its being. It comes to be used figuratively in the sense of beginning, undeveloped, innocent, or naive. It is used chiefly as a noun, but it is also an adjective. The plural is *em' bry os* (*ʒ*). *Em' bry al* is an archaic adjective form. The noun *em bry ol' o gy* is pronounced *em bre oll' o je*

**e men da' tion**—correction or critical readjustment, as of a literary work—is preferably pronounced with long initial *e*—*ee men day' shun*—but *em en day' shun* (short initial *e*) runs a close second, if not indeed a first in common usage. The latter is preferred in England. Note the agent

noun *e'menda'tOr* (*day'ter*), the verbs *e'mend'* and *e'men'date* (long initial *e*), and the adjectives *e'mend'Ab'le* and *e'mend'ato'ry* (*toe're* or *ter'e*). In all but the verbs the initial *e* may be long or short

**e'merge'**—to rise or come out into view—is pronounced *e'murj'*, *e* half long. *E'mer'g'ence*, *e'mer'g'ent*, *e'mer'g'ency* (sudden or unforeseen combination of circumstances) are similarly accented and pronounced. They are frequently misspelt at the strategic point indicated. Note also the adjective *e'mersed'* and the noun *e'mer'sion* (*shun*), both pronounced with soft *s*. (See *immerse*)

**e'mer'itus** means retired, usually as result of age, but enabled to retain the title and something of the status held before retirement. The word rimes with *the cur I cuss*, not with *the mare I cuss*

**em'igrate** means to go from one place or country to settle in another, usually with the idea of permanence. It is the antonym of *immigrate* (*q v*) which means to enter one place or country from another, usually with the idea of permanence. *Migrate* (*q v*) carries with it the idea of temporariness, a moving back and forth periodically. The rime is *them I hate*, not *him I hate*. Don't say *im'grate*. This instruction applies to *em'igrAnt* (not *grunt*) and *em'igra'tion* (*gray'shun*). The French term *émigré*, pronounced *Amy Gray*, is sometimes seen in the papers. It means emigrant in general usage; in special usage it denotes one of the Royalist fugitives from France during the Revolution, a fugitive from Soviet Russia, or from any country under conditions of revolution. The plural is *émigrés*, pronounced like the singular

**E'mil** is pronounced *ee'mil* or *ad'mil*, long *e* and *a*. The French is *E'mile'*—*a meal'*

**em'inent** means high in station or esteem; rightly and deservedly distinguished and conspicuous; standing out above others, especially in the same field. It means more by way of distinction or station than either *celebrated* or *distinguished*. Don't confuse with *imminent* (*q v*) in pronunciation and spelling. It rimes with *them* not *him I sent*. The noun *em'inance* is capitalized when used as a title, as *His Eminence Cardinal Richelieu*

**e'mol'lient** may be either quadrisyllabic or trisyllabic—*e'moll'e'ent* or *e'moll'yent*. The initial *e* is half long. The meaning is making soft or pliable, softening. Don't confuse with *emolument*

**e'mol'u'ment** rimes with *the doll you sent*, not with *the pole you sent*. The meaning is profit from office or other employment, salary or advantage. Don't put on airs in the use of this word for *wages* or *salary*. Strictly speaking it indicates the profits that accrue as collateral gains. To quote Dr. Johnson: "Except the salary of the Laureate, to which King James added the office of Historiographer, perhaps with some additional emoluments, Dryden's whole revenue seems to have been casual"

**em'pha'sis** or **em'fa'sis** (the latter may be too advanced but it is occasionally appearing) is stress or accent in words of more than one syllable; in longer expression it is secured by giving prominence of utterance to syllables, words, or phrases, and by resorting to such devices as figures of speech, change of order from normal to unusual, use of comparisons and contrasts and balanced sentences;\* in printing it is some device such

\* See *Get It Right!* by the same author, published by Funk and Wagnalls Company, for figures of speech and other methods for emphasis

as italics, capitals of various sizes, heavier inking, irregularity of setup, arresting display of type, and so forth. The plural is *em'pha ses*—*em'fa seize*. The verb *em'pha size* and the adjective *em phat'ic* may be spelt phonetically—*em'fa size* and *em'fat ic*. Billy Boner says that the teacher became very lymphatic today about the homework

**em ploy'** is a verb. It should not be used as a noun, for *employment*. But it nevertheless is so used in many high places, and thus another worthy dictional distinction is being broken down. *Employ* is used specifically to emphasize the thought or idea of service to be rendered, not the payment involved. (See *hire*)

**em ploy e'** or **em ploy ee'** (use the former) is preferably accented as indicated, but it is permissible to accent the second syllable. The former spelling is now used by leading newspapers and magazines, and this single form is used as of common gender. The pronunciation is *em plo'ee'* or *em plo'i'ee* (the French is *abn phwa yea'*). The Britisher says *om plo'i'aye* (long *a*)

**em po'ri um** is quadrisyllabic, and has long *o* in the second and accented syllable—*em poe're um*. Don't say *im pur'yum*. The plural is *em po'-ri ums* or *em po'ria* (a neutral, not *ab*). The meaning is a commercial center, a market, a general store—*Mr. Babbitt's Main Street Emporium*

**emp'ty** means having nothing in it, without contents, as of a vessel or container of any kind; without weight or importance, hollow, unworthy of consideration; useless, not carrying anything (see dictionary). *Empty* is applied more generally to homely and movable things; *vacant* (*q v*) to things of greater size and dignity. *Vacant* is from Latin; *empty* is from Anglo-Saxon. Still, while you speak of a vacant building and an empty can, you also say a vacant room and an empty space. *Empty* in its customary use may be said to mean having no thing in it; *vacant*, having no person in or on it. The latter refers also to rights and possibilities of occupancy. Again, note that an empty house may not be vacant, and a vacant room may not be empty. Note also that we refer to an empty claim or contention, an empty heart, an empty soul; but to a vacant mind, a vacant hour, a vacant look. This is what idiom does to a language and to those who use it. The *t* is heard in pronunciation; don't say *imp'y* for *emp'ty*. The comparative is *emp'tier*; the superlative *emp'tiest*. Don't use *out* or *away* after the verb *empty*, as *empty out* and *empty away*. These expressions are tautological

**em py re'an**—highest heaven, "superlative paradise"—is pronounced *em p'ree'an* or *em pie ree'an*. This word is both noun and adjective. There is also the adjective *em py re'al* which may be accented on the second syllable with short *i* for *y*, and thus be a homophone of *imperial*, but which may also be pronounced *em p'ree'al* and *em pie ree'al*. (See *ean*)

**em'u late** rimes with *them you hate*. Don't say *em'late* or *em'oolate*. It means to try to equal or excel some one. Don't misspell *em'u la tOr* (half-long *a*) and *em'u la tive* (*lay tive*) and *em'U lous*

**-en-** is both a prefix and a suffix. It is pronounced with short *e*, and this pronunciation should differentiate it from the short *i* pronunciation of *in* if possible. It forms verbs from nouns and adjectives, giving the meaning of cover with, put into, enwrap, make like, run into, as *encircle*, *enshrine*, *ensnare*, *enforce*, *engender*, *ennoble*. It is also used with verbs to intensify meaning, as *encourage*, *encumber*, *enrapture*. Before the letters *b m p*, it becomes *em*, as *embarrass*, *embitter*, *emphasis*, *employ*. Practically all the words spelt as these illustrative words are spelt came

through the French which changed the Latin *in* into *en*. But *en* is also a Greek prefix meaning *in*. Some confusion exists even in the dictionaries themselves in regard to words spelt with one or the other of these prefixes. *Enclose* and *inclose*, *enquire* and *inquire*, *entrust* and *intrust*, they are pretty well agreed, may be spelt in either way. Following are most of the everyday words spelt with initial *en* (sometimes not a prefix but a part of the root itself): *enable*, *enact*, *encage*, *encamp*, *encase*, *enchain*, *enchant*, *enchase*, *encomium*, *encompass*, *encounter*, *encourage*, *encroach*, *encumber*, *encyclical*, *encyclopedia*, *endear*, *endeavor*, *endorse*, *endow*, *endure*, *endue*, *energy*, *enervate*, *enfeeble*, *enfold*, *enforce*, *engage*, *engrave*, *engross*, *engulf*, *enkindle*, *enlighten*, *enlist*, *ennoble*, *enrich*, *enrobe*, *ensconce*, *enshroud*, *ensue*, *entail*, *entangle*, *enthusiasm*, *enter*, *entertain*, *entomb*, *entomology*, *entrain*, *entreat*, *entwine*, *envelop*, *envelope*, *environ*, *envisage*, *envy*, *enwreathe*. As a suffix it gives the meaning of make or render or add when it is attached to verbs and adjectives, as *broken*, *golden*, *silken*, *stolen*, *strengthen*, *weaken*, *wooden*, *woven*. (See *-in*)

**en am'el**, noun and verb, is accented on the second syllable. It rhymes with *Ben Camel*. Don't syllabize and pronounce *en am'el* to rhyme with *the camel*. The correlative forms may be spelt with one *l*, and thus follow rule (see *consonant*)—*en am'eled*, *en am'eling*, *en am'el Er*, *en am'el ist*. But all may be spelt with double *l*

**-ence** is a noun suffix indicating state or degree or quality of action as well as the fact or action itself. Your Latin will help you to differentiate among the *-ance* and *-ence* endings. The *-ence* endings are a key to *-ency* and *-ent* just as *-ance* keys *-ancy* and *-ant*. Pronunciation, even very perfect pronunciation, cannot be depended upon to differentiate *-ance* from *-ence*. If your Latin does not guide you in most uses of these suffixes, then you will have to memorize lists, consult the dictionary, and—perhaps best of all—separate words into associated groups, as *-quence* words, *-dence* words, *-rence* words, *-gence* words, *-lence* words, *-scence* words, *-tence* words, and the like. You may also profitably associate such endings as *-ent* with *-ence*—*different* must be *difference*, *violent* must be *violence*, *infer* must be *inference*. Both association methods may occasionally trick you into error, as result of inconsistency in language forms and developments, but in the main they will be found helpful. Some *-ence* words are here given. "Play with them" a little by way of classifying or grouping or associating, and many of your temptations to use *-ance* will disappear: *absence*, *acquiescence*, *adherence*, *adjacence*, *adolescence*, *antecedence*, *arborescence*, *audience*, *beneference*, *benevolence*, *cadence*, *candescence*, *circumference*, *coalescence*, *coherence*, *competence*, *complacence*, *concurrence*, *condolence*, *conference*, *confidence*, *confluence*, *conscience*, *consequence*, *consistence*, *contingence*, *convalescence*, *convenience*, *convergence*, *corpulence*, *credence*, *deference*, *dependence*, *difference*, *diffidence*, *diligence*, *disobedience*, *divergence*, *divulgence*, *ebullience*, *effervescence*, *efflorescence*, *effulgence*, *eloquence*, *emergence*, *eminence*, *equivalence*, *esculence*, *essence*, *evanescence*, *evidence*, *excellence*, *exigence*, *existence*, *expedience*, *experience*, *feculence*, *flatulence*, *flocculence*, *fluorescence*, *fraudulence*, *frequency*, *grandiloquence*, *imminence*, *impatience*, *impertinence*, *impudence*, *incandescence*, *incipience*, *incoherence*, *incompetence*, *inconsequence*, *inconvenience*, *independence*, *indifference*, *indolence*, *indulgence*, *inexpedience*, *inexperience*, *inference*, *influence*, *infrequency*, *inherence*, *innocence*, *insistence*, *insolence*, *insolence*, *insurgence*, *intelligence*, *iridescence*, *jurisprudence*, *lence*, *luminescence*, *magnificence*, *magniloquence*, *maleficence*, *malevolence*, *multiloquence*, *munificence*, *negligence*, *obedience*, *obsolescence*,

occurrence, omnipotence, omniscience, opalescence, opulence, patience, penitence, percipience, permanence, persistence, pertinence, pestilence, phosphorescence, precedence, prevalence, proficiency, prominence, providence, prudence, prurience, pulverulence, pungence, purulence, putrescence, quiescence, quintessence, recrudescence, recurrence, redolence, reference, refulgence, rejuvenescence, reminiscence, residence, resilience, resurgence, reticence, reverence, salience, sapience, sentence, sequence, silence, somnolence, submergence, subsequence, subservience, subsistence, succulence, transference, translucence, transcience, truculence, turbulence, valence, violence, virulence, urgency. (See -ance, -ancy, -ant, -ence, -ency)

**en ceinte'** is a French word much used in English, meaning pregnant, with child. It is pronounced *abn sant'* or *saint'*, first a Italian, second a short or long, *n* nasal

**en clit' ie** is pronounced *en klit' ik*. It is adjective and noun meaning leaning or merging or dependence, and is used of accent and pronunciation. In *prithée*, for instance, meaning *I pray thee*, *thee* loses its own accent to the preceding word; in *wouldn't*, *not* merges with and leans upon *would*; in *good-bye—God be with ye*—the *ye* is almost completely absorbed

**en close'** or **in close'** may be used. The first is probably preferred, that is, used by the majority. But the tweedledee and tweedledum of the authorities is unimportant. You may use *en* or *in clo' sure* (*klow' zher*). *Enclosed herewith* is a business letter bromide. *Herewith* is superfluous. You couldn't very well enclose anything under separate cover, now, could you? *Enclosed please find* should be used correctly if used at all. It is a hackneyed expression at best. Say *Enclosed find ten dollars* (\$10.) *for which please send me . . .*; not *Enclosed please find ten dollars* (\$10.) *for which send me . . .* *Please* does not modify *find*. It is better not to capitalize *ten dollars*. If 10 is used without the \$, then it should be in parentheses after *ten*; with the \$, after *dollars*. Enclosures of any kind are preferably indicated at the lower lefthand of the letter sheet, a line below the signature

**en co' mi um** is pronounced *en koé' mi um* to rime with *then go me um*. It means high praise of persons or of things. The plural is *en co' mi ums* (*z*) or *en co' mi a* (neutral *a*), preferably the former. The agent noun, that is, one who praises, is *en co' mi ast*—*en koé' me ast*—and the adjective *enco mi as' tic*. Both *eulogy* and *panegyric* (*q v*) apply principally to persons, but not exclusively

**en core** is French for *again*. As noun it is accented on the first syllable; as verb and interjection, on the second. There is also authority for accenting the verb on the first syllable. The pronunciation is *abmg kore* to rime with *on more*, not with *in more*. It is the exclamation *again* or *once more*; as noun, the demand for repetition of a number or the repetition itself; as verb, to call for a repetition

**-en cy** is a noun suffix denoting condition or quality. The exposition given under *-ence, -ent, -ance, -ant, -ancy* (*q v*) applies to *-ency* words. There are more *-ence* and *-ency* words than *-ance* and *-ancy* words. Those ending with *t* denote agent; those ending with *ce* (*cy*) are abstract forms. No attempt is here made to present an exhaustive list of *-ency* words, but these below will afford opportunity for study and classification, and for comparisons with related suffixes: *adjacency, agency, astringency, clemency, cogency, competency, complacency, consistency, continency, conveniency, convergency, corpulency, currency, decadency, decency, deficiency, delinquency, dependency, despondency, efficiency, efflorescency, emergency,*

*eminency, equivalency, excellency, excrescency, exigency, expediency, feculency, flatulency, fluency, frequency, impertinency, inadvertency, indecency, indigency, indolency, innocency, insurgency, latency, leniency, negligency, pendency, persistency, pertinency, potency, presidency, prevalence, proficiency, pudency, pungency, recency, refulgency, regency, reticency, solvency, somnolency, stringency, subserviency, succulency, sufficiency, tangency, tendency, translucency, transparency, turbulency, urgency, vehemency, virulency.* (See *-ance, -ant, -ence, -ent*)

**en cy' cli cal** is preferably pronounced *en sigh' kl' kal*—long *i* for *y*. There is authority also for *en sick' kl' kal*—all vowels short. It is a general letter sent to many persons and places; specifically, a papal letter addressed to bishops and congregations

**en cy clo pe' di a** (rarely spelt with ligature now—*en cy clo pæ' di a*) is pronounced *en sigh klo pee' d a*. Pronounce all six syllables; don't say *ens klo peed' ya*. Don't pronounce the fourth and accented syllable *ped* to rhyme with *bed*. The shorter synonym for this word—*cy clo pe' di a*—is not written with an initial apostrophe—*'cyclopedia*. It is a legitimate word on its own, from the Greek, not an instance of habitual slurring

**end** connotes finality; *close* suggests its antonym *opening*; *finish* indicates the completing of something that was started with getting done in mind. Don't use the noun *end* as a synonym of sphere or division or course or province, as *the discipline end of teaching* and *the writing end of selling*. Don't use superfluous words or phrases after *end*, as *end it finally* and *end it for all time*. Such expressions as *end and finish*, *end and completion*, *end and all*, *end and purpose*, used for emphasis, are singular in construction. (See *subject*)

**en deav' or or en deav' our** (use the simpler) connotes a degree of striving and aspiration in contradistinction to *attempt* and *try*, the latter being the generic or covering word for *attempt, endeavor, essay*. This word is both adjective and noun. The noun of agent is *en deav' Or Er* or *OURer* (the *u* is always used in England)

**en dem' ic** means not brought in or introduced or naturalized, but native and grown up with a people. The vowels are short, the syllabic rimes are *men them kick*. Don't confuse with *endermic*

**en der' mic** means pertaining to the skin or directly applied to it. The syllabic rimes are *men her kick*. Don't confuse with *endemic*

**en dorse' or in dorse'** means to write on the back of, as to write one's name on the back of a check. It is unnecessary repetition, therefore, to say *endorse on the back of*. Note the adjective *endors' A ble*, and the nouns *endorsE' ment* and *endors' Er*. The *en* spelling is preferred. Say *endawrs'*, not *en dahrs'* or *en doorz'*. *Endorse* is active in meaning; *approve* is passive. The former implies some act to enforce approval; *approval* is mental endorsement only

**en dure'** is pronounced *en dewr'*. Don't say *in door*. The noun *en dur' Ance* follows suit, as does the adjective *en dur' A ble*, both frequently misspelt. *Bear*, in relation to *endure*, is a generic word connoting anything from discomfort to sorrow and affliction. *Endure* connotes hardship, evil, beatings, all borne with no indication of giving way

**end' wise** is a solid compound adverb—*endwise*—meaning on end, upright, with end forward or upward. It is preferred to *endways*, but the latter is correct as a synonym of *endwise*



**en' e ma**—liquid inserted into the rectum to superinduce a movement of the bowels—is preferably pronounced to rime with *cinema*. But *e nee' ma* is also correct, and is general in Europe where the moving picture is always called *cin' e ma*—*sin' e ma*—never *sin ee' ma*!

**en' er vate**—to lessen energy or strength, or mental or physical or moral vigor—is now happily always accented on the first syllable, thus distinguishing it from *innervate* (*q v*). The rime is *in her pate*. Note the nouns *en er va' tion* (*vay shun*) and *en' er vatOr* (*vay ter*)

**en fran' chise** rimes with *then man size*. The meaning is to set free, to admit to citizenship, to grant freedom or right to operate (see dictionary). The noun *en fran' chisE ment*, please note, rimes with *then man tiz ment* (see *chastise*). The antonym of this verb is preferably *dis fran' chise*; *dis en fran' chise* introduces an unnecessary prefix. *Fran-chise* (*q v*) is obsolete as a verb

**En' ga dine** is pronounced *ing' ga deen*. Don't make the last syllable *dine*

**Eng' land** is pronounced *ing' gland*, a obscure. There is no authority for the *e* or a sound of initial *e* in either *Eng' land* or *Eng' lish*

**Eng' lish** is pronounced *ing' glish*, not *eng' lish*, not *ink' lizh*. This adjective and noun is always capitalized. Its use as a verb, as in *to english the young* and *englishing French*, is not recommended but it is now recorded in the dictionaries. Any expression that is made to comply with English idiom is preferably said to be *anglicized*, not *englished*. But ambiguity sometimes results in differentiating the English idiom of the United States from that of England. If an expression is made to comply with the idiom of England rather than with that of the United States, it may be said to be *briticized*, or, vice versa, *americanized*. The word *Britisher* is sometimes used in this book for the purpose of avoiding this ambiguity; thus, *The Britisher pronounces the o of project long*; *the American half long*; thus, wherever he is in the world (and he is likely to be in many places) the British subject uses long *o* in *project* as a rule. The word *Englishman* or the term *English pronunciation* would not make the meaning quite clear in these connections. In a technical sense *English* is used as a verb in billiards, meaning to strike a ball on one side to give it a horizontal spin or twist. Verbs formed from proper nouns are preferably not capitalized

**e nig' ma**—anything obscure or inscrutable because of ambiguity—has half long *e*, short *i*, neutral *a*; the first two syllables rime with *the fig*. The adjective may be either *e nig mat' ic* or *en ig mat' ic*, the first syllable accordingly pronounced with long or with short *e*. A riddle is based upon paradoxes or apparent contradictions; a conundrum connotes juggling of words; an enigma is deeper and more baffling than either

**en' mi ty** is the state or condition or feeling of hatred; it is hatred felt rather actively or aggressively manifested. *Hostility* connotes open antagonism; *animosity*, bitter vindictiveness; *enmity*, abstract ill will. Be sure to make the *n* heard in pronouncing this word; don't say *emity*

**en' nui** means a feeling of boredom or weariness usually resulting from satiety of anything. The pronunciation is *abn' we*, riming with *don* and *me*. The plural (seldom used) is *en' nuis*—*abn' wes*. The adjective is *en' nuied*'—*abn' weed*'. The present participle of *ennui* is *en' nuy' ing* (*abn' new' ing*) but it should be used sparingly as a verb

**e nor' mi ty** means large or enormous in the sense of wickedness or outrageousness, as in *The enormity of the crime justified the death sentence*. Illiterate persons too frequently use this word in the sense of mere size,

mistaking it for *enormousness*. The old, now archaic word for *enormous* was the adjective *e norm'* meaning beyond rule; *e nor' mous*—*e narw' mus*—means abnormally large. It is because this word connotes a little of deformity that it is rarely used—never wisely used—in advertising blurbs

**en rol'** or **en roll'** (use the simpler) should never be accented on the first syllable. The derivatives may all be spelt with one *l*, but the dictionaries differ in regard to their recommendations. Oxford prefers both *en rol'* and *en rol' ment*, but it is almost alone in this preference. Note *en roled'*, *en rol' ing*, *en rol' Er*

**ense** is a word ending that tends to cause misspelling by confusion with *-ence*, *-ents*, *-ance*, *-ants*. Master these twenty words ending with *ense* and you will put an end to at least one spelling trouble: *compense*, *condense*, *defense*, *dense*, *dispense*, *expense*, *frankincense*, *immense*, *incense*, *intense*, *nonsense*, *offense*, *prepenise*, *pretense*, *recompense*, *recondense*, *sense*, *subtense*, *suspense*, *tense*

**en sem' ble** means together or all at once or whole, as a total effect, a complete costume or stage set, a united performance as of an orchestra. The first syllable is *abm*, the second *sabm*, the third *b'l*. You may not yet say *in' simble* for this French word as so many of the affected modistes do

**en' sign**, it was once said, should be pronounced *en' sin* when it is used to refer to a naval or a military officer; but used to mean a flag, a badge, a signal, a banner, a token, it should be *en' sign*. This is still good advice, but the pronunciation is generally heard in all uses as *en' sin*, and the word is used principally in the first sense given

**en swathe'** or **in swathe'**—to envelop—has long *a* in the second and accented syllable. Say *sway* and add voiced *th*. The rime is *lathe*. There is no authority for Italian *a—en swabthe*. (See *swath*)

**-ent** is a suffix forming adjectives and nouns indicating agent. If your Latin is fresh in mind, you may keep this suffix distinctly apart from *-ant* by remembering that derivatives from the second, third, and fourth conjugations take *-ent* (also *-ence* and *-ency*); that nouns and adjectives from verbs of the first conjugation take *-ant* (also *-ance* and *-ancy*). The same caution about plurals given under *-ant* (*q v*) applies here. The suffix *-ents* is hardly if at all distinguishable to the ear from *-ence* unless pronunciation is purposely artificialized. And for that matter, the same is true of *-ant* and *-ent*. If your Latin is rusty you must memorize the words spelt with one or the other ending. Here are a few of the *-ent* words that are sometimes confused in spelling: *accident*, *acquiescent*, *adherent*, *adjacent*, *adolescent*, *ancient*, *antecedent*, *arborescent*, *belligerent*, *benevolent*, *benevolent*, *candescent*, *coalescent*, *coefficient*, *cogent*, *coherent*, *coincident*, *competent*, *complacent*, *concurrent*, *condolent*, *confident*, *confluent*, *consistent*, *consequent*, *continent*, *contingent*, *convalescent*, *convenient*, *convergent*, *corpulent*, *crescent*, *current*, *decent*, *deficient*, *dependent*, *differant*, *diffident*, *diligent*, *disobedient*, *dissentient*, *divergent*, *ebullient*, *effervescent*, *efficient*, *efflorescent*, *effulgent*, *eloquent*, *emergent*, *eminent*, *equivalent*, *esculent*, *evanescent*, *evident*, *excrecent*, *exigent*, *existent*, *expedient*, *exponent*, *feculent*, *flatulent*, *flocculent*, *fluent*, *fluorescent*, *fraudulent*, *frequent*, *gradient*, *grandiloquent*, *imminent*, *impatient*, *impellent*, *impertinent*, *impudent*, *incandescent*, *incident*, *incipient*, *incompetent*, *inconvenient*, *indecent*, *independent*, *indigent*, *indolent*, *indulgent*, *inefficient*, *inexpedient*, *ingredient*, *inherent*, *innocent*, *insistent*, *insolent*, *insolvent*, *insufficient*, *insurgent*, *intelligent*, *iridescent*,

*irreverent, lenient, luminescent, magnificent, magniloquent, maleficent, malevolent, multiloquent, munificent, negligent, obedient, obsolescent, occult, occurrent, omniscient, opalescent, opulent, orient, patient, penitent, percipient, permanent, persistent, pertinent, pestilent, phosphorescent, potent, precedent, prescient, president, prevalent, proficient, prominent, propellent, provident, prudent, prurient, pulverulent, pungent, purulent, putrescent, quiescent, quotient, recipient, recrudescent, recurrent, redolent, refulgent, rejuvenescent, reminiscent, repellent, resident, resilient, resurgent, reticent, reverent, rodent, salient, sapient, sentient, sequent, somnolent, stringent, subsequent, subservient, subsistent, succulent, sufficient, superintendent, talent, tangent, torrent, transcendent, transient, translucent, trident, truculent, turbulent, urgent, violent, virulent.* (See *-ant, -ance, -ence*)

**en tab' la ture** is pronounced *en tab' la chure* or *tewr*, the former preferably. Don't make the last syllable *toor*. It is the upper part of a wall structure, crossing pillars, as a rule, and supported by them

**en ter tain'** is always accented on the last syllable which is pronounced with long *a*, riming with *sane*. You are entertained *with* a book or play *by* an author or an actor, that is, *with* things and *by* persons. The noun of agent is *en ter tain' Er*

**en thral'** or **en thrall'** (use the simpler) rimes with *men crawl*. Don't pronounce the second syllable to rime with *Sal*. Correlative forms follow the final-consonant rule (*q v*) in spelling—*en thrall'd*, *en thral' ling*, *en thral' lEr*, *en thrall' ment*. The meaning is to hold spellbound, to captivate

**en thus** is a vulgarism. The dictionary is kind to it when it calls it colloquial. Say, instead, to show or evince enthusiasm, to be enthusiastic, to become enthusiastic. But this word came about naturally enough, inasmuch as there is no corresponding verb for *en thu' si asm* (*en thew' zi-az'm*—voiceless *th*) and the need for a shortcut is frequently felt. Note the adjective *en thu si as' tic* and the agent noun *en thu' si ast* (*u* long, first *s* like *z*). There is a regrettable tendency to slur at least one or all of these forms, as *en thews' m*, *en thews' tic*, *en thewst*. *Enthusiasm* means ardent feeling and interest that are in danger of being subordinated to judgment; *fanaticism* denotes that judgment has been completely subordinated; *bigotry*, that selfish interests and beliefs have been nursed until intolerance has resulted

**en tire'** does not imply parts, but explains anything as complete; whereas *whole* connotes the inclusion of all parts, and *complete* connotes in no wise deficient and in every wise having reached full development. Note well the trisyllabic noun *en tirE' ty*. Don't say *en tir' e ty* or (plural) *en tir' e ties*. You would not think of saying *en tir' e ly* for *en tire' ly*, would you?

**en trance**, as noun, is accented on the first syllable, and means act of entering, the place of entering, access, permission, admission, and the like. As verb, it is accented on the second syllable, and means to "carry away" with delight or ecstasy. The Italian *a* is sometimes affected in pronouncing this word, especially the verb—*en trabnce'*. And some even make the first syllable *abn*. Keep your feet on the earth, please, and say *en* (short *e*) and *tr'ns*, *a* so slight as to be indicated only. This instruction holds for both forms. (See *entry*)

**en trée** is pronounced *abn tray*. The accent may be on either the first or the second syllable (the latter, of course, in French). The plural is *en trées*, pronounced in French like the singular, but like a normal plural

in English. The word means entrance, privilege or freedom to enter, access; a dish served between the principal courses or before the roast, or a dish other than a roast that accompanies the chief course

**en tre pre neur'**—one who as an employer assumes the risk of managing and promoting an enterprise—is pronounced *abn tre pre nur'*—the first *e* is Italian *a*, the second and third *e*'s are like *e*'s in *pervert*, the last syllable rimes with *her*

**en' try**, as opposed to *entrance* (*supra*), connotes ingress or passageway or vestibule. It is used also of the act of entering, and of an item that is entered in a book, but not of a person. One who enters is an *en' trant*. If, however, many persons apply for admission or are listed in a contest, they are enrolled or registered as *en' tries*, but they are themselves *en' trants*

**e nu' mer a ble** is pronounced *ee new' mer a ble* (*mer* riming with *per*). It means countable, capable of being counted. The word *e nu' mer a tive* is preferable to *enumerable* and is more generally used with the same meaning. The latter does occur, however, and it must not be confused with *innumerable* (*q v*)

**e nu' mer ate**—to count, to detail, to specify—rimes with *the tumor hate*. The *u* is long in all related forms—*e nu mer A' tion* (*e new mer a' shun*), *e nu' mer A tive* (*a* long or short), *e nu' mer A tOr* (*a* long). Don't say *e noom rate*, and so forth

**e nun ci a' tion**—to state, declare, proclaim; to pronounce with distinctness—may be pronounced *e nun si a' shun* or *e nun she a' shun*. Don't say *e nunch yea' shun*. This word is frequently misspelt *e noun ci a tion* (see *annunciation*, *denunciation*, *pronunciation*, and so forth) because of the verb *e nounce'*. Note the correlative verb *e nun' ci ate* riming with *the bun she ate*, and also *e nun' ci A tOr* (long *a*), *e nun' ci A tive* (*a* long or short), *e nun' ci A tory* (*toe re* or *ter e* and short *a*)

**en vel' op** is a verb meaning to cover or wrap up or to put protection around. Be sure to accent the second syllable. Don't spell with final *e*. The second and accented syllable rimes with *bell*. The nouns are *en vel' op Er* and *en vel' op ment*

**en' ve lope** may be pronounced to rime with *in the hope* or *on the hope*. The dictionaries have now succumbed to the pronunciation that makes this noun a homophone of the verb above—*en vel' op*—owing to the momentum of illiterate confusion of the two words. First-syllable accent, as here indicated, is strongly recommended in all uses of this noun—a wrapper or folded gummed paper in which to enclose mail matter, a bag containing gas, a vapor that encloses a planet, a membrane or husk, and the like

**en vi' ron** rimes with *Ben Byron*. The second and accented syllable is *vie* indeed. It means to surround or encompass or encircle. As noun, this word is used principally in the plural—*en vi rons* (*en vie' runz* or *en' vi runz*)—and means suburbs or surrounding districts. The abstract form *en vi' ron ment* has long *i* in the second and accented syllable—*vie*—and is quadrisyllabic, please note. Don't say *en vrine' munt*. It means the aggregate surrounding conditions and influences that reflect upon human development and behavior. Don't misspell this word as candidates in examinations so often do—*inviroment*, *enviromint*, *inviroment*, *enviroment*, *invyrmant*, *envurmant*. These are taken from papers written by adults in a high-grade teachers' examination

**en'voy** is a postscript to an essay, letter, poem, or other writing; it is also a messenger, usually a diplomatic agent or governmental representative to another government who may be known as *envoy extraordinary* and *minister plenipotentiary*. The rime is *den' joy*. But if you must "go French" you may say *on vwa'* and spell *en voi'*

**en'vy**, noun and verb, connotes discontent at not being able to have what some one else has. As verb, it should be used transitively, the object being the *one* envied, not the *thing* the subject wishes; thus, *I envy Mary her new shawl*, not *I envy Mary's shawl*. *Cov'et—kuv' it* (riming with *love it*)—is stronger than *envy*; it connotes wanting to get what some one else has, and the thing desired is the object of the verb; thus, *I covet the shawl* or *I covet Mary's shawl*. The adjective *en'vious* means feeling or evincing envy; *en'viA ble* means causing or exciting envy; thus, *He made an enviable connection, and his colleagues are envious of him*. Pronounce all syllables in these adjectives; don't say *en'vyus* and *en'vible*. *Envious* may be followed by *against*, *at*, *of* *toward*; in most usage by *of*. *Jealous* is a stronger, "more dangerous" word than *envious*. (See *covet*)

**E o'lian** or **Ae o'lian** (use the former) is pronounced *ee owe' le an*. The god of the winds is *E' o lus* or *Ae' o lus*—*ee' o lus*. Don't say *ole' yan* or *eel' yus* or *aye' le an*

**-eon** is a noun ending with just a remnant of the meaning of agent in it. It usually rimes with *un*, but in at least five common nouns and three proper ones—*chameleon*, *galleon*, *nickelodeon*, *pantheon*, *simoleon* (slang for *dollar*), *Napoleon*, *Odeon* (sometimes common), *Simeon*—it is pronounced as two syllables—*e on*. The following are worthy of attention: *bludgeon*, *burgeon*, *chirurgeon*, *curmudgeon*, *dudgeon*, *dungeon*, *gudgeon*, *habergeon*, *luncheon*, *pigeon*, *plungeon*, *puncheon*, *scutcheon* (*escutcheon*), *sturgeon*, *truncheon*, *widgeon*. (See *-ean*, *-ian*, *-ion*)

**-eous** is an adjective suffix meaning like or nature of. This suffix is frequently confused in both spelling and pronunciation with *-ious*, *-ous*, *-uous*. It is sometimes pronounced *us* or *jus*, *chus* or *shus*, or as a dissyllable—*e-us*. Many scientific terms, especially those of the natural sciences, end with *ceous* and *aceous*. *Liliaceous*, for instance, means pertaining to lilies; *olivaceous*, to olives; *micaceous*, like mica or isinglass. There are fewer *eous* words than *ious* words. Of the four suffixes mentioned here, the *ous* words are the most numerous, *ious* next, *eous* next, and *uous* fewest of all (see under proper alphabetical order). This list contains most but not all *eous* words. Classify them according to preceding letter, and look them up in the dictionary for meaning and pronunciation: *advantageous*, *aqueous*, *arboreous*, *beauteous*, *bounteous*, *bulbaceous*, *ceruleous*, *cetaceous*, *contemporaneous*, *courageous*, *cretaceous*, *crustaceous*, *cutaneous*, *duteous*, *erroneous*, *extemporaneous*, *extraneous*, *farinaceous*, *ferreous*, *flammeous*, *foliaceous*, *frustaneous*, *gaseous*, *gemmeous*, *gorgeous*, *herbaceous*, *heterogeneous*, *hideous*, *homogeneous*, *igneous*, *instantaneous*, *lacteous*, *lapideous*, *ligneous*, *miscellaneous*, *momentaneous*, *myrtaceous*, *nacreous*, *nauseous*, *orchidaceous*, *outrageous*, *perlaceous*, *piteous*, *plenteous*, *pomaceous*, *righteous*, *rosaceous*, *saponaceous*, *sebaceous*, *setaceous*, *simultaneous*, *spontaneous*, *subterraneous*, *sulphureous*, *tartareous*, *temporaneous*, *testaceous*, *umbrageous*, *venereous*, *vinaceous*, *vitreous*. (See *-ious*, *-ous*, *-uous*)

**épée'** is pronounced *a pay'*. It is a sword, especially one with a sharp pointed blade but without a cutting edge, such as is customarily used in fencing and dueling. Newspapers use the word in referring to fencing contests

**e phem' er al**—short-lived, transient, "for a day"—has short vowels only—*ee fem' er al*. Don't say *ee fem' ral*. The first two syllables rime with *the stem*. The noun is *ephem' er al' ity*. But *ephemeral*, chiefly an adjective, may be used as a noun in the sense of an ephemeral thing or in an abstract sense. *Evanescent* (*q v*) means quickly vanishing, and *transient* is used chiefly—or should be—to denote more particularly the act of passing or the fact of not being settled. This word is sometimes used synonymously with *diurnal* (*q v*)

**ep' ic** rimes with *septic*. The adjective *ep' I cal* must not be confused with *epochal* in spelling and pronunciation (see *epoch*); it rimes with *skeptical*. An epic is a long narrative poem, written in elevated style and dealing in comprehensive sweep and unified and coherent treatment with the exploits of "bigger-than-man" heroes

**Ep ic te' tus** is not pronounced *ep iktay' tus*, but *ep ikt ee' tus*. The first two syllables are *epic* indeed; the last two rime with *beat us*

**ep' i cure** is a connoisseur (*q v*); one who is fastidious in his tastes; one given to luxury and voluptuousness; a follower of Epicurus. The first syllable rimes with *step*. The last syllable is *cure* indeed. The *i* is slight but must be heard; don't say *ep' cure*. The noun and adjective *ep i cu re' an* (*ep i kew ree' an*) is capitalized only when it is used in direct reference to Epicurus. This is true also of *ep i cu re' an ism* (*iz'm*) when it is used as the name of the Greek school, and of *ep' i cur ism*, accented on the first syllable when it means epicurean habits and tastes, and on the third *ep i cu' rism* (*kew*) when it means epicureanism

**ep idem' ic**, noun and adjective, has short vowels only—*ep idem' ik*. It means the unarrested spread of something, as disease. Billy Boner fears that there is going to be an academic of measles in his school, principally among the pupils taking the epidemic course

**ep' i gram** is a short writing succinctly and ingeniously expressed; a pointed sentence charged with meaning and so happily framed that it remains in the memory. An epigram may be culled from solid writing and stand alone as an independent thought; it contains no grammatical or other reference to what precedes or what follows. It may contain an epithet (*q v*); it may be used as an epitaph (*q v*). But it is separate and distinct from either as they are from each other. *Imitation is suicide* and *To have a friend you must be a friend* are Emersonian epigrams. The *Proverbs* and the *Psalms* abound in epigrammatic expression. All vowels in this word are short. It rimes with *Peppy Sam*

**ep' i logue** or **ep' i log** (use the simpler)—a concluding speech or writing, or, in a play, the one who delivers such speech—is trisyllabic. Don't say *ep' log*. The *i*, tho neutral, must be indicated. *Ep* rimes with *step*; *log* with *dog*—*lawg* or *labg*

**E piph' a ny** is pronounced *ee pif' a ne*, all vowels short except initial *e* which is almost long. It is the feast celebrated January sixth in commemoration of the revelation of Christ to the Gentiles through the coming of the Magi. As a common noun it means any manifestation of divine works

**e pis' co pa cy** means the government of a church by which bishops rank highest, a body of bishops or their tenure of office. The first two syllables rime with *the bliss*; the other three syllables are *ko pa c*. The noun *e pis' co pate* riming with *the bliss so great* is in part a synonym—a body of bishops, the tenure of bishop's office. *E pis' co pal* is pronounced with neutral *a* in the last syllable, which is *p'l*, not *pal*.

*E pis co pa' li an* is *pay* in the fourth and accented syllable, and the last two syllables may or may not be *pale' yan*. All these forms are capitalized when they are used in reference to specific groups or locations

- e pis' tle** rimes with *the thistle*—*ee pis' 'l-t* being silent and initial *e* half long. Don't say *epis' tel* or *epith' el*. It means letter, especially the didactic letters of Saint Paul and the Apostles in the New Testament. One who writes letters may be called *e pis' tleR*, but he isn't very often. Note the adjective *e pis' to lary*—*e piss' to lere* (half-long *o*). Billy Boner says that he hates apostle writing in his English work
- ep' i taph** is a brief writing or inscription, as on a tomb, in memory of one buried; an appropriate commemorative expression on a monument or tablet. All vowels are short—*ep' itaf*. Don't confuse with *epigram* and *epithet* (*q v*). The *a* is not Italian but the pronunciation *ep' itaf* is frequently heard. The spelling may be *epitaf*
- e pit' a sis** is pronounced to rime with *he bit a miss*. It is that part (those parts) of a play through which the main action is developed and brought to a climax. (See *protasis*)
- ep' i thet** is a significant and memorable name; a combination, for instance, of adjective and noun that "sticks" and comes to be used and known as a "second name," as *fire-breathing* dragon and *Lion-hearted* Richard. The term is popularly applied to an expression of derogatory character—most blasphemous terms are called epithets. But this is only one side, and a very small side, of the meaning and application of the word. Literature abounds in epithets. All vowels are short, the last syllable riming with *bet*. Don't confuse with *epitaph* and *epigram* (*q v*)
- e pit' o me** is a brief statement of a longer one, a summary, an abstract. The Greek original means cut upon. The second and accented syllable rimes with *sit*, the *i*, that is, is short, and the other vowels intermediate. The word rimes with *He split a pea*. The verb is *e pit' o mize* the last syllable riming with *size*. The one who makes a summary or abstract is called an *e pit' o mist*
- ep' och** is preferably pronounced with short *e*, tho *ee' pok* is permissible and is preferred in England. Better say *ep' ok*, the first syllable riming with *pep*, and the second with *dock*. Strictly speaking an epoch is a starting point of a new period in history, a time of the introduction of new and impressive and revolutionary happenings. The adjective *ep' ochal* is pronounced *ep' okal* (all vowels short); it means worthy of marking a new period in any field, as *an epochal invention* or *an epochal flight*. Don't confuse this adjective with *epical*. (See *epic* and *era*)
- ep' si lon**—*e E*—is the fifth letter of the Greek alphabet; it is equivalent to short *e* as in *pet*. (The word means a mere *e*.) The rime is *steps be on*. The Britisher accents the second syllable and makes the *i* long—*ep sigh' lon*—to rime with *step high on*. Don't say *eps' lun* as many college fraternity students do. Don't confuse with *upsilon* (*q v*)
- e' qua ble** is given as either *ee'* or *ek' wa ble* by both Webster and Oxford, the former being preferred probably because it is closer to *e' qual*—*ee' kwal*—in meaning. But the *eq*-words are still troubling the lexicographers. This word means even, uniform, steady; as an equable climate, an equable temperament. *Uniform* is preferably used in connection with standards and values, to indicate no variation or without appreciable variation; and *even* expresses merely the physical fact of smooth or broken or unvarying, being frequently a synonym of *equable*. (See *equanimity* and *equitable*)

- e' qual** is pronounced *ee' kwal*. It is adjective, noun, verb. Follow rule in spelling the imperfect tense and the present participle—*equaled* and *equaling*—for there are two good reasons for doing so—accent on the first syllable and diphthong before the final consonant. But the double *l* is permissible and is always used in England. Don't use this word as of one person or thing; it implies plurality. *Each of the boys has an equal number of books* is wrong. *All of the boys have an equal number of books* is correct. You may say *This equals that* or *The two are equal* or *One is equal to the other* but you may not say *One is equal*. Don't use *equal* in the sense of *level*, as *The road is equal* for *The road is level*.
- e qua nim'ity** means a calm and equable frame or temper of the mind. Don't say *equanimity of mind*, therefore, for the phrase *of mind* is implied in the word. *Equanimity* is constitutional; *composure*, acquired by conquest over one's emotional tendencies. The *e* is preferably long, but there is authority for making the first syllable *ek*. Other vowels are short—*ee kwa nim'it*.
- e qua' tion** is pronounced *e kway' zhun* or *shun*. Don't say *ee kay' sun*. The verb is *e quate'*—*e kwate'*—riming with *the fate*. It means to make equal or to establish a common standard. The term *human equation* is used figuratively to mean the human standard or the common values of mankind.
- e qua' tor** rimes with *the bater*. Don't say *ee kate' 'r* or *ek waiter*. In the adjective *e qua to' rial* the initial *e* is long—*ee kwa toe' rial*—as is the accented *o*.
- eq' uer ry** is an officer of a nobleman who cares for his horses; an officer of the royal household in the division known as master of the horse. The pronunciation is *ek' were e* in the United States and increasingly in England, tho *ek were' e* is frequently heard there. The rime is *check worry*. (See *esquire*)
- e ques' tri an** is pronounced *e kwes' tre an*, not *ee kwes' chri an*, the first two syllables riming with *the guess*. The feminine form *equestrienne'*—*e kwes tre en'*—is being used decreasingly, the simpler spelling being common gender. It means pertaining to horsemanship and horseback riding; one who rides a horse.
- e qui lib' ri um**—state of balance or even adjustment—is pronounced *ee kwi lib' rium*, not *ek wilib' rium*. Initial *e* is long. The plural is *e qui lib' riums* or *e qui lib' ria* (a neutral). The agent nouns are *e quil' l' brist*—*e kwil' i brist*—to rime see *Willa twist* (initial *e* half long here) and *e quil' l' brat* Or to rime with see *the guy date her*. The verb *e qui li brate* may rime with see *Willa date* (*e kwil' i brate*) or with see *me vibrate* (*ee kwi lie' brate*). Note that the *l* is not doubled in any of these forms.
- e' qui nox** is pronounced *ee' kwi noxs* or *ek' wi noxs*; that is, it rimes with see *the knocks* or *check the knocks*. The adjective and noun *e qui noc' tial* is similarly *ee kwi* or *ek wi nok' shal*. The meaning is the times during the year when the sun's center crosses the equator—about March 21 and September 22.
- eq' ui page** is *ek' wi pij*, the *i* being short. Don't say *ee' kwi pij*. The word means outfit, equipment, accoutrement; also a conveyance of state or of elaborate livery.
- eq' ui ta ble** is pronounced *ek' wita b'l*, not *ee' kwi ta b'l*. Don't say *e quit' a ble*. The meaning is fair, right, just, honest, upright, legal, valid as a matter of natural justice as well as of legal.



**eq'ui ty** is pronounced *ek'wit*, not *ee'quit e*. This noun means any group or body of legal doctrines and theories and rules used as basis for a legal system; fairness in dealing; anything equitable and just

**equiv'ocal**—uncertain, doubtful, questionable, suspicious—rimes with *we live O Pal*. Don't say *equiv'cal*. The verb is *equiv'ocate*, the abstract noun *equiv'ocation* (*kay'shun*), the agent noun *equiv'ocator* (*kayter*). *Equivocal*, in contradistinction to *ambiguous*, means stating different ideas or points of view so that one is left in doubt as to what is meant; the confusion is deliberate oftentimes, with intention of deceiving. *Ambiguous* is innocently presenting something that permits of two or more meanings. If you equivocate you say one thing and mean its opposite or, at least, something else. If you prevaricate you hedge and quibble and evade

**er** is sometimes confused with *re*, as result of bad hearing or bad visualization, or both. Be sure to keep the *e* and the *r* in proper order in such words as these: *astern* not *astren*, *brethren* not *brethern*, *cavern* not *cavren*, *children* not *childern*, *eastern* not *eastren*, *Fred* not *Ferd*, *govern* not *govren*, *hatred* not *baterd*, *hundred* not *hunderd*, *intern* not *intren*, *kindred* not *kinderd*, *lantern* not *lantren*, *massacred* not *massacerd*, *modern* not *modren*, *northern* not *nothren*, *pattern* not *pattren*, *sacred* not *sacerd*, *sceptred* not *scepterd*, *shepherd* not *shep(h)red*, *southern* not *southren*, *subaltern* not *subaltren*, *tavern* not *tavren*, *western* not *westren*. Not infrequently *ar*, *or*, *ur*, are similarly confused, as *berd* for *board*, *cerd* for *cord*, *dullrad* for *dullard*, *herd* for *board*, *perd* for *pard*, *reterd* for *retard*, *stubbron* for *stubborn*, *noctrune* for *nocturne*. Imperfects formed from presents that end with *r* (*er* or *re*) are frequently misspelt, not so much because of mispronunciation as because of forgetfulness about formation; thus, *gathered* is pronounced *gatherd*, not *gather ed*, but it must not be spelt *gatherd*, and it may not be either spelt or pronounced *gathred*, any more than *gathering* may be spelt and pronounced *gathring*. There are too many imperfect and present participle forms like this, that are similarly slurred in pronunciation and spelling, to give anything like a list of them. But let these be taken as fair examples: *cloistered* and *cloistering* (not *cloisterd*, *cloistred*, *cloistring*), *hungered* and *hungering* (not *hungerd*, *hungred*, *hungring*), *lettered* and *lettering* (not *letterd*, *lettred*, *lettring*), *numbered* and *numbering* (not *numberd*, *numbred*, *numbring*), *sequestered* and *sequestering* (not *sequesterd*, *sequestred*, *sequestring*). (See *oi*)

**-er** is a suffix used in forming the comparative degree of adjectives and adverbs, as *warm* and *warmer*, *loud* and *louder*. It is a noun suffix denoting persons and things, as *carpenter*, *tracer*, *bracer*; size, capacity, date, value, as *six-pounder*, *fiveer*; place of residence or inhabitant of, as *outlander*, *Londoner*, *Northerner* (but note the *-ian* use for this too, as *Philadelphian*, *Albanian*, *Parisian*); occupation, as *builder*, *lexicographer*. Added to verbs it usually denotes agent, as *buyer*, *driver*, *giver*, *player*, *timer*. Added to nouns ending with *w* it is sometimes preceded by *y*, as *bowyer*, *lawyer*, *sawyer*, but this does not occur with *drawer*, *clawer*, *pawer*, *rower*, *jawer*, and a host of other similar nouns derived from stems that are primarily verbs. Added to a word ending with *y* preceded by a consonant, the *y* is changed to *i*, as *cry* and *crier*, *defy* and *defier*, *fly* and *flier*, *ply* and *plier*. But no such change is made when the *y* is preceded by a vowel, as *annoyer*, *flayer*, *gayer*, *payer*, *sayer*. Don't misspell *er* words as *ar* or *or* words. Pronunciation will unfortunately not help you to distinguish among them, for they are sounded alike, or almost so, in fluent speech. The number of *er* words being legion, nothing is

attempted in the list below by way of completeness. But those given are important in your daily round. Fix in your mind particularly the frequently misspelt—and misused—*director*, *oppressor*, *promisor* (legal) and *promiser*, *promotor*, *trailer*, *transferor* (legal) and *transferrer*. Similarly, note the differences in spelling and meaning between *altar* and *alter*, *caster* and *castor*, *censer* and *censor*, *friar* and *frier*, *granter* and *grantor*, *lessor* and *lessor*, *miner* and *minor*, *prier* and *prior*, *razer* and *razor*, *sizar* and *sizer*, *sailer* and *sailor*, tho these are not so frequently “sinned against.” Many other such pairs of *er*-and-*or* (or *ar*) words exist or are daily being used or invented to make our word life confusing. They are undoubtedly the most troublesome suffixes in the language. To make matters worse—if possible—those asterisked words below are spelt *re* in England, and some of them are so spelt in the United States, tho as a rule we have adopted the *er* for them. In case a word like *theater*, for instance, is used in association with an old-timer like *guild*, or *philter* with *alchemy*, or *accouter* with *armor*, it is thought to be in somewhat better taste to use the *re* spelling for the sake of “maintaining atmosphere.” These you should perhaps study: *accouter\**, *admirer*, *advertiser*, *adviser*, *alter*, *appointer*, *appraiser*, *assayer*, *atomizer*, *beginner*, *betrayor*, *caliber\**, *caterer*, *censurer*, *center\**, *centiliter\**, *centimeter\**, *chronicler*, *commander*, *contender*, *cruiser*, *destroyer*, *deviser*, *discoverer*, *distiller*, *eraser*, *exerciser*, *exorciser*, *fertilizer*, *fiber\**, *follower*, *freezer*, *goiter\**, *golfer*, *interpreter*, *laborer*, *liter\**, *loiterer*, *luster\**, *manufacturer*, *maneuver\**, *mauger\**, *meager\**, *meter\**, *minter*, *miler\**, *modeler*, *modifier*, *monster*, *mower*, *niter\**, *ocher\**, *omber\**, *organizer*, *otter*, *peddler*, *philter\**, *plotter*, *porter*, *pointer*, *poser*, *potter*, *printer*, *producer*, *propeller*, *provider*, *psalter*, *purchaser*, *purser*, *reconnoiter\**, *relater*, *retainer*, *reviser*, *rioter*, *saber\**, *salt peter\**, *scepter\**, *sepulcher\**, *setter*, *sever*, *somber\**, *specter\**, *soothsayer*, *speaker*, *squatter*, *stenographer*, *subscriber*, *theater\**, *timber\**, *traveler*, *vaporizer*, *voter*, *voucher*, *writer*. (See *-ar*, *-ian*, *-or*, *re*)

**e'ra** is preferably pronounced *ee'ra*. There is secondary authority for *ear'a*. Final *a* is neutral, not *ab*. An *era*, strictly interpreted, starts from an epoch (*q v*) and is characterized by a new order of things or events

**e rad' i cate** rimes with *the cad I hate*. The meaning literally is to pluck out by the roots (see *exterminate*). Spell the derivative forms correctly—*e rad' i cat' Or* (*kay' ter*), *e rad' i cA ble*, *e rad' i cA tive* (*kay* or *k'tiv*), *e rad i cA' tion* (*kay' shun*)

**e rase'** rimes with *the race*. *E ras'* *Er* rimes with *the racer*. And *e ras' A ble* is also pronounced with soft *s*, riming with *the traceable*. But the nouns *e ra' sure* and *e ra' sion* are pronounced with *z* for *s*—*e ray' zher* and *e ray' zhun*. The Mother Tongue is just trying your patience with these. When you prepare manuscript, you may have to know that to *erase* is to rub out, to *cancel* is to cross out by drawing lines through, and to *expunge* is to scratch or blot out so that the space left is blank as before and may be used again

**Er'a to**—muse of lyric poetry and of love poetry—rimes with *Sara go*—short *e*, neutral *a*, long *o*

**ere** rimes with *air*. It means before or sooner than, and is therefore adverb, preposition, conjunction. Don't use *e'er* or *ere* except in poetical composition. Don't place an apostrophe before this word; nothing is omitted before it. It is an Anglo-Saxon comparative. (See *e'er*)

**e rode'** rimes with *he strode*. It means to wear away, or to build or form, as earth worn away in one place and deposited in another. The noun

*ero'sion* is pronounced *eroe'zhun*, but the adjective is *ero'sive*—*eroe'siv*. The little-used adjective *rose'* is likewise pronounced with soft *s* and half-long initial *e*

- erot'ic** means pertaining to the sexual, amatory. The second syllable is appropriately phonetic. The *e* is intermediate; the last syllable is *ik*. It rhymes with *aquatic*. Don't say *ee ro't'ic* or *air'ot ik*. This word is both adjective and agent noun; as the latter it means one given to or manifesting sexual love. The abstract form is *erot'icism*, the second and accented syllable in this as in the other appropriately *rot* indeed. Erotic literature is literature that treats of the amatory and the passionate
- err** must be pronounced to rhyme with *were*, not with *ware* (as the Britisher pronounces *were*). The imperfect tense *erred* rhymes with *berd*, and the present participle *erring* rhymes with *purring*. The adjective *er ro'neous* is quadrisyllabic, with long *o* in the second and accented syllable. Don't say *e ron'yus* but *eroe'ne us*
- er'ran cy** means state or condition of erring; wandering and deviating, frequent change. It is trisyllabic—*er'anc*—not *ern'c*. The negative or antonymous form is *in er'ran cy*
- er'rant** means wandering in search of adventure, and thus wandering from the point in a discussion, deviating, erring. The first and accented syllable rhymes with *ber*; the second is *ant* or preferably *'nt*. Don't say *air'nt*. The word *ar'rant* is an archaic form of *errant* and is used to mean confirmed or notorious or essentially bad, as in *an arrant offender*. Both *a's* are short
- er rat'ic**—wandering, deviating, eccentric, queer, lacking in certainty of conduct—has short vowels only—*e rat'ik*. Don't pronounce this word so that it may be heard as *erotic* (*q v*). The noun is *errat'icism*—*e rat'isiz'm*
- er ra'tum** is pronounced *eray'tum*, riming with *we hate'm*. It is usually applied to errors found in publications. The plural is *erra'ta*, the accented syllable still being *ray*, not *rab*. Don't say or write *erra'tas*
- er satz'** rhymes with *ber shots*—*er sabts'*. It is a German noun and adjective meaning substitute
- erst**—first, formerly, in the first place—is now archaic. But its synonym *erst'while* (sometimes *erst'whiles*) is found in current literature. It is a solid compound—*erstwhile*. *Erst* rhymes with *burst*. Don't say *oist*
- er'u dite** is from the Latin *erudire* meaning to free from rudeness. It means learned, especially by way of books and scholarship. The first syllable is the *er* of *error*; the second, short *oo* (as in *foot*); the third rhymes with *kite*. Don't pronounce *u* long—it is not *ewe*. Don't say *ee reu'dite* or *ur'ri dite*. The noun *eru di'tion* is pronounced *er oo-disb'un*
- erup'tion** is pronounced *erupp'shun*. Don't say *ee rub'zhun*. Note the adjective *erup'tive* which also has half-long initial *e*. The meaning is any violent breaking or bursting out, as the fire and lava of a volcano; figuratively, any violent social or economic commotion or disturbance. (See *irruption*)
- ery** is a two-syllable noun and adjective suffix, principally noun. It lends itself more easily to popular usage than do *ary* and *ory*, especially in connection with art, craft, trade, business, occupation, as *bakery*, *confectionery*, *bookery*. It also denotes collection or aggregation, as *fernery* and *finery*. It denotes, again, abstract or qualitative meaning, as *foolery* and *snobbery*. In addition, it indicates character of, condition of, per-

taining to. In England the tendency is to slight the *e* and make this suffix merely *ry*, so that such words as *adultery*, *baptistry*, *cemetery*, *delivery*, *discovery*, *dysentery*, *lottery*, *monastery*, *psaltery* become *adultry*, *baptistry*, *cemetery*, *delivery*, *discovery*, *dysentery*, *lottry*, *monastery*, *psaltry*. Don't affect this short or slurred form. Pronounce *ery* as two syllables. Don't spell *ery* words with *Ary* or *Ory*. The following list may be useful to you. In the majority of these words *ery* is a suffix; in a few it is a part of the root: *archery*, *artery*, *artillery*, *battery*, *bindery*, *bravery*, *brewery*, *bribery*, *buffoonery*, *butchery*, *buttery*, *cajolery*, *cannery*, *cattery*, *celery*, *chancery*, *character*, *cheery*, *chicanery*, *chirurgery*, *colliery*, *cookery*, *creamery*, *crockery*, *cutlery*, *deanery*, *debauchery*, *delivery*, *distillery*, *drapery*, *drollery*, *drudgery*, *effrontery*, *embroidery*, *emery*, *every*, *farriery*, *fiery*, *fishery*, *flattery*, *flowerery*, *foppery*, *forgery*, *frillery*, *gallery*, *grocery*, *gunnery*, *haberdashery*, *hosiery*, *imagery*, *jugglery*, *knavery*, *leathery*, *lechery*, *livery*, *machinery*, *mastery*, *mercery*, *midwifery*, *millinery*, *misery*, *mockery*, *munmery*, *mystery*, *munner*, *nursery*, *orangery*, *orrery*, *perfumery*, *periphery*, *phylactery*, *piggery*, *pilfery*, *popery*, *pottery*, *powdery*, *presbytery*, *prudery*, *quackery*, *railery*, *refinery*, *revery*, *robbery*, *rookery*, *saddlery*, *savagery*, *scenery*, *scullery*, *shivery*, *showery*, *slavery*, *slavery*, *slippery*, *soldiery*, *sorcery*, *stationery*, *surgery*, *tannery*, *thievery*, *tottery*, *treachery*, *trickery*, *watery*, *witchery*, *very*, *vinery*. (See *-ary* and *-ory*)

**es'ca la tor** is from an Italian word meaning to scale, as a wall or rampart, by means of ladders. It is now a trade name for a moving stairway. It rhymes with *bless the skater*

**es cal' lop** or **es cal' op** (use the latter) is preferably pronounced to rime with *es trollop* rather than with *es gallop*, but the latter is permissible. The clipt or short form *scal' lop* (*q v*)—no initial apostrophe—is in more general use. The rime is, again, *trollop* or *gallop*. For its many meanings see the dictionary. It is perhaps most commonly used in reference to cookery—baked with sauce and bread crumbs in a shell (the original French word *escalope* means shell)

**es carp'**, as noun, means a steep descent, as into a ditch adjoining a parapet; as verb, to make or furnish with such ditch. The pronunciation is *ess kahrp'*. The noun *es carp' ment* means a bluff or steep slope, or ground cut away steeply to offset military approach

**es chew'**—to abstain from, to shun, as something distasteful—may have long *oo* or long *u* for *ew*—*es choo'* or *es chue'*. The noun *es chew' Al* follows suit

**es cutch' eon** is trisyllabic. Don't say *es kutch' e on* but *ess kutch' un*. It means armorial bearing or the shield upon which such bearing is displayed (see dictionary for explanation of the technical division). The word is used figuratively to mean family name or reputation. The expression *blot on your escutcheon* means that some ancestor had suffered ignominious or cowardly defeat, had been the father of illegitimate offspring, or had otherwise brought upon his family some escutcheon mark of disgrace. An indiscreet speech may be a blot on the escutcheon of a politician. The clipt form *scutch' eon* is not written with initial apostrophe

**-ese** is a noun and an adjective suffix pronounced *eeze* or *eese*. It means special or peculiar style, as in speaking and writing, native, pertaining to, originating in. *Journalese*, *Pekinese*, "*cleverese*," "*Americanese*" illustrate the use of this suffix. It is easily adaptable to word inventions in advertising copy, and has been frequently so used

**e soph' a gus** or **oe soph' a gus** (use the simpler) is pronounced *e sah'f' a gus*. The *e* is intermediate; other vowels are short. The plural is *e soph' a gi*, *g* being *j* and *i* long

**es o ter' ic** means intended only for the inner circle or initiated, private, confidential, secret, withheld from the public or general. It is pronounced *ess o ter' ik*, all vowels short but *o* which is intermediate. Don't say *ez o tare' ik*. Don't confuse with *exoteric* (*q v*)

**es pal' ier** is a trellis or railing on which shrubs and fruit trees are trained to grow; as verb, it means to train to grow in such manner. It is pronounced *s* and *pal* indeed, the last syllable—*yer*—riming with *per* in *perform*

**es pe' cial** means preeminent among others of the same kind, distinguished or exceptional in its class or group. Both this word and *special* come from the same Latin word *specialis*, but centuries ago the French prefixed it with *e(ex)*, that is, made it mean special among the special. But it now means approximately the same as *special* and the two words are interchangeably used. This word may still imply, however, and is used by many persons to imply out of the ordinary or special as contrasted with ordinary. The dictionaries define it as peculiar, uncommon, chief, while they define *special* as antonym of *general*, noteworthy, unique. It is not even tweedledum-tweedledee between them. *Especially* and *specially* are equally difficult to differentiate as to meaning. The pronunciation is *es pesb' al*. Don't say *es pee' cal* or *es pee' shial*, and don't write the word *'special*. *Special* and *specially* are not apostrophe forms of *especial* and *especially*

**es' pi o nage**—the practice of spying or a spying system, as in time of war—is preferably pronounced *es' p a nij*, vowels short and *nage*, *nidge*; *s p* and *a nidge*. But *es pi o nahzh'* is commonly heard in England, and *es pie' o nij* may be justified

**es pla nade'**—a level open space in a park or along the sea, or elsewhere, for pleasure assemblage and walking—is preferably pronounced so that the last syllable rimes with *shade*. But it is permissible—and certainly appropriate—to retain the Italian *a—es pla nahd'*. The first two vowels are short. This word is not a verb but “to esplanade the entrance to the bridge” has been seen in the dailies

**es pouse'** rimes with *yes rouse*. It means to marry, to take a spouse; to champion a cause, to make an undertaking one's own. Spell the nouns correctly—*es pous' Al*, advocacy, support, marriage ceremony; *es pous' Er*, one who espouses

**es prit de corps** is a three-word French term meaning literally the spirit of a corps. In general use it means the collective tone or spirit of a group, such as devotion, loyalty, enthusiasm, “company patriotism.” It is used in the good or constructive sense only. When it does not apply in this sense, the group is said to be lacking in *esprit de corps*. The pronunciation is *es pree' d' kawr'*

**-esque** is a noun and an adjective suffix meaning like, in the style or manner of. It is added to the names of artists and poets and musicians, and to those of others who establish schools in any field, or who have marked characteristics. The pronunciation is *esk* to rime with *desk*. *Grotesque* formerly meant like a grotto, *arabesque* like the Arabs, and the terms *Byronesque*, *Steinesque*, *statuesque*, even *swingesque* (like modern swing music) and their “esque” are frequently heard. *Esque* lends itself to the construction of special words for advertising purposes, and has been frequently so used

**esquire'** rimes with *less fire*. Like *equerry* (*q v*) this word is from the Latin *scutarius*, shield bearer. First-syllable accent is much heard but not recommended. It is a title used to indicate a gentleman by birth and education and position, a landed proprietor, a country squire; in British rank a man next below a knight. This word has undergone aphesis and is written and spoken *squire* more than *esquire*. No apostrophe is necessary to denote the omitted *e*

**ess** is a suffix used in the formation of the feminine of nouns. The *e* may be pronounced as short *e* or short *i*, to rime with *guess* or with *biss*. The use of this suffix is gradually disappearing with the emergence of women from domestic duties to those of business, industry, and professional life, except in those cases in which the feminine form is a component part of word formation, or in which the antonymous *er* or *or* form leads to confusion. *Auditress*, *authoress*, *directress*, *editress*, *inventress*, *mayoress*, and many others like them, are almost if not quite archaic, and happily so (England still holds to *Lady Mayoress*, however). It is a form of expressional affectation to use this feminine ending with such words as *arbiter* (*arbitress*), *barber* (*barbress*), *biker* (*bikress*), *operator* (*operatress*), *producer* (*productress*), *register* (*registress*), *presbyter* (*presbytress*). They are the ridiculous echoes of the Elizabethan *butleress*, *vassaless*, *wagoness*, *warriorress*. They appear the more ridiculous when it is considered that *doctor*, *minister*, *lawyer*, *teacher*, and hundreds of similar agent nouns cause no difficulty to speakers and readers and writers for being of common gender unhampered by the *-ess* vestige of the enslavement of women. There are, however, sound derivative or distinguishing reasons for such forms as *actress*, *baroness*, *countess*, *empress*, *governess*, *peeress*, *seamstress*. (See *-trix*)

**es say**, as noun, is accented on the first syllable; as verb, on the second. The verb means to try, to attempt, to make an effort. The noun is occasionally used in this sense, and may then be accented on the second syllable. Note the forms *es' say ist*, a writer of essays, and *es say' Er*, one who tries; *es sayed'* and *es say' ing*. The *a* is always long; initial *e* always short. Don't confuse this word with *assay* (*q v*)

**Es' sex** is pronounced *s' x* (*eks*, not *egx*) or *s' iks*. Don't say *es' xigs*

**es deem'** means to value or appreciate some one or something for its own worth; it connotes the emotional as well as the mental. Both *respect* and *regard* are colder, somewhat more formal and dignified words, and both are frequently used so conventionally as to make them meaningless. Don't use *esteemed'* to modify *favor*, as in *esteemed favor*. It is expected that a favor will evoke some degree of esteem. To use the term *esteemed favor* to mean *letter* is the last word in business-English atrocity! You may say *I esteem your services* and *I esteem your friendship* and *I esteem your kindness* and *She esteems her possessions*, but not *I esteem it an honor* or *I esteem it a favor*. These two expressions are hackneyed and meaningless. *Esteem* is less precise and mercantile, but warmer than *estimate*. The pronunciation is *es* or *is teen'*; don't say *iz deem*. Don't say *es teemt* for *es teened*

**es thet' ic** or **æsthet' ic** (use the simpler)—pertaining to the beautiful, appreciative of or sensitive to beauty—has short vowels only, the first two syllables riming with *yes bet*. The Britisher makes initial *e* long in all forms—*ees thet' ik*. The agent noun is *es' thete* riming with *yes feet* (in England with *cease feet*). Note also *es thet' ics*, the study of beauty; *es thet' icism*, *es thet' ian* (*es thetish' un*). The first syllable of all forms may be *æ*s; this is the preferred spelling in England

- es'ti mate** means to appraise in a commercial sense, to arrive at a final judgment or evaluation, to place an approximate or indefinite value upon. It connotes little or nothing of emotional quality as *appreciate* does, or of the astute perception implied in both *value* and *appreciate*. It is, rather, as both noun and verb, a cold and calculating weighing of factors, and resultant judgment. *The contractor will estimate the cost of the proposed building* and *The reviewer placed a high estimate on his work*. Don't say *es't mit* for trisyllabic *es'ti mate*. Don't misspell *es'ti ma ble* meaning capable of being appraised, worthy of esteem; *es'ti ma tOr* (*may ter*), and *es'ti ma' tion* (*may' shun*)
- es'ti vate** or **æs'ti vate** (use the simpler) means to spend the summer. It is the antonym of *hibernate*. You may use *summer* as a verb, but you may not say that you are going to *August* in the mountains. This word rhymes with *estimate*. The nouns are *es'ti va' tion* (*vay' shun*) and *es'ti va' tOr* (*vay' ter*)
- es top'**—to prevent or bar or stop up or prohibit—is either *es topt'* or *es topped'* in the imperfect tense and past participle. Note the nouns *es top' pAge* and *es top' pEl*, both legal terms principally. In general usage *estop* and its forms are regarded by some as affected
- es' tu ar y** is an arm of the sea at the lower end of a creek or river; a passage where tide meets river. The pronunciation is *es' chu er e*, all vowels short but *u* which is almost long. But *es' tew air e* is also correct. Don't say *es chu air' e*. Don't slur the pronunciation into *ess' chry*
- e' ta—η** Η—is the seventh letter of the Greek alphabet; it corresponds to the long *a* sound of *e* as in *prey*. It is pronounced *eat' a* or *ate' a* (final *a* neutral)
- etc** is the abbreviation of two Latin words *et* and *ce't' er a* or *cæt' er a* meaning *and* the rest, *and* so on, *and* so forth, *and* others, and the like. In all meanings the *and* is contained. Don't write *and etc*, therefore; it is an illiterate repetition. Don't use this abbreviation in formal expression; write the complete words—*and so on*, *and so forth*. The abbreviation belongs to what is sometimes slightly called "bookkeeping English" (see *and/or*). *Etc* may or may not be followed by a period; if you make it a rule to place a period after abbreviations, then a period should follow this one. There are many style authorities now who omit the period from abbreviations. The important thing is to be consistent. The pronunciation is *et set' er a* or *et set' ra* (final *a* neutral)
- eter' nal** is used of duration, and means without either beginning or end. The *e* is long—*ee tur' nal* riming with *the kernel*. This word should not be modified by adverbs of degree, as *more eternal* or *less eternal*. It is an absolute adjective, that is, one that cannot logically be compared. (See *everlasting*)
- e' ther** (formerly spelt *æ' ther*) has long initial *e* and voiceless *th*—*ee' ther*—the second syllable riming with *per*, not with *air*. The verb *e' ther i ze* means to administer ether; the verb *e ther' i fy* or *ee' ther i fy* to convert into ether. The corresponding nouns are *e' ther i z Er* and *e ther i za' tion* (*zay' shun*), *e ther' i fier* and *e ther i fi ca' tion* (*kay shun*). The old spelling of the first syllable is *æ*
- e the' re al** is pronounced *e ther' e al*, the second and accented syllable riming with *here*. Initial *e* is half long, and *th* voiceless. Don't say *e ther' yeel*; all four syllables must be heard. While this adjective means pertaining to or characteristic of ether, it is more generally used, derivatively, to mean airy, spiritlike, delicate, tenuous, as *an ethereal being*. The derivative forms are *e the' re al i ze*, *e the' re ous*, *e the re al' ity*, *e the' re al ness*

- etiol' o gy** or **ætiol' o gy** (use the simpler) is the science of causes, the study of the causes of any disease, for instance, or, more generally, of any practice or custom. The initial *e* is long; the third and accented syllable rimes with *doll*; *g* is *j*; thus, *ee t ol' o je*
- et' i quette** rimes with *met a pet*. The Britisher accents the last syllable. This is French for *ticket*, that is, a token or symbol of right and privilege; thus, derivatively, codes and forms and conduct that apply to good breeding and to social and official life. Billy Boner says he would rather have scrambled eggs than etiquette any day in the week
- Et' na** or **Æt' na** (use the simpler) is frequently mispronounced with a final *r*. Don't say *et' ner* or *et' nab*. Final *a* is neutral
- et y mol' o gy** rimes with *met a doll o see* (the last syllable is *je*). It means the analysis of words by which is shown their origin or derivation, roots or primitives, and their interlinguistic relationships
- eu** is always pronounced long *u*, as in *deuce*, *eucalyptus*, *euchre*, *eunuch*, *euphony*, *feud*, *lieu*. Don't pronounce these words, and others like them, with long or short *oo*—*dooce*, *oocalyptus*, *oochre*, *oonuch*, *oophony*, *food*, *loo*
- Eu' cha rist**—any religious rite in which bread and wine are used as symbols of the Lord's body and blood; the sacrament of the Lord's Supper—is pronounced *ew' k' rist*. Don't say *oo* for the long *u* of the first syllable. Don't say *ew' krist*
- Euclid' e an** or **Euclid' i an** means pertaining to the Greek geometer Euclid and his principles of geometry. The second and accented syllable is *klid*; the first two syllables rime with *you kid*. Don't say *oo clid ee' an*
- eu' lo gy** is pronounced with long *u*, half-long *o*, *j* for *g*, short *i* for *y*; thus, *eu' lo je*. Don't say *yule ji*. Note the forms *eu' lo gist*, *eu' lo gize*, *eu lo- gis' tic* which are pronounced with the same sound values. This word means praise, laudation, formal commendation of some one (occasionally of some thing). It is more formal and warmer than *encomium* (*q v*). In view of the fact that it is usually related to the dead, confusion with *elegy* (*q v*) frequently occurs. An *elegy* may be *eulogistic*, and a *eulogy* may be *elegiac*. But the words must not be taken as synonyms. The eulogy is or ought to be more discriminating and analytic than the panegyric, tho the two words may generally be used interchangeably. The word *eu lo' gi um* (*u low' je um*), with its plural *eu lo' gi a*, is no longer used for *eulogy*. But this plural form *eu lo' gi a* has special religious meaning: it is the bread, blest but not consecrated, that is distributed in small squares at the end of Mass or sent to the sick at their homes
- eu' nuch** is from a Greek word meaning literally guarding the couch. It has come to mean any sort of chamberlain, but formerly (and still in a few places in the East and Near East) it means a castrated male person assigned to take charge of the harem of a sultan. The *eu* is long *u*; the second syllable is pronounced *nuk* to rime with *suck*
- eu' phe mism** is the substitution of a mild or inoffensive or softening expression for one that might offend or sadden, as *He passed on* for *He died*. The pronunciation is *ewe' fe mi z' m*. Don't confuse with *euphuism* (*infra*)
- eu' pho ny**—pleasing sound, smooth and agreeable pronunciation and flow of words—rimes with *few so be*. *Eu' pho nize* rimes with *you so wise*, and *eu pho' ni ous* is pronounced *u foe' ne us*. But the *o* shortens in *eu phon' ic*



—*u fon' ik*. The simplified spelling is *eu' fo ny*, *eu' fo nize*, and so forth. Don't confuse this word with *euphemism* (*q v*). Milton's "Grate on their scannel pipes of wretched straw" has been called the most uneuphonious verse in English poetry, purposely made so by the poet; Tennyson's "And on a sudden, lo! the level lake, And the long glories of the winter moon," the most euphonious

**Euphros'y ne**—one of the three graces, representing joy—is pronounced *u frabs' inee* or *u frabz' inee*. Don't say *u fraws' (z) nay*

**eu' phu ism** is from *Euphues*, the title of a prose work by John Lyly, that is characterized by studied alliteration, antithesis, and farfetched similes; any artificial and highflown expression. The pronunciation is *u' fu iz'm* (long *u* and half-long *u*). Don't confuse with *euphemism* (*supra*)

**Eur a' sian** is trisyllabic. *Eu* is long *u*; accented *a* is long; *s* may be soft or *z*; thus, *ure a' shan* or *zhan*. Don't say *u ray' c an*. The word is a combination coinage of *Europe* and *Asia*. In general usage it means the offspring of a European and an Asiatic; it also means pertaining to Europe and Asia as a whole

**Eu ro pe' an** rimes with *you're a seein'*—long *u*, long *e*. The word is quadrisyllabic. Don't say *your p' n*. There is no authority for *you rope' e in*. It is a proper noun and adjective, and must always be capitalized

**Eu ter' pe**—muse of music—rimes with *you stir me*, that is, *u tur' p*

**e vac' u ate** is to empty or withdraw or discharge, to make void. It rimes with *the shack you hate*. Don't say *e vax' u ate*. The agent noun is *e vac' u at Or*; the abstract *e vac u a' tion*; any agent that acts as an emetic or diuretic or cathartic is an *e vac' u Ant* (*a* neutral). Don't palatalize the *cu* in any of these forms. *E vac' chew ate* is unauthorized. (See *vacate*)

**e vade'**—to avoid or get away from as result of cleverness or skill or trickery—has half-long initial *e* and long *a*. The noun *e va' sion* is pronounced *e vay' zhun* and the adjective is *e va' sive*—*e vay' siv*. (See *adhesion*, *cohesion*, *derision*, and so forth)

**ev a nes' cent** is quadrisyllabic—*ev a ness' nt*. All vowels are short. The Britisher, however, makes initial *e* long—*ee va ness' nt*—in all forms. The verb is *ev a nesce'* (*ev a ness'*), the imperfect being *ev a nesced'* (*nest*) and the present participle *ev a nesc' ing* (*ness' ing*). The noun is *ev a nes' cence* (*ev a ness' ence*). The meaning is quickly disappearing, fleeting, ephemeral. "Well, evanescent Mama," called Billy Boner

**e van gel' ical** means pertaining or relating to the spirit and meaning of the teachings of the New Testament; it is sometimes confined in its meaning to the first four gospels. All vowels are preferably short but initial *e* which is *ee*, and *g* is *j*. But *ev an gel' ical*, with initial *e* also short, is well authorized and established. Note *e van' ge lism*, *e van' gelize*, *e van' gel*, *e van' gelist*, *evan gelis' tic* in all of which initial *e* is half long, and *g* is *j*

**E van' ge line** may be pronounced with long *i* or short *i* or long *e* after *l* in the last syllable—*line* indeed, *lin*, or *leen*. Keep it quadrisyllabic. Don't say *e vanje' line*

**Ev e li' na** may have long *i* or long *e* in the third and accented syllable—*ev e lie' na* or *ev e lee' na*. The short form *Ev' e line* may have *line* or *lin* for the last syllable

**Ev'e lyn** is both masculine and feminine, both dissyllabic and trisyllabic. You may say *ev'e lin* or *eve' lin*. The dissyllabic pronunciation, please note, has long initial *e*; the trisyllabic short *e*. The last syllable is never *line*

**even** and *only* are said to be the two most frequently misplaced words in English. Be careful in using this word, as either adjective or adverb. Note these: *Even John has condemned me for the trivial error, John even has condemned me for the trivial error, John has condemned me even for the trivial error, John has condemned me for the trivial error even*, and there are still other placements. *Even* is adjective, adverb, verb; used to mean evening, it is also a noun, but this use is archaic and poetical. Please do not use the term of *even date* in your business letters, as *Yours of even date is received*. It is a commercial English affectation. Note the spelling of *e' ven Er* and *e' ven Ness*, and the syllabication of the verbs *e' vened* and *e' ven ing*. Don't say *evn* for *even*

**ev'e ning** is dissyllabic; don't say *ev'e ning* or *ev'en ing*. It is pronounced *eev' ning*. The present participle of the verb *even* is *e' ven ing* (*ee' ven ing*)

**even' tu ate** rimes with *the men you ate*; the *tu* may be *chew* or *tew*. This word means to come out finally, to result, to happen. Don't use it affectedly for the simpler word *happen*. Say *Their visit did not happen or take place or come to pass or was prevented*. Don't say *Their visit did not eventuate*. The adjective *even' tu al* is preferably pronounced *even' chew al* (initial *e* half long) but you may say *even' tew al* if you care to do so. Note the noun *eventu al' ity* (*chew* or *tew al it*)

**ev'er** is an adverb of time and degree meaning at all, always, in any case, at any time. The last meaning is illustrated in the expression *seldom if ever* which really means *seldom if at any time*. If you substitute *or* for *if* you will see what a ridiculous meaning is given. *Ever* is an intensive or emphatic particle in such expressions as *ever and anon*, *for ever and a day*, *ever so*. When *ever* is used as an adverb of time, *never* may be substituted for it provided corresponding changes are made in expression. In *seldom if ever*, for instance, both *seldom* and *ever* are adverbs of time; thus, *if or* is substituted for *if*, *never* may be used—*seldom or never* is correct, as is also *seldom if ever*, but *seldom or ever* and *seldom if never* are incorrect. In the expression *Be it ever so humble there is no place like home*, *ever* is an adverb of degree, and *never*—an adverb of time—cannot be substituted for it without making the expression absurd. Don't use *ever* superfluously, as in *Do it as quickly as ever you can*. Don't make *ever* modify the wrong verb, as in *I don't ever think I'll see you again for I don't think I'll ever see you again* and *Do you ever expect to see Niagara for Do you expect ever to see Niagara*

**Ev'er est** is trisyllabic. It rimes with *never rest*. Don't say *ev' rest*

**Ev'er ett** is trisyllabic. It rimes with *never bet*. Don't say *ev' ret*

**ev er last' ing** means without end. It is correctly used as interchangeable with *eternal* in many expressions. But strictly speaking this word refers chiefly to the future and does not therefore connote the completeness that *eternal* does. Don't use modifiers before this word; *terribly everlasting* and *extremely everlasting* are sweet-girl-graduate terms. In colloquialisms both *everlasting* and *everlastingly* are used for emphasis only. They are intensive only in *You have my everlasting gratitude* and *I am everlastingly annoyed by that man*. The third syllable may be pronounced with Italian *a-labst*—if you insist. (See *eternal*)

*ev' er y* may be pronounced as either trisyllabic or dissyllabic—*ev' er e* or *ev' re*. It means each, as representing individual part, and each, within a possible range. It presupposes the singular number, even tho it may be plural in significance, as *Every individual has to do his work* and *Every opportunity is to be given you*. In the latter example it is used in the sense of entire or complete or superior. In *I have every confidence in you* it means absolute or unreserved or implicit. *Every deer will have their troubles when cold weather comes* is wrong; *their*, being plural, cannot refer to singular *every deer*. But the error lies deeper. The sentence connotes plural rather than singular idea, and *every* is misused for *all*. Don't say *Every man must stand together* for *All men must stand together*. This is one of the commonest misuses of *every*. Don't say *everyplace* for *everywhere*. *Every place* is a term consisting of two words, and, used as a phrase, requires a preposition before it, usually *in*. *He has looked everywhere for his hat*, *He has looked in every nook and corner (place) for his hat*, *Every day brings its problems* are correct. *He has looked everyplace for his hat* is wrong. But *He has looked in every place* is correct. Don't say *ebery* for *every*. (See *thou*.) *Ev' er yone* written as two words—*every one*—should be used in the sense of *each*; written as one word—*everyone*—it means *everybody*. The one use is distributive; the other collective or inclusive. Both forms are singular. Say *Everyone has his eccentricities* and *Every one in the office is writing an opinion*, not *Everyone have* and *Every one are writing*. The expression *every other* is very often used ambiguously. In *He will come today as he has done every other day*, the meaning may be that he has been coming every day or every second day. The expression, therefore, may mean every second or alternate or it may mean each. What shall you do when the direction on the pill box says *Take one tonight and one every other night*? Does it mean take a pill tonight and every second or alternate night thereafter, or take one pill each night? Avoid the use of the two-word *every other* unless you are quite sure you can use it clearly. The single word *everywheres* is a vulgarism for *everywhere*. The term *every time* must be written as two words

*ev' ident* is an adjective meaning clear to the sight and to the understanding—"seeing is believing." The adjective *eviden' tial* is pronounced *ev' iden' shal*; it means pertaining to or affording evidence, or depending upon evidence. The noun *ev' idENCE* means any contribution to proof, all the means submitted to a tribunal for ascertaining the truth of any alleged matters of fact brought before it. Evidence is real when it is based upon actuality, that is, you actually see a murder committed; it is circumstantial when it accumulates circumstances that may be taken as a rational basis for the commission of the crime. You hear a gun shot, and shortly thereafter see a person sneak out of the room where later a corpse is discovered. This might constitute one step in the construction of a chain of circumstances leading to the person's conviction. Evidence is based upon facts; testimony, upon statements regarding facts. (See *apparent, manifest, proof, testimony*)

*e' vil* is pronounced *ee' v'l*—the *i* is preferably "slurred out" as in *devil* (*q v*). The *e* is long, as indicated. But "Reverend Davidson" and his wife always called it *ee' vill'*, to rime with *be still*. This has been called the "church pronunciation"—syllables equally accented and the *i* sternly heard. Note the hyphenated terms *evil-minded* and *evil-doing*, but by a strange quirk in lexicographical recording *evil-do' Er* is written solid. *Evil* is adjective, adverb, noun. The adverbial form *e' vil ly* is little used

**evoke'**—to summon or call forth, to beget or provoke to manifestation—rimes with *he spoke*. An *ev' o ca tOr*—*ev' o kay ter* (short accented *e*)—is one who brings out, one who evokes spirits. The noun *ev o ca' tion* (*kay' shun*) also has short initial *e*, as has the adjective *ev' o cA ble*; but the adjective *e voc' A tive* has the half-long initial *e* of *evoke*, the second and accented syllable riming with *stock* or with *joke*, *a's* neutral

**ev o lu' tion** means unfoldment, development as of a species from lower to higher forms. The initial *e* is short; the *o* is intermediate; the third and accented syllable is *lew*; the *tion* is *shun*. Don't say *eve o loo' zhun*, tho in England the long *ee* is commonly heard. Don't crowd out the second syllable; it is not *ev lu' tion*. Note *ev o lu' tion ist* (*lew' shun ist*) and *ev o lu' tion Ar y* (*lew' shun er e*)

**ew** is usually sounded like *eu* or long *u*, as in *dew*, *few*, *hew*, *hew*, *mew*, *new*, *pew*, *view*. But preceded by *r* in the same syllable it takes the sound of long *oo*, like *u* in *brute* and *rule*, as *brew*, *crew*, *drew*, *grew*, *threw*, *screw*. In the now archaic spelling *shew* and *strew* for *show* and *strow*, it has the sound of long *o*. It has this sound also in *sew* and in *sewer*—one who stitches with the needle. But in *sewer*—a conduit or drain—it is *eu* or long *u*—*sue' er*

**ewe**—female of the sheep—is pronounced long *u*. But in country parts, especially where sheep are raised in large numbers, it is still called *yoe* riming with *tho*

**ex** is a preposition meaning out, from, without, free, out of, as *ex dividend*, *ex ship*. It is a Latin prefix meaning off, from, beyond, thoroughly, formerly holding, as *exclude*, *excel*, *exonerate*, *exodus*, *ex-mayor*. It is usually hyphenated with titles and with nouns, not with verbs. When in doubt, don't hyphen. Mispronunciation of the prefix *ex* is much more culpable than its mishyphenation, and it is one of the more common errors in speech. The prefix is more frequently pronounced *eks* than *egz*; the *e* is short, or it may be short *i*—*ek(s)* or *ik(s)* and *eg(z)* or *ig(z)*. A few *ex* words may be pronounced either *eg* or *ek*. The short-*e* sound is preferable, but in average pronunciation the sound of this initial letter is probably indistinguishable. Here are given two lists of the *ex* words in commonest use, the first consisting of words pronounced *egz*, the second of words pronounced *eks*. All derivatives of a given word follow that word. For words not here given, the dictionary must be consulted if you are in doubt. *Ex* is pronounced *egz* in *exact*, *exaggerate*, *exalt*, *examine*, *example*, *exanimate*, *exasperate*, *exemplary*, *exert*, *exhaust*, *exhibit*, *exhilarate*, *exhort*, *exist*, *exonerate*, *exorbitant*, *exult*. *Ex* is pronounced *eks* in *Excalibur*, *excavate*, *exceed*, *excel*, *except*, *excerpt*, *excess*, *exchange*, *exchequer*, *excipient*, *excise*, *excite*, *exclaim*, *exclude*, *excommunicate*, *excorsiate*, *excrement*, *excrete*, *excruciate*, *exculpate*, *excursion*, *excuse*, *excrete*, *execute*, *exercise*, *exhale*, *exhume*, *exigency*, *exorcise*, *expand*, *expatiate*, *expect*, *expedient*, *expel*, *expense*, *experience*, *experiment*, *expert*, *expiation*, *explain*, *export*, *express*, *extant*, *extend*, *exterior*, *extinct*, *extort*, *extra*, *extract*, *extraordinary*, *extravagant*, *extreme*. It is considered illiterate to say *egxercise* and *egxplain* and *eksert* and *eksaggerate*. (See *x*)

**ex ac' er bate**—to irritate or exasperate, to make more bitter and violent—is pronounced *eks as' er bait*. Don't pronounce it exactly like *exasperate* (*q v*), with which it is almost similar in meaning as well as in sound. Pronounce the two words rapidly in succession, keeping each one quite clear. In the Latin original this word means to out-irritate

**ex act'** is pronounced *eg zakt'*, not *eks akt*. The derivatives *ex ac' tion* (*eg zak' shun*), *ex act' ly* (*eg zakt' le*), *ex act' itude* (*eg zak' ti tewd*), *ex act'-ing* (*eg zakt' ing*), and so forth, should be noted well

**ex ag' ger ate** is pronounced *eg* or *ig zaj' er ate*. The agent noun is *ex ag'-ger a tor*, the last two syllables riming with *skater*; the abstract form, *ex ag ger a' tion*, the last two syllables riming with *nation*. The adjective *ex ag' ger a' tive* may have long or neutral second *a*; the adjective *ex ag'-ger a to ry* (*toe re* or *ter e*) has two neutral *a*'s. Don't spell with one *g*. Don't say *eks aje' rate*. Literally, the meaning is to heap up; it is used now to mean overstating or magnifying facts. Don't use it of things in the sense of large, as an exaggerated house

**ex alt'** is pronounced *eg zawl'*. It means to promote or elevate or dignify as result of success or victory, to intensify the emotions or the imagination. Don't confuse with *exult* (*qv*). Note the adjective *ex alt' ed*—*eg zawl' ted*—and the noun *ex alta' tion*—*eg zawl tay' shun*. *Exalt* is in the main objective; *exult* subjective

**ex am' ine** is pronounced *eg zam' in*. The derivatives follow suit—*ex am i- na' tion*, *ex am' in Er*, *ex am i nee'*, *ex am' i na nt*. Note that this is a general term covering such words as *inquiry*, a questioning to find out, usually in regard to public affairs; *inquisition*, which connotes severity and retaliation; *inspection*, which applies chiefly to personnel or the military; *research*, the scientific form of examination

**ex am' ple** is pronounced *eg zam' p'l*. Don't say *x m' p'l*. This word is noun and verb. It means a typical instance or illustration, whereas *sample* is a piece cut off or a part taken from bulk for purposes of showing what the whole is like, and *specimen* (frequently synonymous with *sample*) may be used as illustrative of a class. Don't use *for instance* or *by way of illustration* or any other similar expression after *example* or *for example*, as *I should like to give you this example for instance* or *Let me show you for example by way of illustration*. They are tautological forms of expression; the idea of *example* is repeated in them. Don't say *I know of an example where or when*. Your example is probably neither a place nor a time. Say *I know of an example in which or regarding which* or *about which*. (See *exemplify*)

**ex as' per ate**—to enrage, to embitter, to irritate in temper—is pronounced *eg zas' per ate*. Don't pronounce it exactly like *exacerbate*, tho the first two syllables are the same. *Exasperate* denotes more intense vexation or embitterment than *irritate* (*qv*)

**ex' ca vate**—to dig or hollow out, to tunnel—is pronounced *eks' k' vate* to rime with *checks a date*. The nouns are *ex ca va' tion*—*eks k' vay' shun* and *ex' ca va tOr*—*eks' k' vay ter*

**ex ceed'** means to go beyond limit or degree or measure in extent or quantity. It connotes nothing of merit or worthiness, as *excel* does, and it frequently connotes the opposite. It is used more in reference to things than to persons. The noun and adjective *excess'* and the adjective *ex ces' sive* are similarly used to indicate in a disparaging or reproving way, waste, extravagance, more than enough, going beyond limits, more than is needed. *Superfluity* denotes merely more than is needed, without the implied adverse quality of meaning. Don't confuse *excessive* with *excellent*. Excessive effort does not mean necessarily excellent effort. Don't confuse *exceed' ing* with *exceed' ing ly*. The use of *exceeding* as an adverb is now archaic, tho it persists at Christmas time in *tidings of exceeding great joy*. Say *exceeding consideration* and *exceeding thoughtfulness*, an *exceedingly large area* and *exceedingly vicious ten-*

dencies. Similarly, say *Excessive* (not *Exceeding*) *reading has damaged his eyes* and *Your exceeding* (not *excessive*) *kindness is undeserved*. Say *The weather is exceedingly* (extraordinarily, unusually) *warm*, not *exceeding* or *excessively warm*. *Exceed* is pronounced *ek seed*. Don't accent the first syllable. Don't confuse it with *accede* (*qv*). Don't use *over* or *beyond* or *above* or *more than* after *exceed*, for these words are implied in it. Fix the spelling of *exCEED*, *proCEED*, *sucCEED*. *Excess* is pronounced *ek sess*. As noun it must be accented on the second syllable; as adjective it may be accented on the first, but second-syllable accent is preferred. Don't say *eg zeed* or *eg zess*

**ex cel'** means literally to raise or lift or move above; thus, to outdo in performance, to achieve beyond others. This word applies to persons, always in a good or meritorious sense and always with the connotation of application and effort. It is superfluous to follow *excel* with such words as *above*, *beyond*, *more*, *better*, for they are connoted by *excel* itself. The pronunciation is *ek sell*. Don't say *eg zel*. (See *exceed*)

**ex' cell ent** means having good qualities to a very high degree and is used in reference to both persons and things. Why then should it be preceded by such modifiers as *most*, *quite*, *very*, *extremely*, *genuinely*? Use *excellent* alone to stand for the thing it means, without modification. But don't overuse it as the advertisers do. Don't use *excellent* in the sense of *exemplary* (see *exemplify*). It has nothing to do with direct comparison, tho the advertiser tries to give it this connotation by using *superior* to modify it. The term *superior excellence* is Alice-in-Wonderland English. The pronunciation is *ek' sel ent*, not *eg' zel ent*, please. These are safe, sane, and sound expressions: *He is a very good friend of mine* and *We had an excellent dinner*

**ex cept'** is a verb meaning to exclude or omit; a preposition meaning at the exclusion or with the exception of. These two uses may be illustrated thus: *I except your name from the list* and *The names are all listed except yours*. Don't use *except* as a conjunction meaning *unless* or *if not*. There is biblical authority for it, of course—*Except a man be born again, he cannot see the kingdom of God*. But this is *excepted* from modern grammatical usage. Don't say *I won't go except you go with me*, for it is incorrect. Say, rather, *I won't go unless you go with me* or *without you*. Don't use *except* for *but*, as in *He made a strong appeal except a few of his arguments were weak* for *He made a strong appeal but a few of his arguments were weak*. *Excepting* is the present participle of the verb *except*. It is preferably not used interchangeably with the preposition *except*, but there is authority for doing so. Don't confuse *except* with *accept* in spelling, pronunciation, and meaning. Don't say *eg zept* for *except*—*ek sept*. (See *accept*, *unless*, *without*)

**ex cep' tion** is pronounced *ek sep' shun*, all vowels short. Don't say *eg zep'-shun*. You take exception to remarks or suggestions or statements, not *from* them (tho Dr. Johnson preferred *from* to *to*). You make or record or report exception *against* custom or legal testimony or jurors. There is Shakspearean justification for *at*, as there is for *against*, but *to* is preferable in the majority of cases

**ex cep' tion a ble** means open to objection, subject or liable to objection. *Certain persons in the office were offended at his exceptionable conduct* illustrates the correct use of this word. But *his exceptional conduct* would have pleased and attracted certain (all) persons in the office. Don't confuse with *exceptional*. The first syllable is pronounced *eks*, not *egs*

**ex cep' tion al** means unusual, out of the ordinary, of superior merit or value. *This is an exceptional opportunity for me* means an unusually good opportunity. Don't confuse with *exceptionable*. The first syllable is pronounced *eks*, not *egs*

**ex cerpt**—a passage or extract taken from a book or other writing; to select or extract or quote—is accented on the second syllable as verb, on the first or second as noun. The pronunciation is *ek surpt*. Make both the *p* and the *t* heard; don't say *eg zurb* or *eg zur*. Note the abstract form *ex cerp' tion*—*ek surp' shun*

**ex cise**, as noun, may be accented on the first or second syllable; as verb, on the second only. It is pronounced *ek size*. The noun means a duty or impost levied upon the manufacture, consumption, or sale of commodities within a country. The verb means to cut or remove or take out, as by surgical operation. Note the adjective *ex cis' A ble*—*ek size' a b'l*—correlative with both the noun and the verb *excise*, and the noun *ex ci'sion*—*ek siz'b' un*—correlative with the verb. *Ex cise' man*—*ek size' man*—means an official (especially in England) who examines materials subject to duty, and estimates the values of such duty. The plural is *excisemen*. Dr. Johnson defined *excise* as a hateful tax levied by wretches

**ex cite** is pronounced *ek site'*. It comes from Latin *ex* out and *citare* stir, rouse, move rapidly. It is far too loosely used in its various forms, especially in advertising copy—and in the experiences of young women. Everything is exciting—books, clothes, food, automobiles, even funeral ceremonies—or excitingly glamorous, excitingly sophisticated, excitingly colossal, excitingly devastating! Spell the forms correctly—*ex citE' ment*, *ex cit' A ble*, *ex cit' Ant*, *ex citA' tion*, *ex cit' A to ry* (*toe re* or *ter e*), *ex cit' ed ly*. The *i* is long in all, but *ex' cit ant* may be accented on the first syllable and pronounced with short *i*—*ek' se t' nt*. *Excite* is chiefly a subjective word, that is, it relates particularly to internal feelings and impulses. *Incite*, on the other hand, is chiefly objective, that is, outside or external things incite to action of some kind. Eating too much salt excites our thirst; a strong speech incites our repudiation of an official

**ex claim'** is pronounced *eks klame'*, not *egz klame'*. Make no mistake about omitting the *i* when you spell the noun and the adjective—*ex cla mA' tion*—*eks kl' may' shun*—and *ex clam' A to ry*—*eks klam' a toe re* (or *ter e*). The latter has short *a* only, the second and accented syllable being *clam* indeed. Don't double the *m* in either of these derivatives. The exclamation point or mark ! is used after any expression intended to evince strong feeling, as *Fire! Help!* Don't place the exclamation mark after *O* and *Oh* when they are parts of a longer expression. As isolated exclamations, however, they should be so punctuated as when one says *Oh!* as a result of being startled or frightened. The old grammarians called the exclamation mark the *ex' pho neme* or the *ex' pho neme* (*ek' or eks' foe neem*), a Greek word meaning *voice out*. (See *declaim*, *proclaim*, *inflame*)

**ex co' ri ate** means to strip off the skin or covering; figuratively, therefore, to expose or uncover wrong-doing. The pronunciation is *eks koe' re ate*, the second and accented syllable riming with *go*. Don't say *egz* for *eks*. The noun is *ex co ri A' tion*—*eks koe re a' shun*

**ex cres' cent** is pronounced *eks kress' ent*; the noun is *ex cres' cence*—*eks-kress' ens*. It means superfluous, excessive; in phonetics, adding a sound or a letter that other sounds or letters vocally induce for ease of pronunciation; the extra sound thus pronounced. The letter *b*, for instance, is excrescent in *thimble* (Anglo-Saxon *thymel*); *g* is excrescent in *pro-*

nunciation of *instinct*—*stingkt*; *p* is sometimes heard in *dreamt*—*drempt*; *r* is heard at the end of *idea*—*idear*—when the next word begins with a vowel. As time passes these extra sounds may become written (as in the case of *thimble*); sometimes they resist but nevertheless are heard if not seen, and thus add to the difficulties of spelling. Billy Boner mispronounces and misspells *something sumpin'* because this is what he hears many persons (including himself) say

**ex cur' sive** is an adjective meaning digressive, going outside of or beyond; it is used chiefly in connection with writing and speaking. While this word and *discursive* (*qv*) are in many respects synonymous, the latter refers particularly to wandering from one point to another, usually under the same subject, and not holding therefore to logical or dialectic processes. The pronunciation is *eks kur' siv*. But the noun *ex cur' sion* is pronounced *eks kur' zbun* or *shun*

**ex cuse'**, as noun, is accented on the second syllable and has soft *s*; as verb, it is also accented on the second syllable, but with *z* for *s* (*cf use*). The first syllable is *eks*. Don't say *egz*. Don't say *sgewze* or *skewze* (or *skewze it pliss!*) for *excuse*. Note the spelling of *excus' A ble* and *excus' A to ry* (*toe re* or *ter e*) both of which have *z* for *s* in pronunciation. Strictly speaking *excuse me* should be used for lesser faults and omissions than *pardon me* is used for, but the two expressions are used interchangeably in ordinary daily intercourse. The gushing *I'm so sorry* and the extravagantly gushing *Oh, I am too inexpressibly pained for having to pass before you may never, let us hope, make both excuse me and pardon me* archaic

**ex' e crate**—to detest, to hate, to curse—is pronounced *ek' se krate*. The adjectives *ex' e crA ble* and *ex' e crA tive* and *ex' e crA to ry* (*kray toe re* or *kr' toe re*) are frequently misspelt and mispronounced (note the accents). The agent noun is *ex' e crA tOr* (*kray ter*) and the abstract form *ex e cra'tion* (*kray' shun*)

**ex' e cute**, in the sense of carrying through or accomplishing, is used far too much in connection with simple things. You execute laws and plans of campaign; you don't execute a batch of letters or instructions over the telephone. You fill orders and finish a job and attend to correspondence. The word has an affected and high-sounding quality, used in such connections. *Administer* is a more comprehensive word. One who administers sees that orders are carried out or executed. Note the adjective *ex' e cut A ble* (*ek' se kewt a b'l*), and the adjective and noun *exec' u tive* which may be pronounced *eg zek' u tiv* or *ek sek' u tiv*. Don't say *egz'-e coot*; the pronunciation is *ek' se kewt*

**ex' e cut er** means one who executes or carries out or accomplishes, manages, conducts, and so forth. It also means one who discharges the act of putting a condemned person to death, but he is preferably called *ex e cu'tion Er*—*ek se kew' shun er*. Be sure to spell the last syllable *Er* and to accent the first syllable which is *ek*; the third is *cute* indeed—*kewt*; hence, *ek' se kewt er*. The rime is *prexy suitor*

**ex eo' u tor** may mean one who executes, or does, or performs, and in this meaning it is accented on the first syllable—*ek' se kewt er*. But its more common use is in its legal meaning—one appointed by a testator to execute his will. This pronunciation is *eg zek'* or *ek sek' you ter*. The feminine of *executor* is *exec' u trix*—*eg zek'* or *ek sek' u triks*—the plural of which is—please—*exec' u trix es* rather than *exec' u trices* (*seize*). (See *ess* and *trix*)



**ex e ge' sis**—explanation, especially critical explanation of biblical passages—rimes with *wrecks a thesis*. The third and accented syllable is *jee*. The plural is *ex e ge' ses* (*seize*). Note the adjectives *ex e get' ic* (*jet' ik*) and *ex e get' i cal* (*jet' i kal*) and the noun *ex e get' ics*, plural in form but singular in use and meaning, the third and accented syllable being *jet* indeed

**ex em' plar** may be pronounced *eg zem' pler* or *eg zem' plahr*. There is authority for making the first syllable *ig*. The adjective *ex em' plary* may be accented on the first syllable or on the second, the one here given being preferred (*eg zem' pl' re* or *eg' zem pler e*). Note the noun *ex em' pl' ri ness*. *Exemplar* means pattern, archetype, model, specimen. But both *exemplar* and *exemplary* are used colloquially to mean respectively *an excellent person* and *excellent*. In law *exemplary damages* means damages exacted in excess of actual damage done, for the sake of punishment

**ex em' plify** is pronounced *eg zem' plif ie*. It means to serve as example or to give an example by way of explanation. Note the spelling of the second syllable in the derivatives—*ex em' pli fi ca tive* (*pl' j' kay tiv*) and *ex em pli fi ca' tion* (*kay' shun*). These words, like *example* and *exemplar* (*q v*), come from the Latin *exemplum*, but *example* became identified more closely with the French *ensample* (now archaic for pattern) and has retained the second-syllable *a*

**ex empt'** is pronounced *eg zempt'*. Make the *t* heard; don't say *ek semp'*. Similarly, *ex empt' ion* is *eg zempt' shun*, and the *p* must be heard. The former is adjective, noun, verb; the latter noun only. The meaning is free, released; one made free of duty or levy; to make free; freedom or condition of being made free. *Exemption* connotes especially the act of freeing or of being made free of any obligation; whereas *immunity* (*q v*) refers more particularly to the state or condition itself. Note the adjective *ex emPT' I ble*

**ex'er cise**, noun and verb, is pronounced *ek' ser size*, not *eg' zer size* or *eg' zer sise*. Spell these forms correctly—*ex'er cis' A ble*, *ex'er cis Er*, *ex'er cis ing*, *ex'er cit' A' tion* (*eg' zer se tay' shun*). The imperfect *ex'er cised* is correctly used, as both adjective and verb, to mean vexed, harassed, exerted. In most meanings, however, *exercise* has reference to some kind of bodily activity for the sake of health and strength. It may connote regularity of hours and stress upon the attainment of skill and expertness. But the latter is usually expressed by *practise*. We exercise to keep the body in condition; we practise to develop skill and dexterity. The latter implies regularity; the former may do so

**ex'ert'** is pronounced *eg' zurt'*. Note also the adjective *ex'ert' ive*—*eg' zurt' ive*—and the noun *ex'er' tion*—*eg' zur' shun*. In contradistinction to *effort*, *exertion* connotes continued strenuous or laborious activity, whereas *effort* is more likely to indicate a spurt of activity concentrated upon some single achievement. (See *effort*)

**Ex'eter** is pronounced *ek' se ter*, not *eg' z' ter*. Three syllables must be heard

**ex'haust'**, noun and verb, is pronounced *eg' zaws't'*. Note also *ex'haus' tion* (*eg' zaws' chun*), *ex'haus' tive* (*eg' zaws' tiv*), and *ex'haust' I ble* (*eg' zaws't' i ble*). Don't say *eks aust* or *eks haust*. The *h* is silent in all forms. The adjective *exhaustive* means thoroughgoing and minute. Don't use it in the sense of fatigued or spent or wornout. *Work on the exhaustive report he is making required him to perform exhausting labors, and he came*

*home exhausted* illustrates the correct use of these adjective and verb forms

**exhib'it**, noun and verb, is pronounced *eg'zib'it*; the *h* is silent. This word means to place or the placement of something in view. It may refer to merchandise, but is preferably used of other things, such as examples, models, art pieces, museum collections. The word *exhibition* is accented on the third syllable and is phonetically *ek'se bish'un*. All the dictionaries record *egz* for the former and *eks* for the latter. The man in the street probably says either for either. The noun of agent is either *exhib'itOr* or *exhib'itEr*, and while these are used interchangeably, the *tOr* spelling is correctly used in law to mean any exhibit presented in court to corroborate testimony. The adjective *exhib'itOry* (*toe re* or *tere*) must be spelt *iO*. Another adjective is *exhib'itive* (*eg'zib'itiv*). The *h* is silent in all forms. The abstract noun *exhibitionism* and its correlative agent noun *exhibitionist* are much affected in drawing-rooms and in presentday literature. The psychoanalysts are responsible for throwing them into the open. Remember that they refer to the mental as well as to the physical—morbid tendency to display or reveal what modesty normally forbids, or one who is so possessed. (See *display*)

**exhil'a rate**—to enliven or stimulate, to cheer or animate—is pronounced *eg'zil'a rate*. All other forms likewise tempt to error in spelling and pronunciation—*exhil' A rAnt* (*a's* neutral), *exhil' A rA tive* (*a's* neutral), *exhil' A rA to ry* (*toe re* or *ter e*), *exhil a rA' tion* (*ray' shun*)

**exhort'** is pronounced *eg'zawrt'*. It means to urge, to incite, to encourage by means of words. The first syllable may be *eg* or *ig* in the derivatives *exhor'tA tive*, *exhor'tA to ry* (*toe re* or *ter e*), *exhor'tA' tion* (*tay' shun*). The *h* is always silent. In grammar the imperative form of the verb is sometimes called the *exhortative* or *exhortatory* mood

**ex'igen cy**—urgency, something demanding action or relief or attention—is accented on the first syllable which is *eks* not *egz*. The third syllable is *jen*, and *cy* is *c*. Don't say *egs'ij'ency* or *ex'ijen'cy*. The adjective *ex'igent* rimes with *wrecks a gent*, and means critical or requiring immediate help. The adjective *ex'igible* is pronounced *eks'iji'b'l*; it means chargeable or exactable

**ex'ile**, noun and verb, is accented on the first syllable. It may be pronounced either *ek'sile* or *eg'zile*. Used in relation to the Babylon captivity it should be capitalized. *Exile* means forced removal or departure from one's native country under compulsion and decree; it carries emphasis upon the required absence rather than upon the immediate action. *Banish*, on the other hand, means compulsion to leave any country, native or adopted or temporary, and carries emphasis rather upon the immediate cause for action and the action itself rather than upon the required absence

**exist'** is pronounced *eg'zist'*. Note also the adjective *exist' Ent*—*eg'zist' ent*—and the noun *exist' Ence*—*eg'zist' ens*

**ex'it**, noun and verb, is pronounced *eg'zit* or *ek'sit*. As verb it is the third person singular, present tense, of the Latin verb *exire*. It literally means, therefore, he or she or it goes out. The plural form *ex'e unt*—*ek'se unt*—means they go out. This is the third person plural, present tense, of the same verb. The imperfect tense is *ex'it ed*, and the present participle *ex'it ing*

- ex li' bris** is a two-word Latin term meaning from the library. It is frequently a motto used on bookplates. The first word is *eks*; the second is preferably *lie' briss* riming with *die sis*, but it may be *lee' breess* riming with *de crease*
- ex' o dus** should not be used for *exit* or *egress* or *departure*. It pertains to a larger movement or going out than these words imply, as the exodus of an army. Used in reference to the journey of the Israelites from Egypt under Moses, and in reference to the second book of the Old Testament, it is a proper noun and must be capitalized. Say *ek' so dus*, not *eg zo dus*
- ex on' er ate**—to relieve or free from—is pronounced *eg zon' er ate*. Don't say *eks' on rate*. The noun is *ex on er A' tion* and the adjective *ex on' er A' tive*, a preferably long in both but it may be short in the latter
- ex or' bi tant** is pronounced *eg zavr' bitant*, not *eks sorb' tunt*. *Ex or' bi tance* and *ex or' bitancy* follow suit. This word applies chiefly to money matters, as costs and charges, and in regard to them means highly excessive; it is a superlative *excessive*, that is, it means excessive to the highest degree. *Inordinate* applies to things in general, and connotes that custom or rule has been exceeded, as *inordinate demands* and *inordinate limitations*
- ex' or cise** is now preferably spelt *ex' or cize*. The other end might well be reformed too, for it is pronounced *ek' sawr size*. Be sure about your sounding of the second syllable, for this distinguishes the word from *exercise*. It means to expel or cast out, as of evil spirits. Note *ex' or cism* (*ek' sawr sizm*) and *ex' or cis Er* (*ek' sawr size er*) and *ex' or cist* (*ek' sawr sist*), in all of which the spelling may be *ciz*
- ex or' di um**—a beginning or introduction, especially of a speech—may be pronounced either *eg zavr' dum* or *ek sawr' dum*. The plural is *ex or'- diums* or *ex or' dia* (a neutral). Don't say *ex ord jum* or *yum*
- ex o ter' ic** means commonplace, ordinary, merely popular, intelligible to the general, superficial. The third and accented syllable rimes with *ber*. Phonetically the word is *eks o ter' ik*, *o* being intermediate and other vowels short. Don't say *egz* for the first syllable. Don't confuse with *esoteric* (*qv*)
- ex ot' ic** means introduced from outside, from foreign parts, as a plant; the thing so introduced. In present-day usage it is applied to a person who is strange to environment, or ill-adjusted, or delicate or "removed" in reactions to others. The pronunciation is *eks ot' ik* or *eg zot' ik*, the second syllable riming with *not*. The noun is *ex ot' icism* (*siz'm*)
- ex pa' tiate** means to move at large without limit; in writing and speaking, to enlarge and elaborate. Both *a's* are long, the other vowels short; the first syllable is *eks*, not *egz*. The third syllable is *she*; thus, *eks-pay' she ate*. Don't confuse with *expiate* (*qv*)
- ex pa' tri ate**—noun, verb, adjective—means exile or banishment or withdrawal from one's native country. An expatriate may be one forced to leave his native country, or one who does so voluntarily to become a citizen of another. The first and accented *a* is long; the second *a* is intermediate. The other vowels are short; the first syllable is *eks*, not *egz*; thus, *eks pay' tree ate*. Don't make the mistake of pronouncing the third syllable *sbri*. The abstract noun is *ex pa' tri A' tion*
- ex pect'** is pronounced *eks pekt'*, not *egs' pekt*. This word is generally misused for *calculate*, *reckon*, *believe*, *suppose*, *think*, and even *suspect*.

And the Britisher is quite as much at fault in its misuse as is the American. Probably its loose and incorrect substitution for these words is too "sot" to be remedied. In the first place, *expect* indicates probability; don't use *probably* with it, therefore. *Expect probably, expect likely, expect possibly* are incorrect because *expect* refers not to the probability but to the future event mentioned. *Expect* refers to the future always with the implied idea of interest or desire or probability. It means to look forward to as probable, to hold perhaps slight but justifiable belief that a certain thing will come to pass. Say *I expect he will come, I expect a message, I expect to die*. Don't say *I expect he has done it* or *I expect it has been raining*. When *likely* or *probably* is used after *expect*, it almost invariably modifies a following verb, not *expect*, and should be so placed. Don't say *I expect likely or probably that he will go* for *I expect that he will probably go*. *Expect* is stronger than *anticipate* or *wish* or *hope* inasmuch as it always connotes some degree of reason for what is expected. Tho the Britisher overuses and misuses *expect* "almost every time he opens his mouth," he uses it perfectly when he says, "England expects every man to do his duty." But the logician Whately added, "But it would be chimerical to expect, that is, to anticipate, a universal performance of duty." (See *suppose*)

**ex pec' to rate** means to *spit*. But say *spit* (q v)—plain Anglo-Saxon *spit*. It is putting on dictional airs to say *expectorating on the thorofare* for *spitting on the pavement*. *Spit* belongs to the street-cleaning department. *Expectorate* really belongs to the department of medicine; it means to bring up from the lungs. The pronunciation is *eks pek' toe rate*. The noun *expec to ra' tion*—*eks pek toe ray' shun*—means spit and spitting. The noun *expec' to rant*—*eks pek' to rant*—means tending to cause spitting, or a medicine that causes spitting or the raising of phlegm

**ex' pe dite**, adjective and verb, is pronounced *eks' p' dight* to rhyme with *checks' we fight*. It means light, free, easy, without impediment of any kind, or to hasten or facilitate. The adjective and noun, *ex pe' di ent*—*eks p' d ent*, not *egz peed' yent* or *jent*—is any aid toward easy and effective achievement; suitable, advantageous. Note also the forms *ex pe di en' tial* (*eks p d en' shal*), *ex pe di' tious* (*eks p dish' us*), *ex pe' di en cy* (*eks p' d n c*), *ex pe di' tion* (*eks p dish' un*, not *egz be dix' n*). (Consult the dictionary for various meanings and uses of these forms)

**ex pel' rimes with Tex fell**. It means to throw out or eject with authority, and is used chiefly of institutions, as *to expel from college*. But it is not confined to this use. It is rarely used with so broad or so intense a meaning as *exile* or *banish*. The adjective and noun meaning tending to expel or a medicine that expels may be spelt *ex pel' ient* or *ex pel' iant*. Note the abstract form *ex pul' sion* (*eks pul' shun*) and the adjective *ex pul' sive* (*eks pul' siv*), the second and accented syllable of both riming with *dull*. Billy Boner says he hates Scott's expulsion

**ex pense'** must be pronounced with soft *s*. Say *eks pens'*, not *egz' penze*. The adjective *ex pen' sive* follows suit. *Expense* means outlay in general; it may thus cover both *price* and *cost*, the one being amount asked or required, and the latter the amount paid. *Expensive* means too high in price, beyond both the value of the thing itself and the buyer's ability to pay

**ex pe' ri ence** is pronounced *eks peer' i ens*. Don't say *egs per' yunce*. The word is quadrisyllabic. The adjective form *ex pe ri en' tial*—*eks peer i en' shal*—is frequently mistaken for *experimental* by careless readers and listeners. This is a correct adjective meaning based upon or founded upon experience. Pronounce all five syllables

**expert**, pronounced *eks purt*, is accented on the first syllable as noun, on the first or the second as adjective. Don't say *egz pout*! The adjective is usually followed by the preposition *in*, tho *at* is allowable. It is now archaic (or poetical) to say *expert of*, as *expert of arms*, *expert of archery*. An *expert* is one who by learning and practice and experience is accepted as an authority, whereas an *adept* (*qv*) is one who knows and understands thoroughly his particular art or science but is not regarded or openly acknowledged as an expert

**ex'piate** means to atone for, to make amends for, to satisfy completely, usually in a religious or conscientious way. It always emphasizes the offense for which atonement is made; whereas *propitiate* emphasizes the person or persons hurt or offended. The *a* is long; other vowels are short. The first syllable is *eks*, not *egz*. Don't confuse with *expatiate* (*qv*). The adjectives are *ex'piable* and *ex'piatory* (*toe re* or *ter e*); the noun *expiation*. The second syllable must not be pronounced *pie* in any of these forms; the *i* is short.

**expire'** rimes with *wrecks fire*. The *i* is long also in *expir' Er* and *expir'atory* (*toe re* or *ter e*). *Expiry* may be either *ek spy' re* or *ek' sp' re*. The noun *expira'tion* has short *i* in the second syllable—*ek spira'y' shun*. The meaning is to breathe or emit air from the lungs (synonym of *exhale*, antonym of *inhale* and *inspire*); to die, to cease. But it is no longer used as a transitive verb. Say *Your membership has expired*, not *The club has expired your membership*

**explain'** is pronounced *eks plane'* (long *a*). Don't say *egs blane*. Make no mistake about omitting the *i* when you spell the noun, and about transferring the long *a* to the third and accented syllable—*expla nA' tion*—*eks pla nay' shun*. Don't say *egs play nay' zhun*. There is no *i* in the second and accented syllable of the adjective—*explan' A to ry*—and no long vowels, the *o* being intermediate—*eks plan' a toe re* or *ter e*. Don't use *about* after *explain*. Say *I shall explain this mechanism to you*, not *I shall explain about this mechanism to you*. (See *declaim*, *exclaim*, *proclaim*)

**ex'pletive** is pronounced *eks' pl' tiv*. This word is adjective and noun, the adjective *ex' ple to ry* (*eks' ple toe re* or *eks' ple ter e*) being little used now. It means added unnecessarily, added merely to complete or round out. In English it means a letter, syllable, word, phrase, clause, or longer part consciously or unconsciously added to expression, and is generally considered an error or at least a violation of expressional economy. But this is by no means always true. The words *there* and *that* are the most commonly used expletives, with *it* and *they* close seconds, and they are not wrong or even unnecessary in many expressions, such as *There are too many people in the hall*, *He said that he would go*, *They find it easy to play the game*, *They are putting that house up rapidly*, for, respectively, *The hall is too crowded*, *He said he would go*, *The game is easy*, *The house is going up rapidly*. But in these the expletives are weighty and retarding and, in some instances, wrong elements: In *athletics*, *e* is expletive; in *structural* there is an expletive syllable; in *John he went*, *he* is expletive; in *It is hard to please him*, *it* is expletive (*He is hard to please*); in *In the end everything came out all right*, *In the end* is expletive; in *It was discovered that he had been deceiving us for years*, *It was discovered* is expletive

**ex'pliable**, **ex'pliative**, **ex'plia to ry**, **ex'pliate** are all accented on the first syllable which is *eks*, not *egz*. Don't accent the second syllable making it *pick*. But the noun *explica'tion* (*kay' shun*) meaning explanation, is accented on the third syllable. As in most similar adjectives,

the Britisher may give the third syllable of *ex' plica to ry* long *a—kay—* but retain accent on the first syllable. These forms were once fashionable in connection with rhetoric and composition, but they have given way for the most part to *explain* and derivative forms. *Explicable* is much more commonly used in its negative form—*inexplicable* (*q v*)—than in its positive. Use of the others is regarded as affected

**ex plic' it** means plain, clear, open, unfolded so that there can be no obscurity or ambiguity or vagueness. Used in connection with composition this adjective means expansiveness of exposition or other expression for the sake of avoiding any misunderstanding, whereas *definite* means focusing to a minute point for the sake of exactness. An explicit statement must be definite, but a definite statement may be too detailed to be explicit to the general. The pronunciation is *eks pliss' it*, not adenoidal *egz bliz' id*. (See *definite*)

**ex ploit**, as noun, may be accented on either syllable; as verb, on the second only. It is pronounced *eks ploit*. Make the *t* heard. Don't say *egz bloy*. As noun, it means deed, feat, adventure; as verb, to make use of, to profit by, to use selfishly, to get the value of. Note the nouns *ex ploit' Er* and *ex ploit A' tion*, and the adjectives *ex ploit' A ble* and *ex ploit' A tive*

**ex po' nent** is an explainer, an interpreter, an advocate; the algebraic symbol written to the right of a letter and above it to indicate the number of times the letter is to be taken as a factor, as  $b^3 = b \times b \times b$ . The second and accented syllable is *poe*; the first is *eks*; the third rhymes with *sent*. Don't say *egs* for *eks*. Don't accent the first syllable. The two little-used adjectives are *ex po' nl ble* and *ex po nen' tial* (*shal*), the *o* of the second syllable remaining long

**ex port**, as noun and adjective, is accented on the first syllable; as verb, on the second except when it is used in contrast with *import*. It means to carry or send abroad, especially in mercantile commerce; materials that are so carried. Don't say that something is exported from Pittsburgh to Denver, but from Pittsburgh to Paris, France, or to Tokyo, Japan. Don't omit *r* when you pronounce this word. It should be pronounced *eks port* (long *o*), not *eks pote*. Don't say *egz' poit*. The spelling of these forms is important—*export' Er*, *export' A ble*, *export A' tion*, the accent changing to the first syllable when the words are used in contrast with *importer*, and so forth

**ex pose'** is pronounced *eks poze'*, not *egz pose'*. For its many meanings see the dictionary. The word *exhibit* connotes inviting to see, and *display* denotes ostentatious or aggressive presentation to a degree; whereas *expose* has in it the idea of presenting something openly that has been hidden or that might be kept hidden. *Ex pos' It Or*, *ex pos' l- to ry* (*to ere* or *tere*), *ex pos' I tive*, *ex pos' Er*, *ex po sl' tion* (*eks po zish' un*) are frequently misspelt. *Ex* is always *eks*; *s* is always *z*; in the first three the second and accented syllable is *pabz*; in the last two the *o* is long. The noun *exposition* is still used as the name of one of the four forms of discourse in English composition, the other three being argument, description, narration. But it is being gradually discarded for its more generally used synonym *explanation*

**ex po sé'** is an adaptation from the French meaning the disclosing or laying bare or unmasking something of discredit to another or to others. In the United States it is pronounced *eks po zay'* rhiming with *pecks o' hay*. The Britisher says *eks poe' zay*. The noun *ex po' sure*—*eks poe' zher*—is preferably used in the United States with the same meaning; it also

means position in regard to the points of the compass, and the opening of a sensitive surface, as a film, to the light

**ex post' fac' to** is a three-word Latin term meaning a law made or a thing done after something else, but retroactive upon it, as a law made that covers cases before enactment as well as after enactment. The pronunciation is *eks post' fak' toe*

**ex pos' tu late** means to reason or protest vigorously with some one regarding some mistake that he has made, to remonstrate. This word is usually followed by *with*. It is pronounced *eks poss' chew late*. Note also *ex pos' tu la tOr* (*lay ter*) and *ex pos tu la' tion* (*lay shun*). *Remonstrate* is stronger than *expostulate* in making comment or protest upon another's conduct

**ex pound'** is pronounced *eks pound'*, not *egz bound*. Don't accent the first syllable. This word means to explain in a learned and expert manner; it means more than merely to explain or to make understandable. It connotes more positiveness and dogmatism than either *elucidate*—to throw light upon—or *interpret*—to give the meaning of. *Explain* is the "mother" or covering term. The agent noun is *ex pound' Er* which is a synonym of *ex pos' I tOr*

**ex press'**, adjective, adverb, noun, verb, is accented on the second syllable—*eks press'*. Don't say *egz' brez*. The imperfect tense and past participle of the verb may be either *ex prest'* or *expressed'*. Note the spelling of *express' Age*, *express' Er*, *express' I ble*, *express' sive*. The nouns *ex pres' sion* (*eks presh' un*) and *ex pres' sionism* (*eks presh' un iz' m*) are in wide general use, and not infrequently with a considerable degree of affectation. *Professor of expression* is a vulnerable title, to say the least. *Expressionism*, as the free or liberal presentation through some artistic medium of the inner or subjective feelings and complexes of an individual or a group, has been—is being—"done to death" upon a too patient and all-enduring public. *Express' ly* is an adverb meaning particularly or explicitly, as *He went expressly to see her*. As adjective *express* similarly means special or particular, as *His express purpose in going was to see her* and *The express parcel is well wrapt*. In the somewhat technical *to send express* or *to go express*, *express* is an adverb

**ex punge'** is pronounced *eks punj'*. The agent noun is *ex pung' Er* (*eks pun' jer*) and the abstract noun is *ex punC' tion* (*eks pungh' shun*). The meaning is to blot out—literally to prick or puncture out—so that the surface appears as if it had never been used. (See *erase*)

**ex' pur gate** means to purify, to cleanse of anything objectionable (so used in particular reference to a book). The pronunciation is *eks' per gate*, *per* riming with *her*, and *gate* being *gate* indeed. There is sound authority for accenting the second syllable. Don't say *egz* for *eks*. The agent noun is *ex' pur ga tOr*; the abstract form *ex pur ga' tion* (*gay' shun*); the adjectives *ex pur' ga to ry* (*toe re* or *ter e*) and *ex pur ga to' ri al* (*toe re*)

**ex' quisite** has been called the most frequently mispronounced word in the language. But it has a good alibi. Authorities agree that it should be accented on the first syllable. But they follow up by saying "occasionally, especially by way of emphasis, it may be accented on the second syllable." Inasmuch as this is one of the so-called "feminine adjectives," that is, adjectives used principally by the fair sex, it follows that this word is usually pronounced with emphasis; thus, *ex qui' site*. But the correct pronunciation is *eks' kwi zit*, and the accent remains on the first

syllable in *ex'qui site ness* also. The use of *exquisite* as a noun, meaning a dandy or a fop or a man overexact or precious in dress, is now archaic—as he is

**ex'tant** means in existence, not destroyed; conspicuously in evidence. The vowels are short, and the accent is preferably on the first syllable—*eks'tant*. There is authority, however, for *ekstánt'*. Both Standard and Webster say *eks'tant* or *ekstánt'*. Don't say *egz'tant*. But *eks'tahnt'* is permissible

**ex'tem'po re** is quadrisyllabic—*eks tem'po re*—not *ekstem'pore*. It means speech that is made without manuscript and without being committed to memory, but that may or may not have been prepared by way of notes or outline (see *impromptu*). This word is adjective and adverb. The verb is *ex tem'po ri ze*, the agent noun *ex tem'po ri z'er*, the abstract noun *ex tem po ri za'tion* (*zay'shun*), *o* half long, *i* long. The adjectives *ex tem'po rAl*, *ex tem po ra'ne ous* (*ray'ne us*), *ex tem'po rar y* (*rer e*) are synonymous with *extempore* and follow the same pronunciation with the exception of the syllabic accent indicated. The general meaning is on the spur of the moment, made for the occasion, unpremeditated, sudden or unexpected

**ex'tend'**—pronounced *eks tend'*—may be correctly used in the sense of offer, bestow, or communicate. Those who insist that it be used only in the sense of stretching, lengthening, prolonging, are in error. An invitation may be extended and one may extend sympathy. But, of course, an invitation may be *sent*, and sympathy may be *expressed*. The authorities who insist that there is any element of condescension in these uses of *extend* are losing ground. Note the forms *exten'sible*, *exten'sive*, *exten'sion* (*shun*), *exten'sity*. The *s* is never *z*

**ex'ten'u ate**—to weaken, to diminish, to excuse, to make less of a serious happening than is customary because of unusual considerations—rimes with *checks then you ate*. Don't say *egz'ten'yate*. The agent noun is *exten'uAtOr*; the adjective *exten'uAting*, and the abstract form *exten'uA'tion* (*shun*). In regard to a crime, *extenuate* connotes lessening of culpability and seriousness by rational means, while *palliate* connotes its hiding or concealment

**ex'ter'mi nate**—to destroy completely or annihilate—is pronounced *eks tur'mi nate* not *egz'tur minate*. The nouns are *ex ter mi na'tion*—*eks tur mi nay'shun* and *ex ter'mi na tOr* (*nayter*). Of the three words—*eradicate*, *exterminate*, *extirpate*—this is the strongest. You eradicate underbrush or vicious influences; you exterminate vermin; you extirpate a plague or a pest, or anything that tends ultimately to destroy

**ex'tinct'** is pronounced *eks tinght'*. *Extinc'tion* is *eks tingk'shun*, and *ex'tinc'tive* (*eks tingk'tiv*). The meaning is quenched or no longer living or without descendants

**ex'tin'guish**—to put out, as a fire; to eclipse, to destroy, to nullify—is pronounced *eks ting'gwish*. Don't say *egz'tin'gish*. These two forms are frequently misspelt—*ex tin'guish A ble* and *ex tin'guish Er*; their second and third syllables are also pronounced *ting'wish*

**ex'tir pate** means to pluck or pull or wipe out. It connotes a progressive or a violent action, but is used in a collective sense as a rule, in contrast to *exterminate* and *eradicate* (*q v*). The accent may be placed on the first or the second syllable. The pronunciation is *ek ster pate* to rime with *checks her hate*. The agent noun is *ex'tir pa tOr*, the abstract *ex tir pa'tion* (*pay'shun*), and the adjective *ex'tir pa tive* (*a long*)



**ex tol' or ex toll'** (use the simpler)—to praise, to commend, to glorify—is pronounced *eks toll'* to rime with *sex doll*, or *eks tole'* to rime with *sex dole*. Note *extoll' Er* and *extol' ment* both of which may have short *o* or long (the latter may be spelt with double *l*)

**ex' tra** is much overused, especially in advertising and sales literature, to emphasize values and opportunities. But overemphasis weakens. Don't use it in connection with *fine*, *good*, *special*, *quality*, and other similar words. *Extra special*, *extra fine*, *extra good quality* are frequently seen and heard. *Extra superior*, *extra unique*, *extra extraordinary* have been known to happen! Don't say *egz tra* or the picturesque *wuxtry*; the first syllable is *eks*. Used as a prefix, *extra* is hyphenated when joined with a proper noun or adjective, or with a word beginning with *a*, as *extra-Latin culture* and *extra-alimentary*

**ex' tra dite**—to deliver over to foreign jurisdiction, to obtain such transfer—is pronounced *eks' tra dight* to rime with *wrecks the night*. Note the adjective *ex' tra dit A ble* (*dight a b'l*) and the noun *extra di' tion* (*eks-tra dish' un* (not *die shun*))

**ex tra' ne ous**—not necessary, not intrinsic, foreign or unwanted, as to separate nuts from extraneous shell and husk—is quadrisyllabic—*eks tray'-ne us*. Don't say *ekstrane'yus*. The noun *extra' ne ous ness* follows suit

**ex traor' di na ry** is a five- not a six-syllable word. Note carefully the second syllable—*trawr* riming with *war*. But don't make the *nary*, *nry*. Don't say *ext ror' nry*. Don't say *ex tra or di na ry* broadly as six syllables, even tho the word is frankly *extra plus ordinary*

**ex trav a gan' za** has short and neutral vowels only. Yet some insist upon making every *a* Italian—*eks travv ab gabn' zab*. And for those who like this sort of thing, this is the sort of thing they like. The first four syllables rime with *checks have a man*; final *a* is barely touched by voice. It is a highly irregular composition of any sort, especially in the realm of art or music or drama, or all three together

**ex' tri ca ble**—capable of being freed—is accented on the first syllable. Don't say *extrick' a ble* but *eks' tr k' b'l*. The verb *ex' trl cate* rimes with *extra bate*, and the noun *ex tri ca' tion* with *extra station*

**ex u' ber ance**—superabundance, copiousness, excess—is pronounced *eg zew'-ber ans*. The adjective follows suit—*ex u' ber ant*—*eg zew' ber ant*. Don't make the first syllable *eks*. The little-used verb is *ex u' ber ate*, meaning to abound

**ex ude'** may be pronounced *eks ewd'* or *eg zewd'*. The *u* is always long also in the adjective *ex u' da tive*—*eks ew day tiv*. It is half long in the nouns *ex u da' tion*—*eks* or *eg z u day' shun*—and *ex' u date*—*eks' u date*. Don't mistake the latter for a verb or an adjective; it means exuded matter. *Exude* means to discharge moisture, as through spores or other openings; it is used figuratively in the sense of radiate, as *He exudes kindness*. *Ooze* may be used interchangeably with *exude*, but it pertains as a rule to larger or grosser flowings and processes. It is also used figuratively, as *His money oozed away*

**ex ult'** is pronounced *eg zult'*. It means to be in fine spirits, to be gay and lively as result of success, to triumph. Don't confuse with *ex alt* (*q v*). *Exult* is subjective; it grows from internal feelings and is manifested outwardly, toward others. *Exalt* is objective; it means to raise or elevate other persons or things in power or rank. Society exalts its leaders,

and the leaders thus exult. Note the adjective *exult'* Ant—eg *zult' ant*—and the nouns *exult' Ancy*—eg *zul' tanc*—and *exulta' tion*—eg *zul-tay' shun*

*ey' ry* or *ey' rie* or *a' erie* or *aer' y*—nest of a bird of prey on a high or inaccessible craggy height, and thus, figuratively, a human dwelling place on an unusual height—may be pronounced *air' e* or *eer' e* or *a' re* or *a' ere* riming respectively with *fairy*, *erie* (railroad), *day' ri*, *day' ere*. The first is preferred spelling and pronunciation, tho the authorities are greatly in disagreement

## F

*His words . . . like so many nimble and airy servitors,  
trip about him at command*

JOHN MILTON

*f* is pronounced *v* in *of* and in its combinations *hereof*, *thereof*, *whereof*. Otherwise it is always pronounced *eff* to rime with *clef*, and in the plural *effs* to rime with *clefs*. It differs from *v* only in that *v* is pronounced with voice. But don't confuse the two in pronunciation of such words as *fairy*, *fan*, *fat*, *fin*, *fix*, *festal*, *few*, *fir*, *focal*, *folly*, *fox*, *fizz*, *safe*, *wife*, or serious misunderstanding may result. This letter is sometimes spelt *ph*, as *phantom*, *physic*, *telegraph*, *telephone*—*fantom*, *fsic*, *telegraf*, *telefone*. It is sometimes spelt *gh*, as *cough*, *enough*, *laugh*, *rough*—*kawf*, *enuf*, *lahf*, *ruf*. The complete list of fonetic (phonetic) or simplified spellings makes the substitution of *f* for *ph* and *gh* absolute (see Standard). But don't make the mistake of simplifying your spelling at one end of a word and not at the other; write *fonograf*, not *fono-graph*. Don't scotch yourself against the simplified spelling movement to the extent of writing *phiksed* for *fixt*! Nouns ending with *f* or *fe* preceded by *l* or by a long vowel (except *oo*) usually change the *f* to *v* and add *es* to form the plural, and where such nouns are used as verbs, to form the present indicative, third person singular. The corresponding change is made in pronunciation from soft *f* to *v*; thus, *knife*, *knives*; *life*, *lives*; *strife*, *strives*; *wife*, *wives*; *calf*, *calves*; *elf*, *elves*; *leaf*, *leaves*; *loaf*, *loaves*; *self*, *selves*; *sheaf*, *sheaves*; *shelf*, *shelves*; *thief*, *thieves*; *wolf*, *wolves*. Most other nouns ending with *f* or *fe* add *s* only without other change, thus (plurals only are given), *bailiffs*, *beliefs*, *bluffs*, *briefs*, *carafes*, *chefs*, *chiefs*, *clefs*, *cliffs*, *cuffs*, *dwarfs*, *fiefs*, *giraffes*, *griefs*, *gulfs*, *handkerchiefs*, *hoofs*, *kerfs*, *mischiefs*, *plaintiffs*, *proofs*, *puffs*, *reefs*, *reliefs*, *roofs*, *scarfs*, *serfs*, *sheriffs*, *skiffs*, *staffs*, *strifes*, *turfs*, *waijs*, *whiffs*, *woofs*. *Beef* may be *beeves*, but *beefs* is also commonly used in the United States; *strife* is a noun only, *strives* a verb only; *wharf* is pluralized *wharves* in most parts of the United States, but the Britisher uses *wharfs* just as he contrarily prefers *beeves*; *scarf* may be either *scarfs* or *scarves*; *staff* is *staffs* in references to personnel, and *staves* in reference to a pole or stick or cudgel or measurement stick; in music it may be either *staffs* or *staves*—preferably the former. *Tipstaff*—the officer who bears a metal-tipped staff as sign of the office of sheriff or constable or keeper of order—is pluralized in either way but *tipstaves* is preferable, probably because *staves* is preferable in reference to a stick. But this is too small a word to cause so much trouble. Let's always pluralize *staffs* and we shall very soon have the dictionaries at heel

**fab'aceous**—belonging to that family of plants characterized by pods, as peas and beans—rimes with *a spacious*. The second and accented syllable is *bay*, not *bab*

**fab'ri'ca'tion** rimes with *scab relation*. It means the invention or devising of a story deliberately to deceive. It likewise means to build, to put together, to construct, as a house or other building by means of standardized parts. The verb *fab'ricate*, riming with *scab I hate*, means to manufacture or build or construct. The agent nouns are *fab'ricat'Or* (*kay'ter*) and *fab'ri'cAnt* (*k'nt*). It is important to note that the first syllable in all forms, including *fab'ric*, has short *a*, as in *scab*. (See *fiction*)

**fab'ulous** is trisyllabic; the *a* is short; thus, *fab* rimes with *nab*, *u* is half long, *lous* is *lus*. Don't say *fab' lus*. It means incredible, beyond belief. The noun and verb is *fa'ble* (*fay' b'l*); the imperfect tense and adjective is *fa'bled* (*fay' b'ld*); the nouns of agent *fa'bl'Er* (*fay' bler*) and *fab'U list* (riming with *tab u list*)

**fa'cade'**—the face or front of anything, usually of a building—has first *a* neutral or short and second *a* Italian, the second and accented syllable riming with *bod* or *clod*; thus, *fa'cad'*. The *c* is soft *s*. Don't make both *a*'s flat and accent the first syllable. There is no such word as *fay sayde*

**fa'cet** rimes *pass it*. But don't say *fahs' it*. Don't say *faw' set*. It means a small plane surface, such as is cut on precious stones; in architecture it is the fillet between flutes in a column; the surfaces on the eyes of insects. Don't confuse this word with *faucet* (*q v*) in spelling and pronunciation

**fa'cete'** rimes with *a seat*. It is a now archaic adjective meaning witty or humorous. *Fa'ce'tiae* is pronounced *fa'see' she ee*. This is a plural noun meaning humorous writings or sayings. *Harper's Bazar* many years ago carried a department of humor under the heading *Facetiae*. The word appears now and again in the same use

**fa'ce'tious**—adjective meaning jocular, humorous, in a spirit of levity—is pronounced *fa'see' shus* (obscure *a*). The noun is *fa'ce'tiousness* (*see' shusness*). That is *facetious* which provokes laughter as result of joking. That is *witty* which evinces quickness of perception and cleverness in expression

**fa'cial** rimes with *racial*, that is, *fay' shal*. Don't say *fay' shial* or *fay' cal*. The persistent prosperity of the beauty parlor has brought about the use of this word as a noun and diminished its use as an adjective. Derivatively, it is, of course, the adjective of the noun *face*

**fa'cile** rimes with *tassel*. It means easy, mild, fluent, expert. Note particularly the spelling and pronunciation of the adverb *fa'cilely*, of the nouns *fa'cileness* and *fa'cil'ity* and *fa'cil'ita'tion*, of the verb *fa'cil'itate* (riming with *a pill I hate*), *i*'s always short. In England *facile* is usually heard with long *i*

**fac'sim'ile** is quadrisyllabic. Don't say *fac sim'ly*. Don't spell the last syllable *lie*. Don't hyphen; this word is written solid—*facsimile*. The rime is *Black Emily*. A facsimile is an exact copy (see *duplicate*)

**fac'tion** rimes with *fraction*. It is a small party or group, organized as a rule for causing opposition and dissension. The adjectives are *fac'tious*—*fak' shus*—and *fac'tional*—*fak' shun'l*. Billy Boner says that even the simplest of factions are difficult for him

**facti' tious** means unnatural, sham, artificial. It is pronounced *faktish' us*. Don't make it quadrisyllabic—*faktish' ius*. Don't confuse with *fictitious* (see *fiction*)

**fac' tive** rimes with *back to live*. It is a grammatical term meaning a complement that explains or describes an object and at the same time completes the prediction of the verb. It is sometimes called the objective complement. In *He painted the barn red* and *They made John manager*, *red* in the one example, and *manager* in the other are factitive objects

**Fahr' en heit** rimes with *car in sight*. This is the surname of the man who devised the thermometer scale on which the boiling point of water is 212 degrees and the freezing point 32 degrees above the zero point. The zero point is based upon the temperature secured by mixing equal quantities by weight of snow and common salt. The abbreviation is *Fahr* or *F*. (See *centigrade*)

**fain** rimes with *vain*. It is adjective and adverb meaning pleased, glad, satisfied, constrained; joyfully, preferably. The adverbial form *fain' ly* rimes with *vain' ly*. Don't confuse this word with *fane* and *feign* (*q v*)

**faint** rimes with *paint*. It is noun, adjective, and verb. It means a sudden loss of control or consciousness, a swoon; to swoon; sick. It is used poetically to mean weak or cowardly or timorous, or lacking in positiveness and distinctness. Note *faint' Er*, *faint' ly*, *faint' ness*, *faint' ish*, and the solid compound *faint heart' ed ness*. (See *feign* and *feint*)

**fair** means just, equitable, moderate, passable, light or blond, distinct or legible, freedom from bias and partiality (see the dictionary). It is both adjective and adverb. It is sometimes used as a noun in reference to ladies collectively and to beauty; and it may be either noun or adjective used in reference to an exhibition. The adverb *fair' ly* means moderately and passably, and also, please note, distinctly and plainly. When you say *He made a fair announcement* or *His announcement was fairly made*, you may imply distinctness or justice or average or still other ideas. As an initial combining form *fair* is hyphenated in *fair-lead*, *fair-minded*, *fair-spoken*; it is written solid in *fairway*; it is written separately in *fair and square*, *fair ball*, *fair catch*, *fair copy*, *fair green*. Don't confuse with its homophone *fare*

**fait ac com pli'** are two French words meaning a fact or thing accomplished and, presumably, definitely settled. The pronunciation is *feh ta kawn plee'*—the *eh* and *a* merely touched, the third syllable almost *aw*, the *n* nasal, the *ee* long

**fak' er** rimes with *shaker*. It means a seller of trifles on the street or at a fair. The verb *fake* means to cheat, to feign, to simulate, to "doctor up." Don't confuse with *fakir*

**fa kir'** or **fa keer'** (either) rimes with *say dear*. But the first form may be pronounced *fay' ker* also. It means a member of the Moslem sect who has taken vows of poverty, and thus made himself a mendicant or wanderer; a pretender at wonder working. Don't confuse with *faker*

**fal' chion** is a sword with a broad curved blade. The first syllable is *fall* indeed; the second is *chun* (*ch* as in *church*) or *shun*, riming with *sun*. There is no authority for making this a three-syllable word—*fal' chion*

**fal' con** was originally pronounced *faw' k'n*, *l* being silent. And this was true also of *fal' con er*—*faw' kun er*—and *fal' con ry*—*faw' kun re*. But now it is sensibly agreed that, since the *l* must be used in spelling, it may

as well be used in pronunciation, so *fall' k'n* and *fall' kuner* and *fall'-kune re* are considered better, the *l* retaining reminder of Latin origin—*falco*. It means the bird of prey—any species of hawk—trained in the pursuance of birds as aid in sport. Falconry is the sport itself, and the falconer is the one who trains birds for falconry or himself engages in it

**Falk'land** is pronounced *fawk'land*, not *fabl'k lan*; that is, the first *l* is silent, the *a* is not *Italian*, the final *d* must be heard

**fal' la cy** is trisyllabic; don't say *fal' cy*. The rime is *pal agree*. Note the adjective *fal' la' cious*—*fa lay' shus*—to rime with *the gracious*. The meaning is falseness, reasoning that fails to prove, misleading argument (tho not deliberately so designed). (See *sophistry*)

**fal' li ble**—likely to err or to be inaccurate or to be deceived—is trisyllabic, the first and accented syllable riming with *Sal*. Don't say *fal' ble*. Note well the second-syllable *l*, in the noun *fal' li bil' ity* as well as in the adverb *fal' li bly*. The word is used more frequently in its negative form *infallible* (*q v*)

**fal' low** rimes with *pal O*. Don't say *fal' la* with obscure final *a*. This is the name of a European deer, of land that is allowed to lie idle. It is an adjective meaning untilled, and a verb meaning to plow or break up to destroy weeds

**fal set' to**—false or artificial voice, above man's natural voice—is pronounced *fawl set' owe*. Don't rime the first syllable with *pal*. This word may be noun, verb, adjective, adverb. The plural is *fal set' tos* (*z*)

**fame** means renown, repute, celebrity. The adjective is *fa' mous*—*fay' muss*—well and widely and favorably known. *Notorious* connotes known in a bad sense. You speak of a famous actor and of a notorious criminal. *Reputation* is the esteem in which you are held by those who know you or about you; it is lesser in scope than *fame*, as *renown* is broader. Don't say *fem* for *fame*

**fa mil' iar** is pronounced *fa mill' yer*. Don't make it quadrisyllabic—*fa mil' i ar*—as is too frequently done. This caution applies to the adverb and the verb—*fa mil' iar ly* (*fa mill' yer le*) and *fa mil' iar ize* (*fa mill' yer-ize*). The noun *fa mili Ar' ity* is pronounced *fa mill' i ar' it* or *fa mill-yar' it*, accented *a* in both being short (*ar* in *ar row*)

**fam' ine** rimes with *gamin* and *salmon*. Don't say *fam' ine* to rime with *Sam Mine*. This word should not be used as a verb, or with final *d* as an adjective, as in *The population has been famined for weeks* or *the famined population*

**fan' cy** rimes with *Clancy*. If Clancy calls himself *Clabncy* (as he may do) then *fabncy* is in order—for him at least. But don't say *fawncy*, please. The *a* is preferably short in the United States. The word is both adjective and verb. The comparative adjective is *fan' ci er*, and the superlative *fan' ci est*. Trisyllabic *fan' ci er* is also a noun meaning one who has some special interest in animals or plants, and so on, as *dog fancier* or *laurel fancier*. But don't say *tennis fancier* or *baseball fancier*. (The slang word *fan* meaning one who follows a sport enthusiastically is probably the first syllable of *fanatic*.) *Fan' ci less* means without fancy or imagination. *Fancy* is imagination that goes over bounds; it connotes greater license and remoter and more capricious mental activity and picturing

**fane** is an old word, now almost out of use. It rimes with *bane*, and means a temple or a church, or a shrine. Don't confuse it with *fain* and *feign* (*q v*)

**fare**, noun and verb, is a homophone of *fair*. For its many meanings as both parts of speech, see the dictionary. The agent noun meaning one who journeys is *far' Er*. Don't use *fare* as a verb in the sense of paying fare, as *I'll fare you to Chicago* for *I'll pay your fare to Chicago*. The word *farewell* is a solid compound. The syllables are usually, equally accented, but since the word is an interjection, and interjections are subject to emotional pronunciation, no hard and fast rule as to accent can be given for this word

**far i na' ceous**—like meal or flour, made of meal or flour—is quadrisyllabic. Don't say *far na' ceous*. The first syllable rimes with the first syllable of *carry*, not with *bar*; the last two syllables are pronounced *nay' shus*. The noun *fa ri' na*—the meal made from cereal grains—rimes with *arena*

**Far' oe** rimes with *dare go*, not with *Fargo*. The word is usually plural, the *Far' oes*—*fare' owes*—being the customary reference to the Danish islands north of Scotland

**far ra' go**—a mixture or medley, any confused composition—may be pronounced *fa ray' go* or *fa rab' go*. The first *a* is neutral. The plural is *far ra' goes*

**far' ther** is a comparative form; the superlative is *farthest*. The positive degree is *far*. It means remoteness in space, while *further* refers to degree and quantity and time. The compounds *farthermore* and *farthermost* are now archaic, tho the latter is occasionally heard as a superlative synonymous with *farthest*. It is usually superfluous to use such words as *distant* or *remote* after *far* or *farther* or *farthest* inasmuch as they are contained in the idea of *far*. *He has traveled in far remote* or *far distant countries* is tautological. Don't use *farther* as a verb. Say that you will further somebody's interests, not that you will farther them. Make the *r* heard in pronouncing this word. Say *fabrther*, with voiced *th*, as in *then*. Don't say *father* or *futher* or *fithe*. (See *further*)

**fas' ces** is a bundle of sticks or rods with a projecting ax blade, at the end; it was used by Roman magistrates to manifest the severity of their authority. The first syllable is *fass*; the second *eeze*. The rime is *class ease*. The *a* is preferably flat but it may be *ab*

**fas' ci nate** rimes with *pass a date*. Don't say *faç' nate*. Note the *sc* spelling; one or the other is frequently omitted in misspelling. The word means to hold as by a spell, and connotes a certain degree of resistance. *Charm*, by contrast, means merely attractive quality, with no implication of spell or magic. The agent noun is *fas' ci nat' Or* (*nay' ter*); this noun also means a knitted covering for the head

**fas' cism** is pronounced *fash' i' z'm*, the first syllable riming with *dash*, Italian *a* if you like. The noun and adjective *fas' cist* follows suit, and it is properly pluralized *fas' cists*. But the foreign plural is still affected by most newspapers—*fa scis' ti*—*fa shis' te* or *fah shee' ste*—to rime with *the misty* or *ah beasty*. The foreign singular is *fa scis' ta* but it is seldom met in this country; in Italy it is used also to denote an official of the law. (As to capitalization, see *bolshevik* and *na' zi*)

**Fa sho' da** is pronounced *fah show' dah*, *a's* Italian, *o* long. Don't say *fash' o da*

**fa' tal** is pronounced *fay' t'l* or *fay' tal*, preferably the former. Don't say *fade' l*. *Fa' talism* follows suit—*fay' tal i' z'm*—but *fa tal' ity* does not—*fay tal' it*, accented *tal* riming with *pal*. The former noun means determinism, the belief that all happenings are determined by a superior

power called Fate. Fatality is also used in this sense sometimes, but it is used chiefly to indicate disaster or calamity ending with death. Billy Boner says his teacher told him that automobile fatalities are a disgrace to our serialization

**fath'om**, noun and verb, has voiced *th*, the first syllable riming with the first syllable of *lath'er*. Don't rime it with *hath*. And don't make the *a* Italian. Say *fath'um*, not *fath'um* or *fayth'um*. Note the adjectives *fath'omAble* and *fath'omless*. Don't say *fath'mable*. A fathom is a nautical unit of measure—six feet or the length of a man's extended arms from finger tip to finger tip. The word is used in all forms in a figurative sense to mean penetrate or understand or decipher

**fat'uous**—foolish, inane, witless, mentally vacant—is pronounced *fat'chewus* or *fat'euus*, the first syllable being *fat* indeed and the palatized *tu* preferred. Note the nouns *fat'u'ity* (*fatew'it*), and *fat'uousness* (*fat'chewusness*). The adjective *fat'u'itous* (*fatew'itus*) means characterized by fatuousness. The parenthetical forms are those most commonly heard, but either pronunciation is permissible in all forms. A *foolish* person lacks rationality; a *silly* person evinces weakness of judgment and mental flabbiness; a *fatuous* person is "light of mind," vacuous, trifling in reactions

**fau'cet**—a tap or cock or other fixture for drawing fluids from pipes or containers—is pronounced *faw'set* or *sit*. Don't say *fah'set* or *fas'set*. (See *facet* and *spigot*)

**fault** has several technical meanings for which the dictionary should be consulted. In general, it means a defect or imperfection or shortcoming in character or disposition or habits. The phrase *at fault* means in trouble, puzzled, perplexed, seriously mistaken; the phrase *in fault* means blamable or culpable; the phrase *to a fault* means very or excessively or extremely, as *He was courteous to a fault*. *Fault*, together with *vault* and other *aunt* syllables, formerly rimed with *wrought*, but the *l* was later inserted—and pronounced—to indicate Latin derivation from *fallere* (*volvere*)

**fau'n**—the Roman rural deity, half goat and half man—is a homophone of *fawn* (*infra*). Don't confuse the two words in spelling and meaning. *Faun* comes from a Latin verb meaning to favor

**fau'na** is pronounced *faw'na* (final *a* neutral). In general use it means animals collectively or animal life; a treatise on the animal life of a given region. The rural deity—the great god Pan—presiding over animals and crops is *Fau'nus* riming with *pawnus*. The adjective is *fau'nal*—*faw'nal*

**faux pas'** is a two-word French term meaning a false step, a social error, a mistake in judgment and expression. It is pronounced *foe pah'* to rime with *no Pa*. The plural is spelt similarly but pronounced *foe pahz'* in English-speaking countries

**fa'vor** or **fa'vour** (the latter in England) is not the name of a letter. Don't habitually call a letter a favor or an esteemed favor. The word has many meanings and is a worthy member of your vocabulary. But in business English it is hackneyed. It means esteem, regard, help, assistance, kindness, or any evidence of good will. But *good will* is the livelier term, connoting less of grace and more of ardor. Note the spelling and the accent of *fa'vorAble*, *fa'vorIt*, *fa'vorItism*, all accented on the first syllable which is *fay*

**fawn** rhymes with *dawn*. It is a homophone of *faun* (*supra*). It means to curry favor, to truckle, to flatter with ulterior motive. It does not connote abjectness or fear, however, to the degree to which *cringe* does. The agent noun is *fawn' Er*. *Fawn* is also a young deer, a buck or a doe, and as adjective and noun it means a reddish-yellow-brown color of low saturation

**faze** is a slang and dialectic corruption of *feeze* or *feaze* meaning to fret, worry, annoy, confuse, disconcert. Don't use it, especially since there are so many correct synonyms for it. Don't confuse it with *feeze* or *phase* (*q v*)

**fe' al ty** is trisyllabic. Say *fee' 'lt*, not *feel' t*, not *fe al' it*. The old adjective *feal*, riming with *real*, meant faithful or loyal in an objective sense, whereas *loyal* connotes a certain degree of sentiment or emotion that accompanies allegiance to a cause or a person

**fea' si ble**—practicable, suitable, capable of being done—is pronounced *fee' zib' l*. The noun *fea si bil' ity*—*fee zib' il' it*—follows suit. Don't say *feass' ible*. *Feasible* applies primarily to plans and schemes and definite aims, whereas *practicable* connotes more particularly availability of agencies and devices for carrying a measure through. Don't confuse *feasible* with *plausible* which means rational and agreeable in appearance and appeal, without guile or suspicion

**fea' ture** is preferably pronounced *fee' tsher*. There is authority, however, for *fee' tewr* (see *ure*). *Feature* is both noun and verb, with many special meanings as both. In general, it connotes standing out larger and more prominently than *characteristic* does, the latter indicating more of detail and fineness and distinction, and *trait* is in most uses specific to the generic *characteristic*

**feb' ri** is a Latin initial form meaning fever. The adjective forms *fe' brile* or *feb' rile*—*fee' brill* or *feb' rill*—and *fe brif' ic*—*fe brif' ik*—mean feverish. The noun *fe bric' ity*—*fe briss' it*—means feverishness

**Feb' ru a ry** is pronounced *feb' roo er e*. The *er* rhymes with the first syllable of *error*. Don't say *feb' ri* or *feb' rew ery*. Don't use this word as a verb. *We are going to february in the South* is a vulgarism. And don't forget the first *r*—*Feb you ary* is an illiterate pronunciation

**fe' ces** or *fæ' ces* (use the simpler)—ordure, excrement, dregs, sediment—is pronounced *fee' seize* to rhyme with *mee squeeze*. The adjective *fe' cal* or *fæ' cal* is pronounced *fee' k' l*

**fec' u lent** means foul or rotten with impurities. The pronunciation is *fek' u lent* riming with *neck you bent*. The noun is *fec' u lence*. Both words are trisyllabic. Don't say *fek' lent* and *fek' lence*

**fec' und** or *fe' cund* may be pronounced *fek' und* or *fee' kund*. Authority is about evenly divided. The word means fertile, fruitful, prolific. The nouns *fe cun' dity* and *fe cun da' tion* mean productiveness; the first-syllable *e* is half long; *cun* rhymes with *fun*. The verb *fe' cun date*, like the adjective, may be *fee' kun date* or *fek' un date*

**fed' er ate**—to join or unite by compact—is trisyllabic. The rime is *led' er straight*. Don't say *fed' rate*. The noun and adjective *fed' er Al* is capitalized when it is used in direct reference to a government that consists of the consolidation of several states or units. All forms—*fed' er Al ist*, *fed' er Al ism*, *fed' er Al ize* (neutral *a's*), *fed er a' tion* (long *a*), *fed' er A tive* (long *a* or short)—lend themselves to clipt pronunciation. Make all syllables heard as indicated



**feel**, as noun, should be used only in relation to touch, as *the feel of splintered wood* or *the feel of sand in your shoe*, not *the feel of optimism* or *the feel of suspicion*. *Feeling* is the better word in the two latter examples. The verb *feel* must be followed by an adjective when the modification belongs to a preceding subject, by an adverb when the verb *feel* is itself modified. *I feel happy* means *I am happy*; *happy* explains and describes *I* and completes the verb. But *I feel happily* means that *I* actually get happiness out of feeling; *happily* is an adverb modifying the verb. *I feel bad* means that *I* feel that *I* am not in good or normal condition of health; *bad* is a predicate adjective. *I feel badly* means that *I* feel inaccurately or carelessly; *badly* is an adverb modifying *feel*. The expression *I feel badly* is frequently used by persons who think that they are making an improvement on *I feel bad*, whereas they are doing the opposite

**feeze** or **feaze** rimes with *please* or with *haze*. In its slang use it is sometimes spelt *faze*. It means to fret or worry or disturb, and may be noun as well as verb. *Feaze*, riming with *please*, is also a special dialectic word meaning to unravel or fray

**feign** is pronounced *fane* to rime with *pane*. It is a verb meaning to pretend, to invent, to relate as if true. It connotes fancy and imagination and invention, whereas *pretend* indicates frank and open falsification. The adjective *feigned*, pronounced *faned*, means fictitious or unreal or not genuine. Don't confuse this word with *fane* or *faint* or *feint*

**feint**—homophone of *faint*—rimes with *paint*. It is an adjective meaning pretended or feigned; a noun meaning deception or pretense, or a false blow as in fencing; a verb meaning to make a mock or false attack. *Feint* (also *faint*), usually in the plural, is a term special to the distillation of whisky or other liquors—the crude and impure spirits that come over first and last in the process

**felicitate** rimes with *the sissy ate*. It means to make happy, to wish happiness, to congratulate. But it is a more formal term than *congratulate*, with more of convention and less of heart in it. *Felicitate* is also an adjective, as in a *felicitate couple*, a couple made happy. Note also *felicitous*, *felicitation*, *felicitate*, *felicitousness*. The *c* is always soft; all syllables must be distinctly heard. Don't say *felicitate* or *felicitate*, and so forth

**fel'line**—pertaining to cats and to the cat family, sly, stealthy, furtive, feminine—rimes with *she swine*. The noun *felinity* has short *i* in the second and accented syllable which rimes with *sin*

**fell** is the imperfect tense of the verb *fall*; the past participle is *fallen*. But *fell* is a verb "on its own," with imperfect tense and past participle *felled*, meaning to cut or beat down, as a tree, and to sew into a flat hem. Don't use *down* and *downward* after *fell* (or *fall*, *fell*, *fallen*) for they are implied in the word itself. *Fell* is a noun meaning a skin or pelt; a moor or down (British); a season's cut of timber; a seam formed by hemming down. It is an adjective meaning fierce, deadly, mighty, spirited. The adverb form is *fel'ly*. *Fel'ly* (also *fel'loe* pronounced *fell'owe*) is a noun meaning the rim of a wheel supported by spokes. The adjective *fell'able* means fit to be felled. The agent noun is *fel'ler* (not related to *fellow* at all!) The solid compound *fell'monger* means one who deals in skins, especially sheepskins. A very prolific word, indeed, this noun and verb from Anglo-Saxon *fellan*, this old Norse noun *fjall*, this old French verb *fel*

**fel'low** has short *e* and long *o*—*fell* and *owe*. Don't say *fel'la*; don't say *fel'ler*. *Fellow creature*, *fellow feeling*, *fellow servant* are two-word unhyphenated terms; *fellowship* is written solid. *Fellow* is superfluous in such expressions as *fellow pal*, *fellow associate*, *fellow comrade*, *fellow colleague*. Don't use them

**fel'ony** is a crime of greater seriousness than a misdemeanor; an offense against the social order that may be penalized by forfeiture of possessions, imprisonment, or death. There are no long vowels in this word; *fel* rimes with *bell*. The agent noun *fel'on* rimes with *Ellen*. A felon is also a *whitlow*, a medical term probably from *quick flaw*, a sore or flaw in the quick, painful inflammation on a toe or finger around the cuticle. Don't say *fel'ny* or *feln*

**fe'male** connotes sex, in human as well as in other beings. Don't use it for *woman* or *lady* or *feminine*. It is not a polite synonym of these words. *Woman* connotes the fundamental qualities of womanhood, and *lady* applies particularly to the courteous and conventional and social distinctions. Don't call any woman a female; don't call every woman a lady. Don't call animals of the female sex feminine. *Feminine* is a grammatical term that indicates sex, and a general term used of characteristics belonging to woman, as *feminine intuition* and *feminine charm*

**fem'inine** rimes with *Emmadin*, not with *Emma dine*. The word is trisyllabic; don't say *fem'nine*; don't say *fem'nin*. The third-syllable *i* is short also in *feminin'ity* and *fem'inine ness* and *fem'inism* and *fem'ini za'tion* (*zay' shun*). Remember that this word refers to gender (*q v*) only; not to sex. The noun *feminin'ity* (sometimes but not recommended *fe min'ity*) means women collectively, womankind, womanliness; the accented *i* in both words is short. In the verb *fem'i nize* the second *i* is long; this verb means to make effeminate. The noun *feminism* refers to feminine character and to matters pertaining to the equal-suffrage movement. *Feminization* means the use of terminal *ess* and *trix* for differentiating gender in words, as *actress* and *administratrix*. Don't use them unless they are required for clarity; otherwise, except in a few established cases, they are an affectation. Certain words and expressions, chiefly adjectives and adverbs, are sometimes called feminine because they are used excessively not to say gushingly by the fair sex, as *too, too grand*; *so, so sweet*; *just too perfectly lovely*; *inexpressibly charming*; *just excruciatingly appealing*; *awfully touchingly pathetic*; *so perfectly ravishing*; *indescribably affecting*; *really too exquisitely devastating*; *quite dreadfully shocking*; *not definitely truly and really*; *absorbingly intriguing and overpowering*, and many others "just too innumerable numerous" to mention. In verse a *feminine rime* is a double rime in unstressed endings, as *patter* and *matter*, and *over* and *rover*. (See *ess*, *female*, *gender*, *trix*)

**fe ra'cious**—fruitful, fertile—rimes with *the spacious*. But the *a* is short in the noun *fe rac'ity* riming with *sagacity*. (See *capacious*, *ferocious*, *veracious*, and similar words)

**fer ment**, as noun, is accented on the first syllable; as verb, on the second. The meaning is decomposition or to beget decomposition, as the souring of milk. Both noun and verb are used figuratively to mean agitation or to agitate, to cause unrest, dissatisfaction, turmoil. Don't confuse in pronunciation and spelling with *foment* (*q v*). The noun *fer men ta'tion* (*tay' shun*) must be pronounced as quadrisyllabic; don't say *ferm tay' shun*

**fe ro' cious**—cruel, fierce, savage—is pronounced *fe roe' shus*, first-syllable *e* being half long. The noun *fe roc' ity* has short *o* in the second and accented syllable which is *rah*s riming with *pass* pronounced with Italian *a* (see *atroc'ity*, *capac'ity*, *precoc'ity*, *verac'ity*, and so on). This word denotes unnecessary or wanton cruelty, but is often correctly used merely to designate an expression or look, whereas *savage* connotes primitive cruelty, and *fierce* bad temper or pitiless opinion or action.

**Fer ra' ra** rimes with *her rah rah*, not with *her ray ray*; that is, the *a*'s are Italian; the first syllable rimes with *her*.

**fer' rous**—pertaining to or derived from iron—rimes with *beir'ess*; the first syllable is the *fer* of *ferry*. Don't say *fur' us* or *fay' rus*. *Fer ru' ginous*—pertaining to iron, resembling iron rust—is pronounced *fe roo' ji nus*. Don't say *fe rooj' nus*. Both adjectives come from Latin *ferrum*. The former is used chiefly in connection with chemistry; the latter chiefly to denote color or quality of rust.

**fer' tile** is pronounced *fur' till* in the United States, and *fur' tile* in England. The second and accented syllable in the noun *fer til' ity* is *till* indeed; the noun *fer tiliz' a' tion* may be *l' zay' shun* or *lie zay' shun*. Dr. Johnson says of *fertile* "with *of* before the thing produced," i. e., *The earth is fertile of grain*—has the power of producing grain. If much grain or other planting grows and ripens in plenty, then the land is *fruitful*; if it grows and ripens abundantly, it is *prolific*. Note *fer' tiliz' Er* and *fer' tile ly* and *fer' tiliz' A ble*. (See *ile*)

**fer' vid** and **fer' vent** are from a Latin word meaning boiling or burning; hence, warm, glowing, ardent, zealous. The respective rimes are *fur did* and *fur went*. Don't pronounce the first syllable *foy*. This applies equally to the adverbs *fer' vid ly* and *fer' vent ly* and to the nouns *fer' vid ness* and *fer' ven cy*. *Fervent* implies earnestness and emotion, whereas *fervid* connotes vehemence or passion or intensity of feeling, and is thus the stronger term.

**fes' tive** means joyous and gay. Eating and drinking are not necessarily implied in the meaning of this term. Say *fess' tiv*, not *vez' tiv*. The noun *festiv' ity* means joyfulness, gaiety, festive activities. The noun and adjective *fes' tival* usually connotes special occasion of celebration, as *music festival*, *dancing festival*; it may also denote eating and drinking, as *strawberry festival*, *cake festival*. The adjective *fes' tal* connotes feasting or a holiday. Modern usage has to a large extent broken down these distinctions, but they are still observed by the best speakers and writers.

**fetch** means to bring or to go and bring; it frequently means *take* plus *bring* (*q v*). In *Please fetch my coat from the locker*, the speaker directs some one to go from him and return with the coat. It is superfluous to use *go* or *bring* after *fetch* inasmuch as it contains the idea of both words. *Fetch* denotes greater remoteness from the thing desired, than *bring*. But it is a "two-way" word, while *bring* and *go* and *take* are "one-way" words.

**fête**, noun and verb, rimes with *bate*. It means festival or entertainment on a grand scale, or to feast or honor. The imperfect tense and adjective is *fêt' ed*, the present participle *fêt' ing*, riming with *bated* and *bating*.

**fet' id**—having disagreeable or offensive smell, stinking—rimes with *wetted* or with *seated*, preferably the former. The adverb *fet' id ly* and the noun *fet' id ness* have the same first-syllable choice in pronunciation. Don't say *fed' id*.

**fe'tish** or **fe'tich** (use the former) means any object supposedly having magical or curative power and thus capable of protecting its owner from disease or misfortune; any object to which one is especially devoted. The last syllable is *tish*; the first syllable may have long *e* or short; thus, *fee'tish* or *fet'tish* to rime with *sweetish* or *wettish*. The agent noun is *fe'tishist* or *fe'tichist*; the abstract noun *fe'tishism* or *fe'tichism*; the adjective *fe'tishistic* or *fe'tichistic*. First-syllable *e* may be long or short in all forms

**fe'tus** or **fæ'tus** (use the simpler) is pronounced *fee'tus*. The adjective is *fe'tal* or *fæ'tal*; the abstract noun *feta'tion* or *fæ'ta'tion* (*tay'shun*). A fetus is the young or embryo of an animal in the womb before birth. *Embryo* usually refers to the earlier fetal stages, *fetus* to the later ones

**Feucht'wanger** rimes with *quoit dong er*, that is, *foikt'vabnger*

**feu'dal** is pronounced *few'dl*, not *foo'dal*. *Feud* and *feu'dalism* and *feu'dalize* are similarly pronounced with long *u* rather than with *oo*. *Feudal* means pertaining to a condition of hostility, or to the feudal system. The noun *feud* means contention or strife or quarrel, or fee or fief or benefice. The noun *feu'dalism* means the system whereby a vassal held land in fee of a lord. The double meaning is contained in the other forms

**few** refers to number; it is used of persons and things numbered or counted. It emphasizes the smallness of the number in such expression as *Few will attend*. But modified by *a* or *the* it may mean some or more than expected or a choice small number, as *The few present were devoted* and *A few may always be depended upon*. Don't confuse *few* with *less* which refers to value or degree or amount or quantity and is the antonym of *more* and *greater* in these respects. The comparative *few'er* is the corresponding term, referring to number; it is the antonym of *more*. Don't use *number* superfluously after *few* and *fewer* and *fewest* for it is indicated in these words. For the same reason don't use *degree* or *amount* or *quantity* superfluously after *less* and *least*

**fez** is a tasseled cap, usually red, the national headdress of the old Turks. The *e* is short; the rime is *sez*. The plural is *fez'zes*. Don't say *fess* or *fes'ses*. The adjective and verb is *fezzed*

**fi a'cre** may be pronounced *fe ab'ker* or *fya'k'r*; the latter or dissyllabic pronunciation is colloquial. It is a small hackney coach that takes its name from St Fiacre, a short distance outside of Paris. This place was, in turn, named for the Irish saint to whose shrine great pilgrimages were made. Those unable to walk to the shrine were conveyed in carriages that thus inherited this name

**fi an cé'** is masculine and **fi an cée'** is feminine, meaning a person betrothed. Both are pronounced *fee abn say'*, French nasal *n*. There is authority for accenting the second syllable. The plural is formed by adding *s*. These words are not verbs. The correlative verb is *af fi'ance* (*a fie'ans*) riming appropriately with *alliance*

**fi as'co** originally meant a bottle; it now means a break or a complete and ridiculous breakdown of some plan or undertaking, a failure. The *a* is preferably short but may be Italian; the *o* is long, the *c* hard; thus, *fe ass'koe* or *fe abss'koe*, to rime with *to bas'co*. The plural is *fi as'coes* or *cos* (*ç*). Don't use this noun as a verb, as is sometimes "smartly" done as *He fiascoed the whole affair*

**fi'at** is the word or expression or other sanction by means of which authority is extended; a decree. *Fiat money* is paper money—issued by order or fiat of the government—that does not represent specie and has no redemption value or promise. It is a Latin word meaning *Let it be done*. The first syllable is pronounced *fi*; the second is *at*. The rime is *my hat*

**fic'tion** rimes with *diction*. Say *fik' shun*, not *fig' zhun*. It is the antonym of fact and reality and truth; it means feigned or invented or imaginative expression, especially in its application to literature; that is, imaginative expression of any kind with or without intent to deceive; *fabrication*, in contrast, means making something up with deliberate intention to deceive. Don't say fiction story, fiction narration, fiction book; the word itself conveys the character of the literature and these expressions are therefore tautological. Note the derivatives *fic'tion ist* (*fik' shun ist*), *fic'tive*, *fic'tional*, *fic'titious* (*fik'tish' us*, not *fik'tish' ius*). Be careful in regard to the last. It means feigned or imaginary. A fictitious character may be one that doesn't exist at all, one that exists only in the imagination of a fictionist, one in real life that isn't what he appears or pretends to be. A fictitious value is a feigned value but it may be one that has accrued imaginatively as result of sentiment or association or rumor. A *factitious* value, on the other hand, is one that has been deliberately built or devised, made artificial and unguine by design and for ulterior purpose. Factitious fame has been called popular bluff; fictitious fame is quite innocent even tho imagined. Both adjectives mean artificial in the sense of unnatural. In reference to imaginary literature, the adjective *fictive* should be used, not *fictitious*, inasmuch as the latter is so comprehensive in meaning that it may very often be ambiguous. A fictive composition is one pertaining to imaginative creation; a fictitious composition may be the same thing, but it may also be feigned or stolen or not genuine or counterfeit. Billy Boner says that of all the friction he reads, he likes the misery stories best

**fi del'ity**—exactness, faithfulness, loyalty—may be pronounced *fi dell' it* or with short first-syllable *i—f' dell' it*. The latter is preferred in England. Don't say *fi dell' t*. *Fidelity* is general in application—to persons, duties, responsibilities, even accuracy in figures. *Faithfulness* has more of emotion in it, and *constance* more of stubborn adherence and steadfastness

**fi du'ciary**, noun and adjective, means one who has charge of a trust or that which constitutes a trust; pertaining to and characterized by a trust or confidence, public or private. It also means of the nature of a trust, but in addition it connotes standard and faith and even religious trust. Pronounce all five syllables; make the *u* long; thus, *f' dew' she ar e*, not *fi doosb' re*. The correlative adjective *fi du'cial* is pronounced *fi dew' shal*

**fi ef**—a feudal estate, a fee—is pronounced *feef* to rime with *thief*. It sometimes appears in literature in the variant form *feoff* which is preferably pronounced with short *e*—*feff* to rime with *Neff*. But it may also rime with *thief*. Both are now archaic. The verb *en feoff*—*en feef'* or *en feff'*—is occasionally met in legal phraseology. It means to invest with a fee, and it formerly also meant to give in vassalage

**fi'er y** may be pronounced as dissyllabic or as trisyllabic—*fi'e' re* or *fi'e' er e*. The comparative is *fi'er l er*, and the superlative *fi'eri est*. Note the adverb *fi'er l y* and the noun *fi'er l ness*. This word means ardent, hot, having fire, violent, irritable. But don't spell it *fi rey*

**Fi'e'so le** is pronounced *f' yea' zo lay*, almost *fay' zo lay*; don't say *fi'e'-so le*

**fifth** has voiceless *th*. But make it heard. Don't say *fif* for *fifth*, or *fif' y* for *fif' ty*, or *fif' eth* for *fif' tieth* or *fif' een'* for *fif' teen'*

**fight** is *fought* in the imperfect tense and past participle. It rimes with *bought*, not with *bout*. *Foughten* is now archaic as verb, but is used in poetry and occasionally elsewhere as adjective, as *the foughten field*

**fig'ment** means anything feigned or imagined, irresponsible devices or plans assumed for the sake of making anything appear what it is not. The first and accented syllable is *fig* indeed. Don't use such superfluous expressions as *figment of fancy* or *figment of imagination*. Don't confuse this word with *pigment* (*q v*)

**fig'ure** is pronounced *fig' yure* and the adjective *fig' ur a tive* is likewise *fig' yure a tive*, as are *fig' ur a tive ly* and *fig' ur a tive ness*. Don't say *fig' oor*. Don't say *fig' ger*, tho this is correct in England. The noun *fig' ur a' tion* (*ray' shun*) means form or shape or outline, the act of giving definite shape to, ornamental or "grace treatment" in music. A figure of speech is a form of comparative expression used for the purpose of making it more forceful or vivid or pictorial or memorable.\* (See *number*)

**Fi'ji** is pronounced *fee' jee*, not *feed' ja*. The agent noun and adjective is *Fiji' an*—*fee jee' an* or *fee' jee an*. Don't confuse *Fiji* with *Fugi* (*infra*)

**fil'a ment** is trisyllabic, please note, and the second syllable is *A*. Don't say *fill munt* but *fill' a ment*. Note *fil a men' tA ry* and *fil a men' tous*. A filament is a thread or any threadlike object or process, as the filament of a spider web

**fil'et mignon'** are two French words widely used in restaurants to indicate a round boneless steak garnished with pork or bacon or other tidbits. The first word is *fee lay*; the second is *mee nyon'*—riming with *green lawn'*. Secondary accent is equally distributed on *fee* and *lay* and *mee* when these two words are used as a unified term. Used alone, *fil'et*—*fee lay'*—is accented as indicated, and may mean fillet, and also a lace or mesh. *Mi' gnon*, used alone to mean dainty or delicate, is pronounced *min' yon*, both vowels short

**fil'ial** may be pronounced as dissyllabic or as trisyllabic—*fill' yal* or *fill'-i'l*. This adjective is from both the Latin *filius* meaning son, and the Latin *filia* meaning daughter, and may therefore apply to either. It means pertaining to or characteristic of a son or a daughter, as *filial respect*, *filial obedience*

**fil'iate** rimes with *pill he ate*. The last syllable is not *it* but *ate*. It means to unite or combine or adopt or affiliate. The noun *fil'i A' tion* means the relation of child and parent; also, offshoot, and in law, the fixing of an illegitimate child's paternity

**fil'i bus ter**, noun and verb, is the obstruction of action by any dilatory method, usually speaking for the sake of using time; one who resorts to such tactics; to delay action. Don't confuse this word with *free-boot' er* (a solid compound) which means pirate or plunderer and which is the literal meaning of filibuster. Don't double the *l*. The rime is *Billy Custer*

\* See *Get It Right!* by the same author, published by Funk and Wagnalls Company, for extended list of figures of speech

**fil'igree**—adjective, noun, verb—is a corrupt but now popular form of the French *filigrain* (or *grane*) meaning open but intricate ornamental work made of fine gold, copper, or silver wire; it was formerly made of beads and small pearls. The word has come to mean figuratively anything that is showy, dainty, delicate, or fancy but unserviceable. It rimes with *Billy C*. Don't double the *l*. The imperfect tense is *fil'igreed*

**Filipi'no**—member of a native tribe of the Philippine Islands—rimes with *fill a pea so*, that is, the accented *i* is *ee* and final *o* is long. The feminine is *Filipi'na* (*nab*). The plural of both is formed by adding *s* pronounced *z*. Note that these words have one *l* and one *p* while *Philippine* has one *l* and two *p*'s

**fil'let** rimes with *kill it* (the last syllable may also be *et*) in all of its uses but one. When it is used to mean a piece of lean meat without bone, as in cookery, it may be pronounced *fil'a* or *filly*. In general usage it means a band or ribbon used as adornment or, as verb, to bind or adorn. It has many special meanings. The imperfect tense is *fil'let ed* and the present participle *fil'let ing*. The *t* is sometimes doubled. Billy Boner says that the school water is not portable unless it is filleted

**fil'lip**, noun and verb, is spelt, please note, with two *l*'s. It is the homophone of *Philip* or *Phillip*. It is anything that arouses or stimulates; a flip or jerk of a finger suddenly released from another; to rouse, to urge. The imperfect tense and present participle may be spelt with single *p*—*fil'lip ed* and *fil'lip ing*. But it is permissible to double it

**fil'ly** rimes with *silly*. It is a female foal or colt. It is used figuratively to mean a young woman

**film** is a monosyllable. Don't say *fil'lum*. The adjective is dissyllabic—*film'y*, not *fil'lum y*. The little-used adverb is *film'ily*, and the noun *film'iness*. Pronounce all of these words carefully. It is easy to transpose the *il*—*flim* and *flimy*. This is sometimes done facetiously, but more often unconsciously

**fil'ter**, noun and verb, is always accented on the first syllable. Don't spell the last syllable *re*, especially in the imperfect tense—*fil'ter ed*, not *fil'tred*. The present participle is trisyllabic—*fil'ter ing*, not *filt'ring*. Final *r* is not doubled in these parts, or in *fil'ter Er* and *fil'ter A ble*. Don't say *fil'trer* and *fil'trable*

**fi'na'gle** is pronounced *f'nay'g'l*. It is a corruption of the French *fainaigüe*—*fa nayg'*—riming with *the Hague*. The agent noun is *fi'na'glEr*. It means to cheat (especially at cards), to shirk, to get out of by deceptive excuses. The word appears in print variously misspelt—*fanagle*, *fenagle*, *phinagle*, *phenagle*, *phanagle*

**fi'nal** means pertaining to the end, decisive, conclusive; in sports and in other fields it is used as a noun, usually plural, to mean last event or events. The first syllable is *fie*. The noun *fi'nal'ity* is pronounced *fienal'* (riming with *Sal*) *it*. The noun *fi'na'le*—*fe nab'le* (riming with *see Mollie*)—is used to indicate the conclusion or termination of a musical composition or performance. Don't use *final* superfluously before *end* or *close* or *completion*. *Final termination* is ridiculous

**fi'nance'** is preferably pronounced with short vowels and accented on the second syllable as both noun and verb. But there is some authority for an accented first syllable with long *i*—*fi'e'nans*. Webster also registers (but not first) *fi'e'nans'*. For the present better hold to *f'nans'* riming with *a dance*. And if you consistently use Italian *a* no one will object

to your *finabns'* any more than to your *dabns*. Note that the noun *financier'* is pronounced with short *i* and short *a* and with *ee* for *ie*—*finnan* (as in *finnan baddie*) and *seer*. But first-syllable *fie* is also authorized. The Britisher, standing true to his vowels, makes a syllable of every one, and says very often *fi nan' c er*. Don't say *fi'e nan seer*. This word, with its derivative forms, was introduced into English by Edmund Burke

**fi nan' cial** rimes with *the man shall* or *my man shall*, preferably the former. Strictly used, it refers to money matters on a large scale and over large areas, as governmental and international. *Monetary* (*q v*) connotes coin and paper money itself, and *pecuniary* (*q v*) the uses of money in spending

**find** means to get something or to come upon something or somebody with or without seeking. Be sure to pronounce the *d*; don't say *fine* for *find*. Don't use *locate* (*q v*) for *find* in such expressions as *I cannot find it anywhere*. It is sheer affectation to say *I cannot locate it anywhere*

**fin de sie' cle** is a three-word French term meaning end of the century, having the characteristics of the nineteenth century, pertaining to the latter part of the preceding century. The pronunciation is *jan de sya' k'l*, the third and accented syllable being *see-a'* spoken rapidly

**fine**, as adjective, means superior, refined, free of fault or impurity, and the like. It is far too generally applied. *Fine steel*, *fine seed*, *fine sense of propriety* are correct. But *fine vessel*, *fine train*, *fine skyscraper*, *fine prairie* are colloquial to say the least. Don't use *fine* as an adverb in such expressions as *I am doing fine* or *He plays fine*. The adverb *finely* or *beautifully* or *well* or *satisfactorily* is required here, not the adjective *fine*. The expression *in fine* to mean conclusion is somewhat affected; use it sparingly. *Fine art* (*arts*) is a two-word term in which *fine* means imaginative and tasteful, something achieved by way of music and painting, and so on, without any connection with utility. The noun *fin' er y* is trisyllabic—*fine' er e*. Don't say *fine' re*. This word means decoration or ornament or showiness, as of clothes; it is sometimes also used as a clipt but unapostrophed form of *refinery*, as *sugar finery*, and the like

**fi nesse'**, adjective and noun, means subtlety, skill, discrimination, cunning. It does not mean fine or fineness or finis. In card playing it is also used in a special sense as verb as well as noun. It rimes with *the mess*

**fin' ger** is pronounced *fin' ger*, not *finner* or *finker* or *finger*. The present participle of the verb is trisyllabic—*fin' ger ing*, not *fin' g ring*; the imperfect tense is *fin' gered*, not *fin' gred*. Note that *finernail* and *fingerprint* are written solid, that *finger board*, *finger bowl*, *finger post*, *finger wave* are two-word terms

**fi' nis** has a long *i* and a short *i*—*fi'e niss*—riming with *shy miss*. The plural is *fi' nis es* (*z*). The meaning is end or conclusion. Don't say *finnis*

**fin' ish** means to bring to an end, to complete, to terminate. It is also a noun meaning end, termination, completion. In addition, it has come to mean perfection and refinement of detail, elegantly or elaborately completed, usually in adjective or participial forms, as a finished performance, a finishing school. Don't say *vin' izh*. Note the agent noun *fin' ish Er*. (See *complete* and *conclude*)

**Fin is terre'** rimes with *din is rare*. Don't call it *fin' ster*

**fi' nite** rimes with *my right*. It means having limits, not infinite. The adverb and the noun—*fi' nite ly* and *fi' nite ness*—likewise have long *i*'s.



But *fin'itude* preferably has short *i's*—the rime is *pin a dude*—but the first syllable may also be *fine*

**fjord** or **fjord** is monosyllabic in both spelling and pronunciation in the Norwegian from which it comes. For the Scandinavian it is no feat at all to say *feeord* or *fyord* in one consistent vocal effort. We find it difficult, and may therefore be pardoned for saying *fee ord'*, to rime with *the cord*, but this is far from ideal (just as is our bad pronunciation of the Norwegian *ski*). Try slipping into *yord* quickly after you have formed *f*, and you'll have it. The meaning is an inlet or arm of the sea extending into the shore line, surrounded by high rocky formation

**Fi ren' ze**—Italian name of *Florence*—is pronounced *ferent' sa*, the first two syllables riming with *the bent*, final *a* half long

**fir' ma ment** rimes with *Irma went*. Don't say *fir'm'ent*. It means the heavens or the vault or arch of the sky. Note the adjective *fir'ma-men' tal*

**first**, superlative of *fore*, rimes with *curst*. Don't say *foist*. Don't say *first begin*, *first commence*, *first initiate*, *first originate*, *first start*, or *first* anything-else in which the term or expression modified by *first* contains the idea of "firstness." *When I first entered the room* and *when I first married her* and *when I first received my driving license*, and other similar expressions, are probably representative instances of the superfluous use of *first*. It is, of course, just possible that they may be correct, but in the vast majority of such uses they are not. *When I first married her* would be correct in the event of our having two ceremonies, a civil and a religious marriage; *when I first received my driving license* is right provided I received it twice. But these are exceptional interpretations. In *You must learn to drive first, before you are able to get a license*, *first* is superfluous. *First*, like other numeral adjectives, usually precedes a qualifying adjective when both modify the same noun, as *the first long days*, *the first short handle*, *the four tall trees*, *the first excellent book*, *the first interesting pages*. But it is necessary sometimes to reverse this general rule. *The long first days* means something that *the first long days* does not and cannot mean; it may connote the first days of an intense homesickness or of a painful illness or of a bereavement. The latter may mean merely the first long days of winter. You speak of the lean first years of a doctor's practice in comparison with the later years of that practice, but if you speak of the first lean years you may imply that there may be a second term of lean years. Don't say *first off* for in the first place or in the beginning. You wouldn't say *second off* and *third off* for in the second place and in the third place, would you? But you may say *He was first off the boat* and *My horse was the first off*. The term *first two* or *first three*, and so forth, is the customary and normal sequence of words; it means number one and number two in a single-file sequence, as *the first two pages*, *the first three in line*. *The two first* and *the three first* and *the four first*, and so on, denote that two or three or four are abreast, and that two or three or four therefore actually stand first in relation to others, as in the case of marching abreast. Similarly, say *the first five weeks*, *the first three days*, *the first fifteen minutes*, for it is difficult to conceive of five first weeks or fifteen first minutes, isn't it? It is generally explained in connection with this point of usage, that there can really be but one first and one last, and that therefore these words—*first* and *last*—must always be regarded as singular. But these words are by no means to be confined to the singular number in usage. They are frequently relative in number. The first trees in a wood may be

the tallest, and the last rows in a hall may be the shortest, that is, the first (in the one case) *are* tallest and the last (in the other case) *are* shortest. *First* is an adverb as well as an adjective; it is therefore unnecessary to take the trouble to use *firstly*. But *second* and *third* and *fourth*, and higher ordinals, are not adverbs; therefore, *secondly* and *thirdly*, and so on, are correct. *First* is used colloquially in the sense of least or slightest or remotest, as *He hasn't the first idea of what economy means*. The term *first-rate* is still hyphenated unfortunately (see below) by all authorities. The terms *first-named*, *first-mentioned*, *first-above*, *first-forementioned*, *first-indicated* are not recommended. At best they make for incoherence and retardation of grasp of meaning. Don't use them in reference to two only; use them sparingly, if at all, in reference to three or more. Agathocles boasted that he was the first and, in fact, the only logician, "but," said Demonax, "if you are the first you are not the only one; and if you are the only one you cannot be first."

**first-rate** is, according to the dictionaries, a hyphenated term with the syllables equally accented. In much general usage, it is written solid—*firstrate*—and the accent is given to the second syllable. It is adjective, adverb, and (occasionally) interjection. As the last, accent goes wherever emotion puts it. Don't say *foistrade* or *fustrate* or *fussrate*. These are *firstrate* eggs and *She drives firstrate* and *Firstrate!* Do you understand? illustrate the three uses of this term. Some authorities regard it as an adjective only

**fisc'al** is now principally an adjective (sometimes a noun) from the old noun *fisc* meaning treasury or any state or royal depository of money. In some countries *fisc* is used in the sense of public prosecutor. *Fiscal* is now used in reference to both public and private finance, preferably to the former. *Fiscal year* means financial year, or the year as fixed for financial accounting and checking. The old noun is pronounced *fisk*. This much-used adjective is pronounced *fiss' k'l*

**fish'er man** is a single word; don't hyphen it. The plural is *fishermen*, like *foemen*, *seamen*, *workmen*, unlike *Mussulmans*, *Germans*, *Normans*. A boat used in fishing is sometimes called a fisherman

**fis' sure**, noun and verb, is pronounced *fisher*. Better not attempt *fiss' sewr*. The imperfect tense of the verb is *fis' sured* and the present participle *fis' suring*—*fish' ered* and *fish' ering*. It means a narrow opening or cleavage; to split open, as *The thaw has fissured the ice*

**Fiu' me** must not be pronounced *fume* or *few' me*. Say *fyoov' ma*, almost *fi' oo' ma*, final *a* half long

**fix** is used far too frequently, especially in colloquial expression, to mean mend, repair, correct, order, arrange, place, put, confirm, make up, adjust, attach, settle, limit, establish, determine, and so on. It really means to fasten, attach, or secure firmly, as in *I shall fix the mirror above the table*. Avoid its use in such expressions as *I'll fix you up* and *He fixed it for me*, meaning that some arrangement will be or has been made. It is used colloquially as a noun to mean dilemma or predicament, but *in a fix* is not recommended as a substitute for *in difficulty* or *in a predicament* or *in a dilemma*. The imperfect tense and adjective form *fixed* is monosyllabic, except as poetic license may be exercised. It is pronounced *fiks't*, or, as it is increasingly spelt, *fixt*. But note that in *fix' ed ly*—*fik' sed le*—and *fix' ed ness*—*fik' sed ness*—the *ed* constitutes a syllable. The noun *fix' ity*—*fik' sit*—is similarly trisyllabic. *Fix' ture* is correctly pronounced *fiks' chur*. Better not affect *fiks' tewr*, tho this pronunciation is authorized also

**flac'cid** means having little or no resistance, yielding easily to force or weight or pressure. It rhymes with *back slid*, that is, *flack'sid*. The noun *flac'cid'ity* is pronounced *flak'sid'it*. Don't say *flassid* to rhyme with *acid*.

**fla'gi'tious** means extremely wicked or criminal, scandalous, villainous. The pronunciation is *fla'jish'us*, the second syllable rhiming with *fish*, *a* and *u* negligible. Note the noun *fla'gi'tiousness*—*fla'jish'usness*. A flagitious offense is one that scandalizes and calls for drastic corrective action, whereas a *heinous* offense connotes hateful and odious and monstrous, and an *atrocious* offense connotes savagery.

**fla'gon** rhymes with *wagon*. It is a vessel much like a pitcher, with a handle; also the contents of such vessel. A *flask* is flat and bottle-shaped.

**fla'grant** rhymes with *fragrant* and *vagrant* but be careful not to confuse the three words in meaning, pronunciation, and spelling. This word means notorious, glaringly and conspicuously bad. But it does not connote savage, as *atrocious* does, or hateful as *heinous* does. The *fla'grance* or *fla'grancy* of anything lies chiefly within the thing itself. The two-word Latin term *flagrante delicto*, pronounced *fla gran'tee de'lick'toe*—riming with *a man he* and *the slick foe*—means while the crime is taking place, "caught in the act."

**flair** is really the French word *flair* meaning odor, and thus indicating derivatively the possession of a sense of odor. Thus, again, it comes to mean, figuratively, discriminating and instinctive discernment in regard to matters of taste and refinement as well as bent and liking. It is a homophone of *flare* which is sometimes used derivatively as a synonym of *flair*, that is, having light and insight, and therefore a bent for anything.

**flam'beau** rhymes with *Sambo*. The plural is *flam'beaux* or *flam'beaus* (ʒ). It means a flaming torch or other light.

**flam boy'ant**—ornate, florid, decoratively arresting—is pronounced *flam-boy'nt*, the first two syllables rhiming with *Sam boy*. The nouns are *flam boy'ance* and *flam boy'an cy*. Don't say *flame'boyant*. The word has come to be figuratively applied to aggressively showy behaviorism or conduct as well as to appearance.

**fla min'go** is pronounced *fla ming'go*. The plural is *fla min'gos* or *fla min'goes* (ʒ). It is the long-legged, long-necked aquatic bird with beautiful plumage. Don't confuse this word with *mango* (q v).

**flat'ter y** means false, insincere, artful compliment; its appeal is always to vanity or self-love; it is obsequious compliment. This word is trisyllabic; don't say *flat're*. Note the agent noun *flat'ter Er* and the adjective *flat'ter A ble*. Remember that to flatter is to praise or commend insincerely; that to compliment is to praise or commend formally, and usually sincerely but not necessarily so. (See *adulation* and *compliment*)

**flat'u lent** means generating gas in the alimentary passage, that is, tending to belch and emit gas as result of upset stomach and intestines; figuratively therefore, inflated or pretentious, without reality or substance. The noun is *flat'ulence*. The first two syllables may be pronounced *flat'chew* or *flat'ew*.

**flaunt** may be pronounced *flawnt* or *flahnt*. Don't say *flant* to rhyme with *pant*. It means to display ostentatiously, to make triumphant or impudent show of, to assume a look-at-me attitude. Don't confuse with

*flout* (q v). Racketeers may *flaunt* their booty and then *flout* the authorities by escaping. Newspapers too frequently confuse these two words. When you *brandish* you strut with menace; when you *flourish* you strut with pride; when you *flaunt* you strut with impudence

*fla'vor* or *fla'vor* (the latter in England) holds the *u* in the noun form *fla'vor*. *Er* in England, as well as in the participial form *fla'vor'ing*. But the British drop the *u* in the adjective and the adverb—*fla'vor'ous* and *fla'vor'ously*. We omit the *u* in all forms

*flee* means to run away, usually for safety; to vanish, to disappear, to escape from. The imperfect tense and past participle is *fled*. Don't use superfluous words after *flee*, as *flee away*, *flee from*, *flee apart*. The term *flee from* is colloquial, but *flee the country* and *flee the plague* are also correct. A *fle'er* is one who flees, whereas *fleer*, riming with *queer*, means a scornful word or look, or to scorn or sneer. (See *flow* and *fly*)

*fleur-de-lis'* literally means the flower of the lily. It is the iris or a conventionalized copy of the iris, known as the heraldic lily or royal arms of France. It rimes with *Birdie Lee*, not *boidy lee*, mind you! The plural of this hyphenated three-word term is *fleur-de-lis'* also, pronounced *fleur-de-leeze'*

*flex'ion* or *flec'tion* (use the former) rimes with *section*. The noun and verb *flex*, meaning bend, is never spelt *flecks*. The *x* spelling is general in England. The noun and verb *fleck* means spot or streak or flake. *Flexion* is sometimes used for *inflexion* or *inflection* to denote change in a word as it undergoes case and other uses. *Flex'ible*, easily bent, is never *fleck'sible*, remember, and *flex'ibil'ity* never *fleck'sibil'ity*. Other forms are *flex'ile* (short *i* in the United States, long in England), *flex'Or*, *flex'u'ous* (*flek'shoo'us* or *fleks'u'us*), *flex'ure* (*flek'sher*). All of these forms indicate or pertain to bending. *Pliable* connotes more of the idea of workable, of being worked into shape, the object having in itself the quality of yielding. *Flexible* always connotes adaptability

*flip'pant*—pert, impudent, treating lightly or with levity things that are worthy—is *flip* indeed plus *pant*. Note the noun *flip'pan'cy*; be sure to make it trisyllabic. Don't say *flip'c*. *Flippant* connotes some degree of unbecoming attitude, whereas *frivolous* (q v) does not. The former is more objective than the latter, and is usually evinced toward things that are serious and worthwhile

*floc'culent* rimes with *shock you sent*. It means woolly or covered with waxy substance resembling wool. Note the nouns *floc'culence* and *floc'culus* riming respectively with *shock you sense* and *shock you us*. The latter means a tuft or shock of wool; *floc'cule* pronounced *flock'eul*, riming with *shock mule*, is a synonym, and *floc cose*, accented on either syllable and having final *o* long, is a synonym of *flocculent*

*floe* is pronounced *flow*. It means a mass of floating ice. Don't confuse this word with *flue* (*infra*). Don't speak of *ice floe* or *floe of ice*, for this word connotes ice

*flo'ra* has long *o* and neutral *a*—*flow'ra*. Don't say *flab'ra*. Used in direct reference to the goddess of flowers, it is capitalized. The plural is *flo'ras* (r) or *flo'rae* (*ree*). The adjective *flo'ral* is *flow'ral* not *flab'ral*. It means, in general use, plants collectively or plant life

*Flor'ida* is trisyllabic, and the *o* is short. Say *flab'r'ida*, not *floor'da* or *flaw'r de*. The agent noun and adjective is *Flo rid'ian* or *Flor'idan*

**flour** and **flow'er** were formerly used without their presentday distinction.

The former is monosyllabic; the latter preferably dissyllabic, tho Oxford gives *flowr* also. The adjective *flour'y* must be kept dissyllabic; the adjective *flow'er'y* is preferably trisyllabic. Both *floury* and *flowery* may be used as adjectives and adverbs. The adverbs *flow'erily* and *flour'ily* are awkward and are little used

**flour'ish** rimes with *cur'ish*, not with *poor'ish* or with *sour'ish* or with *more'ish*. Don't permit *flour*, riming with *our*, to deceive you in the pronunciation of this word. The agent noun is *flour'ish'Er*

**flout** means to speak or act disdainfully, scoffingly, contemptuously, mockingly. Don't confuse this word with *flaunt* (*q v*). *Flout* rimes with *bout*. Note the agent noun *flout'Er* and the adverb *flout'ingly*. This word is used principally as a verb, but it is also a noun meaning jeer or insult or mockery

**flow** means to move along quietly, as a stream of water, to proceed, to issue forth, to follow general routine. The imperfect tense is *flowed* as is also the past participle. *Fled* and *flown* are in no way related to this verb and noun. The abstract noun is *flow'age* (*ij*)

**fluc'tuate** is pronounced *fluk'chewate*. Some affect *fluk'tewate* but this is not recommended. The *tu* palatization is preferred also in *fluc'tuant* and *fluctu'a'tion*. The meaning is to move back and forth or up and down, chiefly the latter; it connotes irregularity rather than wavelike movement as *undulate* does, or rapid recurrence as *vibrate* does

**flue** is pronounced *floo* to rime with *boo*. The *ue* is not long *u*. Meaning a kind of fishing net it is sometimes spelt *flew*. In general usage it means any passage, as a chimney or organ pipe, for air or gas or steam. Don't confuse with *floe*

**flu'ent** is pronounced *floo'ent*, not *flew'ent*. This follows also in the noun *flu'Ency*, the adverb *flu'ently*, and the adjective *flu'en'tial* (pertaining to a fluent). Don't say *floont*, *floon'cy*, *floon'shal*. *Fluent* means flowing or ready or facile; as noun, a stream or a variable quantity, as in mathematics. The little-used noun *flu'Ence* may likewise mean a flowing or a stream. As adjective, used in reference to speaking, *fluent* means ready and quick, rather than merely *talkative* or *garrulous* or "rattling on"

**flus'ter**, noun and verb, means to make or become heated, to confuse or be confused; heat, glow, excitement. It rimes with *bluster*. Note the nouns *flustra'tion* (*tray'shun*) and *fluster'a'tion*, used chiefly in colloquial expression. The imperfect of the verb is *flus'tered*; don't say *flus'tred*. The colloquial verb forms *flustrate*, *flustrated*, *flustrating* are not recommended

**flute**, noun and verb, rimes with *scoot*, that is, the *u* is long *oo* as in *food* and *fool*. Please don't try to say *flewte*. A *flut'ist* is one who plays the flute. A *flut'Er* may be a flutist, but the word preferably means one who makes folds or flutings or grooves, or the tool with which they are made. The imperfect tense and adjective *flut'ed* means clear and mellow notes, as on a flute, and grooved or pleated. The first syllable in all forms rimes with *scoot*; the *u* is never long

**flux**, noun and verb, rimes with *ducks*. In general use it means a fluid discharge, a continuous moving or passing or flowing, or to flow continuously. The noun *flux'ion*, riming with *suction*, means continuous change or flow or motion; a differential, as in mathematics. Note *flux'-ion A ry* and *flux'ion Al*

**fly** means to move through the air or, figuratively, to move rapidly and more or less mysteriously. The imperfect tense is *flew* and the past participle *flown*. *When life failed to flow along in its customary manner for them, the gangsters hastily flew to the coast, and the police reported with relief that they had fled* illustrates the correct use of *flow*, *fly* and *flee*. The agent noun is *fly' Er* or *fly' Er*, the former preferably (cf. *drier*, *plier*, *prier*). Some authorities distinguish between *flier* and *flyer* by making the former refer to one who runs away from the law—one who flees; by making the latter refer to one who flies by plane. But this distinction is no longer observed by even the most careful writers. In architecture parallel stairways are called *fliers*. The slang expression *take a flier* means to take a chance, as in stock investment. As an initial combining form, *fly* is usually written solid, *flyaway*, *flyblow*, *flyboat*, *flycatcher*, *flyleaf*, *flyspeck*, *flytrap*, *flyweight*, *flywheel*, but note arbitrary *fly-by-night* and *fly-fish*. (See *flee* and *flow*)

**foal** rimes with *goal*. It is the young of equine animals, a colt of either gender. The verb means to bring forth a colt

**fo' cus** may be pluralized *fo' cuses* (eɜ or iɜ) or *fo' ci* (foe' sigh). The *s* is preferably not doubled in correlative forms, but it may be—*fo' cused*, *fo' cus ing*, *fo' cus Er*. Accent is always on the first syllable; the *s* is always soft. Don't say *voe' gur*

**fo' gy** or **fo' gey** (use the simpler) rimes with *bo' gy* or *bo' gey* or *bo' gie*. The first syllable is *foe*; the *g* is hard. Don't confuse with *fog' gy*. The adjective is *fo' gy ish*; the abstract form *fo' gy ism*. The word means an old-fashioned person, one who is behind the times. It is usually modified by *old*, as *old fogy*, but strictly speaking *old* is tautological

**foi' ble** must not be pronounced *fer' ble*. The first syllable rimes with *boy*. It means a weak point or a failing. It was originally a fencing term meaning that part of a sword blade between middle and point as distinguished from *forte* or stronger part, from the hilt to the middle. A foible is a characteristic minor fault which is not only harmless but may even be attractive. Billy Boner thinks it is something Aesop wrote

**foist** rimes with *hoist* and *voiced*. Don't say *ferst*. It means to pass off or to palm off something false as genuine, to inject or insert stealthily

**fo' li o** is preferably trisyllabic—*foe' li owe*—but *foal' yoe* (riming with *goal slow*) is also correct. The plural is *fo' li os* (ɜ). In general it means a leaf of a book or manuscript, or a sheet of paper once folded. For its many technical meanings, see the dictionary. Don't confuse this word with *fo' li a*—*foe' le a*—plural of *fo' li um* which may also be pluralized *fo' li ums* (ɜ), and which means a thin layer of rock or a loop or a leaf-shaped arc. The noun meaning leafage, as of trees, is *fo' li age*—*foe' le ij*. The adjective is *fo' li aged*—*foe' le ijd*. These words, like *fo' li ate* and *fo' li at ed* and *fo' li a' tion*, are all from the same Latin form *folium*. Perhaps the adjective *fo' li o late* is the most troublesome. It may be either *foe' le o late* or *foe' lie' o late*

**folk** rimes with *joke*, *l* being silent. The plural is also *folk* when the word is used to refer to a group of kindred people or to a people bound together by ties of race and religion and language, and the like. But it is *folks* in colloquial use, as *folks talk*, *the home folks*, *old folks at home*. In the solid compound *townsfolk* the singular is customary usage. As an independent initial form, it is always singular, as *folk dance*, *folk music*, *folk song*, *folk story*, *folk tale*, *folk tune*, *folklore*, *folkmoot*, *folkway*

Folke' stone is pronounced *foke' stun*, the first syllable riming with *joke*. Don't say *fabl'k' stone* or *fawk' stone*

fol' lowing should not be habitually used for *after* (*q v*). *He died after a brief illness* is preferable to *He died following a brief illness*. The latter may, indeed, appear absurd to some readers and hearers. The longer word has almost completely usurped the place of the shorter in current journalism, and this is unfortunate. The little word, like the little fellow, should be given a chance

fo ment' means to bathe with warm or medicated liquids, to nurse; also, to instigate, as to foment an uprising or a revolution. The rime is *no tent*. The agent noun is *fo ment' Er* and the abstract noun *fo men-ta' tion*—*foe men tay' shun*. Don't confuse with *ferment* (*q v*)

Fond du Lac'—three unhyphenated words—is pronounced *fahn doo lak'*, not *fawn dew labk'*

Fon taine bleau' is written solid—*Fontainebleau*. Pronounce it *fawn ten-blow'*, not *fountain blue*

foot has the short *oo* sound, like *u* in *full* and *push*. Don't give it the *boo* or long *oo* sound. *Foot* is a collective plural when it is preceded by a specific number of measurement, usually hyphenated, as a *ten-foot jump*. But used as an independent plural noun, *feet* is the correct form—*His height is six feet* and *He jumped ten feet*

for is used superfluously in such expressions as *More than you think for* and *What is that for* and *What are you doing that for*. Say *More than you think* and *What is that* and *Why are you doing that*. Don't say *For why* for *What's the reason* or for *Why* alone. Don't say *for to* for simple *to*, as *I wrote for to find out* for *I wrote to find out*. As preposition *for* has many meanings and uses for explanation of which the unabridged dictionary should be consulted. As conjunction it is somewhat too loosely used as a synonym of *because*. In some uses it may be synonymous, in others, not. It is more independent in significance than *because*, and the clause that it introduces is likely to be less immediate than a *because* clause. Sometimes the clause introduced by *for* is quite independent and may thus stand as an independent sentence. In *I ran because I was scared* the scare caused the running. In *I ran, for I was scared*, the *for* clause is set down as an afterthought or addendum, as much as to say, *I don't mind confessing that I was scared* or *I may add that I was scared*. The *for* clause is, in other words, usually more detached than the *because* clause. Don't pronounce this word *fer*, and don't confuse it with the adverb *fore* (the golf interjection)

for- is a prefix used frequently with emphatic or intensive force to denote negative or refusal or neglect; also in the sense of off and away, as *forbid*, *forget*, *forby* (*bye*) meaning hard by or close by

for bear'—to refrain or abstain or hold back from—is *for bore'* in the imperfect tense, and *for borne'* in the past participle. The old imperfect *for bare'* is no longer used. It is unnecessary to use *from* after this verb. The first syllable is now preferably *for* in all correlative forms—*for bear' Ance*, *for bear' Er*, *for' bear* (usually plural) meaning ancestor. But the last is still frequently seen as *fore' bears* (note the accent)

for bid' is *for bade'* or *for bad'* in the imperfect tense, and *for bid' den* in the past participle. The last is commonly used as an adjective. The second syllable of the imperfect is pronounced *bad* indeed. It is not necessary to use *from* after *forbid*. Say *You are forbidden this property*,

not from *this property*. But *You are forbidden to use this property or the use of this property* is correct. Note the two abstract forms *forbid'dAance* and *forbid'dAL*. *Prohibit* is more formal than *forbid* and is the more generally used in official expression. Both terms are objective, whereas *inhibit* is primarily subjective, meaning to restrain something within, as passion

**force** rimes with *horse*. Don't rime it with *roars*. The adjective *force'ful* means full of force, possessing force. *For'cl ble* or *force'A ble* (the latter preferably) means characterized or accomplished by force. *Force* is physical strength or power brought to bear upon either persons or things. *Violence* connotes some degree of injustice. Such words as *coercion* and *compulsion*, by way of differentiation, indicate greater abstractness of meaning, such as force through will and emotional power to a large extent

**fore-** is a prefix meaning before or beforehand, front, in front, preceding. In the last two meanings *fore* usually takes the accent, as in *forepaw*; in the other meanings it is usually unaccented, as in *forementioned*

**fore bode'**—to foretell or portend or to have a conviction of coming trouble—rimes with *more road*. The imperfect tense is *fore bod'ed* and the past participle is *fore bod'ed*. The present participle *fore bod'ing* is a noun also, meaning presentiment; the noun of agent is *fore bod'Er*. The past participle form *foreboden* is now archaic

**fore cast**, as noun, is accented on the first syllable; as verb, on the second. The imperfect tense is *fore cast'*, not *fore cast'ed*. Don't omit the *e* in spelling this word

**fore' castle** is pronounced *foke's'l* by people of the sea. In literature it is pronounced "as is"—*fore* and *castle*. It is always a solid compound—*forecastle*. It is the forward part of a vessel, or that part before the foremast on the upper deck

**fore go'ing** is a solid compound—*foregoing*. This word is the antonym of *following*. It should be used only of what is spoken and written, as *the foregoing remark* and *the foregoing sentence*. (See *forgo*)

**fore gone'** is a solid compound—*foregone*—pronounced *for gawn'* or *gabn'*. It is an adjective meaning past, previous, having gone before. A *foregone conclusion* is an inevitable outcome or a conclusion that precedes argument or discussion. It is also the past participle of *forgo* (*q v*)

**fore' head** is pronounced *fahr'ed*. Don't say *fore' bed*. The *h* must be kept silent; the *o* is short—*ah* rather than *aw*

**for'eign** is pronounced *fahr'in*, not *fore'* or *fawr'in*. The *ei* is equivalent to short *i* (see *ei*). Other forms are similarly pronounced—*for'eignEr*, *for'eignism*, *for'eignNess*. The word *foreignism* means anything that is peculiar to a foreign country, its people, or its language, as *Put me down at the bottom of the street*, a foreignism peculiar to England for *Let me out or off at the end of the street*. The word *foreign*, and the others here listed, are used preferably to indicate outside of a particular country. A New Yorker in Chicago should not be called a foreigner by the Chicagoans! A San Francisco newspaper on the table of a New Orleans library should not be called a foreign newspaper!

**fo ren'sie** means pertaining to public discussion and debate, argumentative, rhetorical (the first part of the word is a modified form of *forum*). In schools and colleges this word is sometimes used as a noun as well as an adjective, *senior forensics*, for instance, being a stated occasion. The word is pronounced to rime with *go ten Dick*



**fore see'**—to see beforehand—is a solid compound—*foresee*. Don't write it *forsee*. The agent noun is *fore se' er*. The imperfect tense is *fore saw'*; the past participle *fore seen'*

**for ev' er** is a solid compound in the United States—*forever*; as a rule, a two-word term in England—*for ever*. It is an adverb meaning eternally, incessantly, at all times. Don't use it as an adjective synonymous with *everlasting*, as a *forever well* for an *everlasting well*

**for' feit**—to lose right to, as result of error or offense; the thing so lost or given up—is pronounced *faw' fit*. The adjective *for' feit A ble* and the noun *for' feiture* are likewise accented on the first syllable. The last syllable of the latter may be *chur* or *tewr*. (See *ei*)

**forge** rimes with *gorge*. Don't rime it with *urge*. As noun, it means a furnace or workshop where metal is wrought; as verb, to work at a forge, to work metal; to devise falsely or counterfeit or, especially, change handwriting for purposes of deception. In the sense of to move ahead or make steady progress, *forge* is a corruption of *force*. The agent noun is *for' gEr*, meaning one who forges metal, and one who is guilty of falsification. *For' gEr y* is used only in the sense of misrepresentation or falsification. Shakspeare used the adjective *for' ge tive*—*for' je tiv*—in the sense of inventive or imaginative. The adjective *forge'-A ble* means capable of being forged. The term *forge' man* is a solid compound—*forgeman*—but *forge-hammer*, *forge-limber*, *forge-master*, *forge-test* are usually hyphenated, as indicated

**for get'** is *for got'* in the imperfect tense, and *for got* or *for gotten* in the past participle. *Forgotten* is more frequently used as pure adjective than as verb. Note the agent noun *for get' tEr* and the adjectives *for get'-tA ble* and *for get' ful*, the latter meaning likely to forget as result of bad memory; whereas *oblivious* connotes chronic forgetfulness, habitual and profound forgetfulness

**for get'-me-not** is pluralized *forget-me-nots* since it is a solidly unified word in the sense it conveys, and no one part stands out distinctly above others unless it be the verb *forget*. But the sign of the plural is not placed on the verb member of a compound word

**for go'** and **fore go'** were once separate and distinct verbs, the first being *for* and *go* and meaning to relinquish, to refrain from, to abstain, to renounce; the latter being *fore* and *go* and meaning to precede or go before. These are correct: *I must forgo that great opportunity* and *You forego and we shall follow*. But the dictionaries now record *forgo* or *forego* for the former, and give *forego* as meaning refrain, relinquish, and so forth. In other words, the momentum of error in distinguishing between these words has caused the dictionaries to succumb. The best writers observe the distinction, but since the words are homophones one cannot tell whether the best speakers do. The imperfect tense is *for-* or *forewent*, the past participle *for-* or *foregone*

**for' mal** means according or pertaining to forms, conventional, ceremonious, precise. The adverb *for' mally* accordingly means in a conventional or ceremonial manner. Don't confuse these words with *former* and *formerly* in spelling, pronunciation, and meaning. Don't say *foimal*

**for' mer** refers to one of two only, never to more. But the one referred to may represent a set of more than one, as in *One couple danced the waltz, and another the twostep, but the former followed the music*. This is likewise correct: *Both John and Tom were made cashiers, the former at the downtown office and the latter at the uptown branch*.

*For' merly* means heretofore, in past time, previously, just before. Be sure to pronounce the *r*. Don't confuse this word with *formally*. Note the two *r*'s and the one *l* in the one, and the one *r* and the two *l*'s in the other. (See *late*)

*for' mi da ble*, please remember, is accented on the first syllable. Don't say *for mid' a ble*. The nouns *for' mi dA bil' ity* and *for' mi dA ble ness* need care in regard to spelling and pronunciation and syllabication. The word means menacing, alarming, preventing to attempt

*For mo' sa* has soft *s*, not *z*. Say *Fawr moe' sa* (a neutral), not *fore moe' zab*

*for' mu la*—any prescribed or set form, a prescription, a recipe—is pronounced *fawr' mu la*. Don't say *ferm' la* or *foim' la*. The plural is *for' mu las* (*z*) or *for' mu lae* (*lee*). A book of prescribed forms—prayers, oaths, recipes—is a *for' mu lAr y*—*fawr' mu ler e*. The agent noun is *for' mu la tOr* (*lay ter*). Note the verbs *for' mu lAte*, *for' mu lAr ize*, and *for' mu li ze*, meaning to state in formula; and the nouns *for' mu la' tion* (*lay' shun*) and *for' mu lism*

*for sooth'* is a solid compound—*forsooth*—meaning indeed or in truth, certainly. It is now used mainly in an ironic manner. Don't spell it *fore-sooth*

*forte* is one's strong point. Like *fort* it comes—through the French—from a Latin word meaning strong. The two words are pronounced alike. The latter means, of course, a defense or fortification. When *forte* is used in music it means loud or powerful in tone, and is pronounced in two syllables—*for' te*—*for' tay*. It comes—through the Italian—from the same Latin word meaning strong

*forth right* is a solid compound—*forthright*. It may be accented on either syllable, as either adjective or adverb. The *th* is voiceless. It means straightforward or immediate or direct, or straightforwardly or immediately or directly. It is no longer used as a noun, and the adverbial form *forthright* is now archaic except locally

*fort' night*—two weeks, fourteen days—is preferably *fawrt* and *nite*. The last syllable is usually pronounced with short *i* in England, however, and by many persons in the United States—*fawrt' nit*. *Fort' night ly* is both adjective and adverb, as *The Fortnightly Review* and *We issue our magazine fortnightly*

*for tu' itous* means casual, accidental, chance, happening by chance. The second and accented syllable is *tew*; other vowels are short. Be sure to pronounce all four syllables; don't say *for tu' tous*. The nouns *for tu' ity* and *for tu' itous ness* follow suit—*for tew' it*—*for tew' itus nus*. Don't say *for toot' i* and *for toot' ness*. The noun of agent is *for tu' i tist* (*tew' itist*). The palatized *tu*—*chew*—is not authorized in any of the forms

*for' ward* is adjective, adverb, noun, verb. *For' wards* is an 'adverb, now almost archaic. These words are dissyllabic. Say *fawr' werd*. Don't say *ford* or *fords*. Don't confuse *forward* with *froward* (*qv*). Note the forms *for' ward ly*, *for' ward Er*, *for' ward ness*. These are two-word terms: *forward delivery*, *forward pass*, *forward movement*. (See *function*)

*foul* rimes with *howl* and *growl*, not with *soul* or *bowl*. Don't confuse with its homophone *fowl* (*qv*). Noun, adjective, verb, it means, respectively, that which is filthy or obscene, or in sports some infraction of regular play or rule; offensive, dirty, profane, unclean; to soil, to dis-

grace or dishonor, to disable or entangle, to commit an error or break a rule, as in baseball. The printer uses the term *foul proofs* to distinguish the soiled and marked-up first proofs from the fair or revised ones made after the type has been corrected. The seaman speaks of *foul wind* by which he means unfavorable wind. *Fall foul of* (they used to say fall foul *upon* or *on* or *with*) means to attack or to have trouble with or to become entangled with. In shipping affairs *to fall foul of* means to have collision or to have ropes of one boat become entangled with ropes of another. The adverbial form *foul'ly* is now rarely used, but *foul* is itself occasionally used adverbially. The adjective and adverb *afoul*, as in *to run afoul of*, means in a complication or tangle or accident. (See *fowl*)

*fou lard'* is a soft thin silk or silk mixture, with a satin finish. The first syllable is *foo* riming with *boo*. The second and accented syllable is *lard* indeed, riming with *hard*. Don't say *fowlard'* or *fullard'*

*found' ling* is an infant that has been deserted by its parents, and is found and cared for by others. It really means a "little find." Don't confuse this word in spelling and pronunciation with *fondling* which means one who or that which is petted or caressed

*fourth* has voiceless *th*; it is the homophone of *forth*. Don't pronounce it *fort*. Don't say *for' i* for *for' ty*, or *for' i* for *for' ty fourth*, or *for' eth* for *for' ti eth*. Note carefully the *u* in *four* and *fourth* and *fourteen*, and its omission in *forty* and *fortieth*. These forms are frequently misspelt and mispronounced

*fowl* rimes with *howl*. It is a bird of any kind, but particularly the domestic cock or hen; a mature hen; the meat of fowl; to seek fowl, as game or for food. *Fowl' Er* is one who seeks and shoots wild game; *fowl' ing piece*—unhyphenated—is a small gun for shooting birds. (See *foul*)

*foy' er* by derivation means fireplace, but it is now used to mean lobby or generally open room, as in a theater or hotel. The dictionaries want us to use the formal French pronunciation *fwah yed'*. But they all give also *foy' aye* riming with *joy way*, and just plain everyday *foy' er* riming with *toy ber*. Take the last, and we shall soon oblige the dictionaries to place it first

*fra' cas* rimes with *make us* in the United States, with *lack' ab* in England. In the former the plural is *fra' cases* (*eeze* or *iz*); in the latter, *fra' cas* pronounced *frak' abz*. The Britisher, that is, holds to the original French pronunciation. The meaning is uproar or brawl; derivatively it means to break into pieces

*frac' tion* rimes with *track shun*. It means a part, a bit, a piece, something broken off from a whole. *Frac' tious*—*frak' shus*—means waspish, peevish, irritable, breaking out with bits of temper; used of a horse, it means skittish and erratic. *Frac' ture*—*frak' chure* (or *tewr*)—is a break or crack, usually of a hard material or substance. Billy Boner says that his father has a compound fraction in his arm and suffers excrescently

*frag' ile*—easily broken, brittle, delicate, frail—is pronounced with soft *g* and short *i*—*fraj' ill*; the Britisher frequently makes the *i* long, the last syllable thus riming with *bile*. Use the short *i* also in the adverb *frag' ilE ly*, and in the nouns *frag' ilE ness* and *frag' il' ity* (riming with *ability*)

**fra' grant** has long *a* in the first syllable, and almost no *a* at all in the second; thus, *fray' gr'nt*. *Fra' grance*, *fra' gran'cy*, and *fra' grant'ly* follow suit. Billy Boner says his teacher wore a very vagrant rose today

**frail'ty** is dissyllabic. Say *frail't*, not *frail'it*. The first syllable rimes with *bale*. The plural is *frail'ties*. The adverb *frail'ly* is spelt with two *l*'s, please note. The adjective *frail* implies greater weakness than either *fragile* or *brittle*, and usually (tho not always) pertains to physical and moral and mental weakness whereas they pertain more generally to material things. We say *a frail body*, *a frail will*, *a frail judgment*, and *a fragile vase* and *a brittle stick*

**France** is as often heard with Italian *a* as with flat *a*, tho the dictionaries sanction the latter only. Say *frans* or *frabns*

**fran'chise** is a particular privilege granted by a government or other power to operate some service or to exercise rights or duties (see dictionary). The word rimes with *man size* in the United States. In England it rimes with *ranches*, that is, the *i* is short there and long here. This word is no longer used as a verb. (See *enfranchise*)

**fran'gible**—breakable or fragile or brittle—rimes with *tangible* (short *a* and soft *g*). Note the nouns *frang'ibil'ity* and *fran'gible'ness* and the negative form *infran'gible*

**Frank'furt** is pronounced *frabngk'foort*. Don't say *fren'verd*. In English it is usually *Frank'fert*

**frank'in'cense** is pronounced *frangk'in'sens*. It is a gum resin of which incense is made. Literally it means *pure incense*. Note that the first syllable is pronounced neither *frang* nor *frank* but both

**frat'er'nize**—to associate or establish relationship on a brotherly basis—rimes with *vatter size*, not with *hate'er size*; tho not so very long ago the *a* was preferably long. The Britisher may make the *a* Italian; he may make it long—*frab* or *fray*. It may be long or short in *frat'ricide* to rime with *cat* or *Kate*; don't omit the second *r* as is so commonly done. The parent word *fra'ter* rimes with *hater*, but the *a* is short in *fra'ter'nal*, *fra'ter'nity*, *frat'Er'niz'Er*, and *frat'Er'niz'A'tion*. Note the accenting

**frau** rimes with *now*. It is German for married woman or wife, equivalent to *Mrs*. The plural is *frau'en*. (See *au*)

**fraud'ulent** is trisyllabic. It is preferably pronounced *fraud'julent*. *Fraud'ulent* is heard and has some authority. The nouns *fraud'U'lence* and *fraud'U'lency* are likewise preferably pronounced with palatized *du* but the clear half-long *u* may be used as second syllable. *Fraudulent* connotes purposive cheating and trickery, whereas *fallacious* indicates false appearance, or falsifying as result of bad judgment, with or without deliberate intent to defraud

**fraught**, archaic as noun and verb, is now an adjective only, meaning laden or weighted or full of. (It is from the Dutch *vracht*, weight.) It rimes with *caught*. Don't spell this word *frought*

**fräu'lein** is pronounced *froi'line*, to rime with *joymine*. It is German (diminutive of *frau*) for young lady or unmarried woman, equivalent to *Miss*. It is both singular and plural

**freight** rimes with *wait* (see *ei* and *ie*). Be sure to place the *e* before *i* in all forms—*freight'Age* (*ij*), *freight'Er*. *Freight* is used of the load of any sort of transportation. *Cargo* belongs particularly to seagoing load

**Fre'** ling huy sen rimes with *ceiling risin'*, that is. *free' ling high zen*. Note the third syllable *high*. Don't say *bugh*

**fre' num** or **fræ' num** is pronounced *free' num*, not *fray' num*. The plural is regular—*fre' num*s or *fræ' na* (a neutral). A frenum is any thickened or folded membrane that holds or confines any organ or part, as the ligament under the tongue

**fre' quent**, as adjective, is accented on the first syllable; as verb, on the second. The first syllable is *free* in the adjective, and in the nouns *fre' quence*, *fre' quency*, *fre' quentia' tion*. It has half-long *e* in the verb, and in the agent noun *fre' quent' Er* (note the accent), in the adjective and noun *fre' quent' a' tive* (*fre' kwen' t' tiv*), and in the adverb *fre' quent' ly*. The second syllable is *kwent* (or *kwen*s or *kwen*) never *gwen*, please. All forms of the word connote habit; to frequent is to do something as result of habit, as a rule. It is said of living beings. To *haunt* is said of ghosts, especially; it connotes something of stubborn or unwelcome appearance. A frequentative word (usually a verb) is one that indicates repetition, as *patter*, *shudder*, *stutter*, and *He laughed and laughed* and *He kept smiling* and *He would sing all night*. This derives from *frequent* itself which means continual rather than continuous or constant, happening at short intervals. Say *Misconduct is continuous or constant or common in Billy Boner's school career*, probably not *frequent*. But you may say *Mistakes are frequent in Billy's school career*

**Fres'** no rimes with *says so*, that is, the *s* is *z*

**Freud**—Sigmund—rimes with *quoit*, that is, *froit*. But the *d* is not *t* in the adjective—*Freud' ian*—*froid' ean*

**fri' a ble** is not even twenty-second cousin to *fry*. If you wish to indicate that the potatoes can be fried, you had better violate spelling rules (see *y*) and spell the adjective form of *fry* *fryable*, even tho *pliable* may challenge you. This word rimes with *pliable*, but it means easily powdered or crumbled into small pieces. You may have pliable pegs, triable yeggs, fliable legs, drible kegs, crible Megs, but fryable eggs (the third, fourth, and fifth of these will be challenged by the purists, but inasmuch as there is in each case no other such spelling to cause confusion, why not follow the rule)

**fric as see'** rimes with *trick a flea*. It should not be accented on the first syllable tho it frequently is. It is a dish made of pieces of meat—fowl, veal, beef—cut into pieces and stewed in a gravy. Billy Boner admits to a weakness for filigreed chicken

**fric' tion** is pronounced *frick' shun*. Don't say *frig' zhun*. It is the resistance caused by the contact of two moving bodies. But it is even more frequently used in the figurative sense of disagreement or clashing of opinions among persons and groups of persons. The adjective *fric' tion al*—*frick' shun al*—is frequently used to modify *electricity* to denote electricity caused by friction. The adjective *fric' a tive* is used primarily in connection with phonetics, to indicate the rustling or roughening of breath as it is emitted through a narrow opening, as in pronouncing *f s th v z ch (tsh)*. Any consonant so uttered is called a fricative

**friend** must be so pronounced that the final *d* is heard. Don't say *fren*. Similarly, don't say *frenship*. Be sure to get the *i* before the *e* when you spell this word. The terms *girl friend*, *boy friend*, *lady friend*, *woman friend*, *gentleman friend*, *man friend*, *pal friend* are vulgarisms. Don't use them. *Friend*, it has been said, indicates more than an

acquaintance and less than a relative. At any rate, don't confuse the words *friend* and *acquaintance*. A friend is one who has your confidence and affectionate esteem, and with whom you are on terms of intimacy. *Friend'ly* is in most uses an adjective. Don't be deceived by the *ly*. Don't write *Yours friendly* as the complimentary closing of a letter. You speak of a friendly fellow and a friendly service. There is an adverb *friend'lyly* but it is seldom used, tho logically formed. As adverb (rarely used) *friendly* may be taken to mean *kindly* or *amicably*. Note the adjective *friend'Ed*, and the noun *friend'liness*

*frieze* rimes with *sneeze*. Note well the *i* before the *e*. The curly or shaggy woolen fabric called *frieze* was first made in *Friesland*. But the architectural term *frieze* meaning the decorative strip above a cornice is, according to Taylor, probably derived from *Phrygia*

*fringe* is pronounced *frinj* as both noun and verb. The imperfect tense is *fringed*, and the present participle is *fring'ing*—*frinj'ing*. Tho *g* is *j* the final *e* is dropt in *fring'ing* inasmuch as there is no similar word to cause confusion (see *singe*). Don't say *frinck* or *frinched* or *frinck'ink*. *Fringed gen'tian* (*jen'shan*) is a two-word term; don't write it solid or hyphen it

*friseur'* is French for hairdresser. This word was introduced into English usage by Lord Chesterfield. The pronunciation is *free zur'*, riming with *seize her*

*frivol'ity* is lightness of attitude, trifling, pettiness, unbecoming gaiety of manner, idle or empty talk and conduct. It rimes with *the jollity*. Don't say *friv'olty*. The adjective is *friv'olous*, the first and accented syllable riming with *live*. Don't add a syllable to the adjective; it is not *frivol'ious*. The little-used verb *friv'ol* is preferably spelt with one *l* in the imperfect tense and the present participle—*friv'oled* and *friv'oling*—but two *l*'s are frequently used

*Frois'sart* rimes with *boy heart*, that is, *froi'sahrt*. The French say *frwah sar'*

*from* is a preposition that is frequently confused with *of* and *on*. Say *The man died of fever*, not *from fever*. But say *The man died from the ravages of fever*, not *of the ravages of fever*. Say *He took the book from me*, not *on me*. But say *He had it of me when we went home from the library*. Don't use *from* superfluously, as in *Where did you get it from for Where did you get it*, and *Whence did he come from for Whence did he come*. *From whom did you borrow it* is better than *Whom did you borrow it from*. The latter is not incorrect, but the former is somewhat more direct and coherent. *From* is incorrectly used before *hence* or *thence* or *whence* each of which has *from* in it. Say *He went hence*, not *from hence*; say *Whence came he*, not *From whence came he*. *From* is correctly used after *averse* (in relation to act or state), *derogate*, *differ*, *dissent*, *distinguish*, *free*, *made*, *recreant*, *swerve*, *turn*, when it is justified by context. Other prepositions are, of course, used after these words as context requires. Remember that *from* denotes away and out of contact with or proximity to, out of a starting place or origin or cause or source. It is pronounced *frabm*, not *frawm*

*fron tier* may be pronounced either *frabn'* or *frun'teer*. Either syllable may be accented, but second-syllable accent is preferred. It means the boundary between one country and another; an advance and not fully settled or explored region; "the line of HALT! in passing from civiliza-

tion to barbarism." A *frontiers' man* is a man living at or on the frontier, one accustomed to frontiers; it is a solid compound—*frontiersman*

*fron'tis piece* rimes with *shunt us peace*. But the first syllable may be *frabn* as well as *frun*. It is any part of anything that first meets the eye; the façade of a building is still sometimes called a frontispiece. But the word is applied usually to the illustration facing the title page of a book

*frost*, noun and verb, is pronounced *frabst* or *frawst* (see *o*). The adjective *frost'y*, the adverb *frost'ily*, the noun *frost'iness* are similarly privileged. The New Englander usually says *frabst* (and has reason for putting *ab* into it); the Middle Westerner says *frawst*. Don't say *frast* to rime with *cast*. Note that *frostbite*, *frostfish*, *frostwork* are written solid; *frost flower* must be written as two words

*froth*, noun and verb, is pronounced *frabth* or *frawth* (see *o*). The adjective *froth'y* the adverb *froth'ily*, the noun *froth'iness* are similarly privileged. Don't say *frath* to rime with *bath*. It means foam or spume from sweat or saliva, or any other bubbling or foaming caused by fermentation or agitation. Billy Boner says he hates to see a fraughting horse

*Froude* rimes with *brood*, not with *crowd* or with *broad*

*fro' ward*—wilful, refractory, obstinate—is literally *away from tendency toward*, that is, *from plus toward*. Don't confuse with *forward* in meaning, pronunciation, and spelling. The noun is *fro' wardness*. The *o* is long—*froe' werd*, riming with *go herd*

*fru' gal* is pronounced *froo' gal*. Don't attempt the long *u*. This applies likewise to *fru gal'ity* and *fru' galness*. *Frugal* is the opposite of wasteful; *economical* the opposite of extravagant. The former applies primarily to habits and customs of living; the latter to finances and resources and their management. Billy Boner says he has been studying about the frugal system of mediocre Europe

*fru'i'tion* is pronounced *froo ish' un*, to rime with *nutrition*. Don't make it dissyllabic; *froo' shun* is illiterate. It means the condition of coming to maturity or bearing fruit; thus, enjoyment and realization

*fru' men ty* is a pudding made of white wheat flour, as those who have read Washington Irving are aware. The first syllable is *froo* riming with *boo*. The rest of the word rimes with *plenty*. The adjective *fru men ta' ceous* (*tay' shus*) means resembling wheat or other grain. The ending, please note, is *ceous*. As a result of "bad ear" both words are sometimes mispronounced and misspelt *fur* instead of *fru*. Don't say *frum' t* or *from men' shus*

*frus' trate* is frequently mispronounced *fuss' trate*. It then comes dangerously near being a homophone of *first-rate* which is sometimes mispronounced *fuss trate*. Say *fruss* to rime with *truss*, and *trate* to rime with *prate*. Accent the first syllable. The meaning is to balk, to prevent from doing or attaining. Note the agent noun *frus' trat Er*, the abstract noun *frus tra' tion* (*tray' shun*), and the adjective *frus' trative* (a neutral or half long)

*fuch'sia* is pronounced *few' sha*. There is secondary authority for three syllables—*few' shia*. As the name of a genus *fook' ca* (short *oo*) is permissible. The word comes from the surname of the German botanist Leonard *Fuchs*

**fueh' rer** rimes significantly with *fearer*. The exact German spelling is *Führer*. The meaning is *leader*. Used as a title it is of course capitalized

**fu ga' cious**—volatile or evanescent or disposed to fly—rimes with *you gracious*. The long *a* in the second and accented syllable—*gay*—becomes short in the noun *fugac' ity* pronounced *fu gas' it*; first syllable *u* is half long. (See *capacious*, *rapacious*, *voracious*, and other similar words)

**fu' gi tive** means fleeing, escaping (the law), not fixed, wandering, temporary. The first and accented syllable is *few*, the second *ji*, the third *tiv* (both *i*'s short). It is both noun and adjective. The first part of this word is the Latin verb *fugit*, used in the Latin maxim *Tempus fugit—tem' pus few' jit*, time flies. Both the *u* and the *g* of *fugit* are the same as in *fugitive*

**fugue** is a musical composition consisting of many sounds developed from a given theme; it is likewise applied to prose and poetical composition in which musical flow is achieved. The first *u* is long; the *g* hard; the final *ue* silent; hence, *fewg*

**Fu' ji**—short, generally used term for *Fu ji ya' ma*—must not be confused with *Fiji* (*supra*). The pronunciations are *foo' je* and *foo je yab' ma* (final *a* neutral). The Japanese say both *Fu' ji no-Ya' ma* (*noe yab' ma*) and *Fu ji san' (foo je sabn')*

**-ful** is a suffix meaning full, abounding, able, characterized by. It is formed solid with noun and adjective stems, making of them unified terms, and taking the plural form at the end of the word thus formed; as *tubfuls*. This means that the tub is taken as a unit of measure, and that so many tubfuls are indicated. If, however, you have five tubs, and fill each one of them, you then say and write *five tubs full*, making *tubs* and *full* two separate words. This distinction applies to all such measuring combinations—*basketfuls*, *cupfuls*, *bandfuls*, *jugfuls*, *spoonfuls*

**ful' crum** is a prop or a wedge used for leverage. The first syllable is not *full*, but short *u* making the syllable rime with *dull* and *cull*. *Crum* is, of course, *krum*. The word rimes with *dull crumb*

**ful fil' or ful fill'** (use the simpler)—to bring to pass, to carry into effect; also to realize or manifest fully—is wrongly used in the sense of to meet or to keep an engagement. You fulfil ambitions and intentions and designs. Don't say to fulfil an appointment or to fulfil a dinner engagement. But this use of the word is so persistent that the dictionaries are now recording it as permissible. By the very nature of its make-up, however, *fulfil*—to meet to the full—is not appropriately used in the sense of fill or meet. If it were, then we might say the cook fulfilled a chicken for roasting. The imperfect tense and the present participle are spelt with two *l*'s—*ful filled'* and *ful fil' ling*—in accordance with the final consonant rule (*q v*)

**full** rimes with *pull*, not with *pool*. It is followed by *of*, as a rule, not by *with*. But you are replete *with* and full *of*. *Replete* is the more literary term, and connotes more than *full* or *surfeited*. Note that the noun is *ful' ness* or *full' ness* (use the simpler). *Fullback* is a solid compound, sometimes spelt with one *l*. *Full blood*, *full dress*, *full band*, *full house*, *full stop* are two-word unhyphenated terms. *Full* is verb and adverb as well as adjective, meaning to make or become full or to give fullness to as in pleating, and entirely and completely. Another verb *full* is pronounced similarly, but means to cleanse or press or thicken by dampening and heating

**ful' mi nate** rimes with *dull m' bate*. The *u* is short; the first syllable is not *full*. Make all three syllables heard; don't say *fulm' nate*. The



correlative forms follow suit—*ful' mi na' tion* (*nay' shun*), *ful' mi na tOr* (*nay ter*), *ful' mi nAnt* (*n'nt*), *ful' mi na to ry* (*n'toe re or ter e*). Literally, the meaning is to hurl lightning; thus, to attack suddenly and violently, to threaten and condemn

**ful'some** is *full* plus *some*. It is not spelt with double *l* in either its adverbial or its noun form—*ful' some ly* and *ful' some ness*. The first syllable may be rimed with *pull* or with *cull*. It means excessively, overmuch, cloying, wanton, "some full" or "full up." It is used particularly in regard to praise and compliment

**fu' mi gate** has three syllables and long *u*—*few' mi gate*. Don't say *foom-gate*. The agent noun is *fu' mi ga tOr* (*gay ter*) and the abstract form *fu mi ga' tion* (*gay' shun*). The meaning is to disinfect by means of vapor or gas or smoke; to perfume

**Fun chal'** rimes with *moon doll*, that is, *foon shabl'*

**func'tion** is pronounced *fungk' shun*. Don't say *fuk' zibun*. Note the spelling of *func'tion Al* and *func'tion A ry* (*ere*). The word is noun, verb, adjective. It means natural or inherent power, or to operate or fulfil or act. The news writer has overworked *function* as the name of each and every sort of social gathering. And the word is affectedly used instead of simpler *work*, *run*, *serve*, *act*, in such expressions as *The heater isn't functioning* and *The student body doesn't function as it should* and *The eastern branch functions efficiently*. In grammar *function* is used to indicate the office filled by a word; in a *forward movement*, *forward functions* as adjective; in *Move forward* as adverb; in *Forward the goods immediately* as verb; in *Who is the forward in the lineup* as noun

**fun da men' tal** is quadrisyllabic. Don't say *fund men' tal*. The *a* is important. Don't make it *e* or *i* or *u*. Note the forms *fun dA men' tal ist*, *fun dA men' tal ism*, *fun dA men' tal ly*. It means basic, foundational, underlying, as a principle. The noun *fundamentalism* is at present being used in a special sense to denote that section of Protestantism that insists upon the literal acceptance of biblical events, especially the miracles—Jonah and all

**fu ne' re al** is pronounced *few near' e'l*. Don't confuse this adjective with the trisyllabic noun *fu' ner al*—*few' ner* (riming with *per*) 'l. Pronounce all four syllables. It means appropriate to a funeral, sad, solemn

**fun' gus**, noun and adjective, is pronounced *fung' gus* to rime with *sung Gus*. The plural is *fung' us es*. The Latin plural, preferred in all scientific uses, is *fun' gi* pronounced *fun' jie* riming with *sun high*, or if you prefer *fun' gee* (hard *g*). The meaning is the spongy growths of molds, mildews, rusts, mushrooms, and the like. Note the adjective *fun' gOus* pronounced similarly; it means like a fungus or characterized by fungus and, figuratively, frail and unending

**fu nic' u lar** is pronounced *fu nik' u ler*, not *few nik ler* or *foo nikkeler*. As adjective of the noun *fu' ni cle* (*few' n' k'l*) it means pertaining to a small cord. But it is used frequently as a noun to denote a cable railway, up a mountain, for instance, in which the ascending car and the descending car balance each other in weight

**fun nel**, as both noun and verb, is accented on the first syllable—*fun' 'l*. The *l* may be doubled when suffixes are added, but it is preferably not doubled—*fun' neled*, *fun' nel ing*, *fun' nel Er*

**fun'ny** should be confined to meaning laughable, absurd, humorous. It is colloquially used and abused to mean queer, extraordinary, unusual, unintelligible, and so forth. *This is a funny day* or *This is funny weather* is a ridiculous, not to say "funny," expression

**fur' bish**—to brighten or burnish or renovate—rimes with *her fish*. The agent noun is *fur' bish* *Er*. *Re fur' bish* is used interchangeably with *furbish* but it means, strictly, to furbish again, to rebrighen and refreshen. What is *polished* ought to shine; what is *furbished* ought to look new and clean. *Burnish* applies more particularly to metal surfaces

**fur' lough**, noun and verb, is accented on the first syllable. It means leave of absence or to have or grant a leave. The rime is *her show*

**fur'nace** must not be pronounced *foi'nus*. The first syllable rimes with *her*. Be sure of the terminal spelling—*ACE*. Say *fur' nis*

**fu' ror** or **fu' ror** (take the simpler) fury, craze, frenzy, unbridled enthusiasm—is pronounced *few' roar*. Don't say *few roar'y*

**fur' ry** rimes with *worry*. *Fur' rier* rimes with *worrier*. It is an agent noun meaning one who dresses or deals in furs; it is also the comparative of the adjective *furry*. *Fir*—the large evergreen tree—is a homophone of *fur*; its adjective form is *fir' ry*, homophone of *furry*. Don't confuse these two words. Don't confuse either of them with *fu' ry*—*few' re*—meaning rage or violent anger

**fur' ther** is a comparative form; the superlative is *fur' thest*. The positive degree is lacking, but *forth* is sometimes given as a related positive from which these forms stem. It means additional chiefly in reference to degree, quantity, and time, while *farther* refers to space. It is adjective, adverb, and verb. As the last it is used in preference to *farther* which is no longer used as a verb. Say *To further an enterprise*, not *to farther it*. The adverb and conjunction *furthermore* means besides, moreover; the adjective *furthermost* means most remote. *Fur' ther* *Ance* is a noun meaning the act of promoting or furthering. Don't say *farthermore* or *farthermost*. Be sure to make the *r* heard in *further*. Don't say *futher* or *father*. The *th* is voiced as in *then*. (See *farther*)

**fur' tive** differs from *stealthy* in connoting quickness and speed in connection with slyness. *Stealthy* connotes deliberateness and step-by-step slyness. The first syllable is *fur* indeed. The second is *tiv*, frequently mispronounced as *tiff*. The noun is *fur' tive ness*

**fuse**—to liquefy or melt by heat, to unite or blend—has long *u*, and *z* for *s*—*fewz*. Rime this word with *lose*, not with *loose*. Both noun and verb are sometimes spelt *fuz*, the noun more frequently than the verb. A fuze is the cord impregnated with combustible matter, that is attached to a bomb; also a wire or piece of metal inserted in a circuit, which melts when the current becomes overstrong. Note the adjective *fu' si ble*, riming with *usable*, and the nouns *fu si bil' ity* and *fu' si ble ness* all with long *u*, and *z* for *s*. The noun *fu' sion* (*few' zhun*) means technically the state or condition of being melted and merged or blended. It is also a widely used political word meaning the uniting or combining of different parties or groups for concerted action. *Fu' sion ism* (*few' zhun iz'm*) means the coalition of parties

**fu' se lage** is the body of an airplane, to which wings and tail are attached and which holds power plant, luggage, and passengers. It is pronounced *few' se lij* (*ledge*) or is being increasingly so pronounced. But many still hold to the French *few ze lahzh'*. It will probably settle into the former by the time airplane travel becomes general

*fu silier'* or *fu sil eer'* (equally good) formerly meant one who carried a *fu' sil—few' zil*—a flintlock musket. It is now a title (usually in the plural) borne by certain crack British regiments. The pronunciation is *few zil eer'* or *few zil eers'*; it is more commonly used in the plural

*fus' tian* may be pronounced either *fuss' chan* or *fust' yan*. This word once meant cotton or linen fabric; it now means corduroy or velveteen. Figuratively it is used to denote sophistry or claptrap or bombast in expression

*fu' tile*—useless, vain, frivolous—is pronounced with long *i* in England, with short *i* in the United States—*few' tile* and *few' til* (*t'l*). Note the adverb *fu' tile ly*, the abstract noun *fu' til' ity*, the agent noun *fu' til' tAr'* (*tare*) *i an*—one who holds that all human ambition and endeavor are futile. (See *agile, fertile, hostile, servile*)

*fu' ture* is preferably pronounced *few' tsher*. The clarified *few' tewr* is sometimes affected but is happily by no means general. *Fu' turism—few' tsher iq'm* or *few' tewr iq'm*—means that movement in the arts early in the twentieth century which rejected the old conventions in effort to reflect the more dynamic activities of contemporary life and thought. *Fu' tur' ity—fu' chur' it*—means future state or time, especially in connection with racing. The term *futurity stakes* means stakes raced for some time after entries are made—long after, competing animals sometimes being entered or nominated before birth

## G

*A word once vulgarized can never be rehabilitated*

JAMES RUSSELL LOWELL

*g* is alphabetically pronounced *jee* to rime with *see*. Its plural is *g's* pronounced *jeeze*. It is soft or *j* in *engine, gem, gender, general, generous, gentle, range, wage*; it is hard in *bag, gain, grasp, go, goblet, gully, gun, tagged*. It is hard, that is, before consonants and *a o u* in the same syllable, but it is sometimes hard and sometimes soft before *e i y*. (The chiefly British *gaol—jail*—is an exception.) It is likely to be soft before these letters in words of Latin and Latin-French origin, and hard before them in other words; thus *geography, gerund, giant, gyrate, and gift, gird, girl, give*. *Gynecology* is pronounced in England and in medical quarters in the United States with hard *g*, but Webster still (1938) gives *jine kol' o je* first and *guyne kol' o je* second. *G* is hard when doubled, as *haggle, nagging, ragged, sagging, soggy*; it is hard when it becomes *egz* for *x* (*q v*), as in *example* (*eg zam' p'l*) and *exonerate* (*eg zon' er ate*); it is hard in *gh gu gue* combinations as in *ghetto* (*get' owe*), *gusty* (*gus' t*), *vogue* (long *o* to rime with *rogue*). Note that *gu* is frequently *gw*, as in *Guam* (*gwahm*), *language* (*lang' gwij*), *languid* (*lang' gwid*). Soft *g* becomes *zh* in French adoptions, as *garage* (*ga rahzh'*) and *rouge* (*roozh*). *G* is silent before *m* and *n* at word beginnings and endings, as *arraign, assign, benign, campaign, champagne, campaign, condign, deign, design, diaphragm, ensign, feign, foreign, gnarl, gnash, gnat, gnaw, gnomonic, impugn, malign, paradigm, reign, resign*. But note that in lengthened derivatives it does not remain silent, as, for instance, *benig' nant, diaprag mat' ic, ma lig' nan cy*. It is illiterate to pronounce *g* soft or hard when it should not be, as *jay* for *gay* and *gherm* for *germ* (*jurm*). It is even more so to give it the sound of *k* after *n* in such words as *bring, sing, thing, wing—brink, sink, think, wink*—for the mispronunciation gives to the ear a word very different in meaning from the word intended

**Ga bri lo' witsch** has short vowels only. Don't say *gaybril' o'vitch* but *gabre luv' itch*

**gadg'et**—a slang and colloquial word meaning fixture or device or contrivance for utility purposes—is pronounced *gaj'et*. The first *g* is hard, the second soft; the accented syllable rimes with *badge*. Don't say *ged'jet*. Billy Boner says they always gadget when the teacher sees them talking

**Gael** rimes with *bale*, not with *hall*. It means a native Celt in Ireland and the Scottish Highlands and the Isle of Man. *Gael'ic*, pronounced *gale'ik*, means pertaining to the Gaels and, as noun, their Celtic tongue. A *Gael'icism* is a particular idiom or form of expression in the Gaelic. Don't confuse this word with *Gallic* (*q v*)

**gage** or **gauge** (choose the simpler) rimes with *cage*, as both noun and verb. The simpler spelling is being increasingly used (also *gager* for *gauger*) and it is strongly recommended because it lessens temptation to misspelling. The old form is frequently misspelt *guage*. Some authorities rule that *gauge* in any of the senses connected with measure, should be spelt with *u*, otherwise without it. In its now almost archaic use of the word to mean a token of challenge, it has as a rule been spelt *gage*, but the old French derivative form is *gauger*

**gai'ly** is preferable to *gay'ly*; *gai'ety* to *gay'ety*. But the *y* spelling persists even in the writing of those who never think of writing *dayly* for *daily*. Be sure to make the nouns trisyllabic; don't say *gay't*

**gain** refers to transactions that are conducted on a large scale, income from which is attended with some irregularity and uncertainty. It is correct to say *His financial gain from his speculations in oil has been tremendous*. (See *profit*)

**ga'la** is pronounced *gay'la*. You may also say *gab'la*. But the former is more appropriate because the word has *gay* in it. Don't pronounce the first syllable to rime with *Sal*. The Italian original is *gala* meaning finery. The old French was *gale* meaning making merry. Put the two meanings together and the meaning in English is accurately arrived at

**Ga la' pa gos** has three Italian (or Spanish) *a*'s and half-long *o*; thus, *gab lab' pah gos, gos* riming with *gross*. Don't say *gal a pay' gus*

**gal'axy** is an assemblage of brilliant and noted persons or things, as a galaxy of artists or gems. This word must never be used to refer to the ordinary or common or inferior. Be sure to accent the first syllable; don't say *galax'y* but *gal'akc* riming with *pal axe me*

**Gali'cia** and **Gali'cian** are pronounced *galish'ia* and *galish'an*. Don't make the former trisyllabic—*ga lish'a*—or the latter quadrisyllabic—*ga lish'ian*

**Ga lee'** is frequently misspelt. There is no double *l*. There are three syllables. The first syllable is *gal* indeed, not *gahl*. Note the agent noun and adjective *Gal ile' an—lee' an*. Don't say *gal ee'* and *gal ee' an*

**gall** rimes with *ball*. As noun, it is used figuratively to mean bitterness and rancor, and, as slang, impudence. As verb, it means to vex or irritate or harass or chafe. It is thus "carried over" in meaning from the physical to the figurative, as *melancholy* and *choleric* and *phlegmatic*, and other "temperamental words" have been. The imperfect tense is *galled*, and the present participle is *gall'ing*

**gal lant**, as adjective meaning gay, brave, stately, up to date, is accented on the first syllable; as adjective meaning attentive and devoted to ladies, it may be accented on either syllable; as noun, meaning escort to ladies (in both good and bad senses) it may be accented on either syllable; as verb, it is always accented on the second syllable. The rimes are *talent* and *aslant*. Note the abstract form *gal' lAnt ry*

**Gal' lic** is the adjective correlative of *Gaul*, the Roman name of France. The first and accented syllable rimes with *Sal*. Another adjective is *Gal' li can* riming with *Sally can*. *Gal' li cize* means to conform to French mode or idiom—to "Frenchify." *Gal' licism* is any expression taken from the French and used in another language, or some English expression that reveals French influence in form or construction. It is regarded as an affectation in English usage. The last two words are not capitalized. Be sure to pronounce the first syllable of each form *gal*, not *gaul*

**Gal' li-Cur' ci** is pronounced *gol' ly-koor' tche*, not *gal' ley cur' she*

**Gal lip' o li** rimes with *a sip o tea*. Don't say *galley polly*

**gal' lop**, with two *l*'s, refers to the gallop of a horse. *Gal' op*, with one *l*, refers to the dance with a *gal*. They are homophones, the first syllable being *gal* indeed and the second syllable *up*, tho there is authority for calling the dance a *gal' owe*. The *p* is not doubled in *gal' lop Ér* or *gal' lop ing* or *gal' op ed*

**gal' lows** is preferably pronounced *gal' oze* (long *o*) to rime with *pal goes*. But it may be pronounced *gal' lus* to rime with *callous*. This is not only the framework or scaffolding from which criminals are hanged, but it may mean any kind of arrangement of posts and crossbeam from which to suspend anything. It is used in the plural provincially in Scotland and the United States to mean suspenders, and so used is pronounced with soft *s* rather than hard—*gal' lus es*—the shoulders presumably being the crossbeam. But this use is not recommended. As adjective it means villainous; as adverb (slang) very or extremely. Be sure to pronounce the *s* like *z* in its major and proper use. The plural is *gal' lows es* (*z*), tho formerly it was the same as the singular—*gallows*—and is still locally so used

**ga lore'** rimes appropriately with *a store*. It is from two Irish words meaning enough or sufficiency. Colloquially used, it is adverb and noun meaning plentifully and abundance

**ga losh'** or **ga loshe'** (use the simpler) formerly meant a clog or a shoe with a heavy sole or a wooden shoe, especially in many parts of Europe. With us it means a high overshoe with cloth top to be worn in snow and storm. The *g* is hard, the *a* neutral, and *losh* rimes with *bosh*. The plural, which is more frequently used than the singular, is *galosh' es—g' lahsh' ez*. It is also spelt *golloshe*s, *galloshe*s, *galloshe*s. The French spell it *galoche* and *galloche*. Tho a more or less humorous word in both sound and connotation, it enjoys the dignity, please remember, of Greek derivation

**Gal' ves ton** is not pronounced *galves'* or *galjs' ton* or *gal' ves' ton*, but *gal' vess tun*. Italian *a* is sometimes used

**gam' bit** rimes with *Sam bit*. It is a term in chess meaning the sacrifice of a pawn or a piece at opening for the purpose of getting advantageous position. The word is now used figuratively to denote the giving up or yielding of something for a more desirable thing that will later follow as result of the sacrifice

**gam boge'** is preferably pronounced *gam* (hard *g*) *boj* (long *o*) to rime with *ham* and *owedj*. The Britisher prefers to make the second and accented syllable *boozh* or *boodge*. It is an orange-red gum resin used by artists for yellow pigment; it is the name given to a high brilliant reddish yellow color; it is likewise used in cathartic combinations

**game** rimes with *saine*. The plural is *games* in reference to individual sports; it is *game* in reference to objects of the chase, especially from a huntsman's point of view. The word is also used in a sort of abstract slang sense, as in *What sort of game does he play*. As a combining form *game* may or may not be hyphenated. These are taken from the 1938 dictionaries: *gamebag*, *game bird*, *gamecock*, *game dog*, *game fish*, *game fowl*, *gamekeeper*, *game laws*, *game preserve*, *game sanctuary*, *game warden*. The following are always solid, of course, and are accented on the first syllable: *game ly*, *game ness*, *game some*, *game ster*. *Game* is almost as generally used as *line* to denote pursuit or profession, as *the furniture game* or *the airplane game*, but avoid this use. As adjective meaning sporting or brave or determined, as *He made a game fight*, it is colloquially accepted. The slang use—a *game leg*, meaning a *lame leg*—is American exclusively

**gam' ma**—γ Γ—is the third letter of the Greek alphabet; it is equivalent to hard *g* as in *gay*. The rime is *ham a* (first *a* short, second *a* neutral). Don't say *gabm' ah* in the United States

**Gan' dhi** rimes with *don be*, that is, *gabn' d*. Don't rime it with *handy*

**Gan' ges** is accented on the first syllable, please note. The rime is *man sees*—*gan' jeeze*

**gan' grene** is pronounced *gang' green*. Don't accent the second syllable. It is noun and verb. The adjective is *gan' gre nous*—*gang' gre nus*. The meaning is mortification of any part of the body as result of malnutrition or interference with local nutrition

**gaol** and **gaol' er** are used in England for our *jail* and *jailer*, and they are pronounced the same. *Gaol* and *gaoler* are obsolete in the United States except for occasional use in connection with strictly legal and official matters. In general use both *jail* and *jailer* are gaining ground in England. The *g* is usually hard before *a o u* these two British words constitute a conspicuous exception. Don't confuse *gaol* with *goal* (*q v*)

**gap** rimes with *cap*. It is both noun and verb meaning an opening or break or breach, or to make or cause such opening. It does not mean to yawn, and must not be confused with *gape*

**gape** is preferably pronounced to rime with *rape*. But the *a* may be short, making it rime with *cap*, and it may be Italian making it rime with *hop*. It is therefore difficult to mispronounce the word. It means to yawn, to open the mouth wide and stare, to indicate desire for food. It is both noun and verb. The adjective is *ga' py*, the adverb *gap' ingly*, the noun of agent *gap' Er*, all accented on the first syllable with long, short, or Italian *a*

**ga rage'** is preferably pronounced *ga razh'*, the second *a* being Italian—*ab*. But *gar' ij* riming with *marriage* is permissible and is certainly growing in use. The Britisher accents the first syllable and gives the French pronunciation to the second syllable—*gar' abzh*. The first *a*, please, is never Italian

**gar' bage** is pronounced *gabr' bij*. Don't affect *gabr bahzh*. Don't spell and pronounce as *gar' bish* or *gar' bidge* or *gar' bash*. Billy Boner says he is going to the school masquerade in the garbage of an Indian

**gar çon'**—French for boy, bachelor, waiter (especially the latter in restaurants)—is a so-called *ask* word, that is, it may be pronounced with *a* as in *ask* flat or Italian. In England it is always *gahr son'* to rime with *car sown* (French nasal *n*); in the United States it is sometimes similar, sometimes a rime for *er sawn'*

**gar de'nia** is a four-syllable word. Don't say *gar den'ya* (see *ia*). The first syllable rimes with *car*; the second is *dee*; *i* is short, and *a* slight

**gar'gle** is pronounced *gahr'g'l*. The French *gargouiller* is its direct ancestor. It means to rinse the throat by expelling air and thus keeping the gargling liquid in motion; the liquid used for the purpose. Billy Boner says he hates having sore throat because he has to garble

**gar'goyle** literally means gullet or windpipe; it is the architectural name of a grotesquely carved waterspout that projects from the eaves or roof gutters of a building. Say *gahr'goil*, to rime with *car oil*, not *ger'gerl*

**gar'ish** rimes with *fairish*. Don't say *gahr'ish* or *ger'ish*. It means showy, gay, disagreeably gay or bright. *Gaudy*, by contrast, connotes lack of taste, and *tawdry* a certain loudness or cheapness. The noun is *gar'ishness*. Don't say *garsh* or *garshness*

**gar'lic** rimes with *far lick*. Don't say *ger'lik*. The adjective, please note, is *gar'licky*—*gahr'licke*. Don't say *gar'lickly*

**gar'nish** rimes with *varnish*. It means to decorate or adorn, especially in cookery, as to decorate a dish with parsley or scalloped vegetables. In law it means to warn or bring into court. The word *gar'nish ee'* means one who is garnished, or, as verb, to attach funds or property by law. The noun *gar'nishment* is used chiefly in law to mean a summons or a notice that attached property must be accounted for in court. This noun also means ornament, but is little used in this general sense. *Gar'niture*, pronounced *gahr'nichur* (sometimes *teur*), is trimming or embellishment, as in cookery

**Garonne'** is pronounced *garawn'*, not *garahn'* or *garun'ny*

**garu'li ty** means talkativeness. The pronunciation is *garoo'lit* the second and accented syllable riming with *boo*, other vowels being short. The adjective is *gar'ru lous*, the *gar* riming with *car* in *carry* (the Britisher will make it Italian *a—gahr*), the *u* may be intermediate or short *oo*; the *lous* rimes with *us*. It means talkative, wordy, diffuse

**gas** rimes with *lass*. The Italian *a* is not in order in the United States—*gabs*, like *labs*, is an affectation. Note well the following forms: *gassed*, *gas' sing*, *gas' sy*, *gas' sier*, *gas' siest*—all with double *s*. Now note *gas' I form*, *gas' I fy*, *gas e lier'*, *gas' e ous*, *gas E' I ty*, *gas I Os' i ty*—all with single *s*. *Gas' e ous* is trisyllabic; don't say *gash'us*. In England this adjective is pronounced *gay' see* or *zee us*. *Gaseity* and *gasiosity* are rare in this country. The unabridged dictionary should be consulted for the interesting *gas* combinations; few three-letter words have had such a fund of derivation built around them as has this word-invention of the chemist Van Helmont from Latin and Greek *chaos*

**Gas'co ny** or **Gas cogne'** are respectively pronounced *gas'k'ne* and *gas-kawn'i* (*i* neutral)

**gas o line** or **gas o lene** may be accented on the first syllable or the last. But don't make it dissyllabic—*gas'line* is slovenly. And *gar'line* is worse. The Britisher, of course, pronounces it *gabs'o line*. But he usually

calls it *petrol*! It rimes with *pass a scene*, either spelling. The authorities still insist that this word must not be clipt to *gas*, adjective and noun and verb, in connection with automobile fuel. As usual, their theories and ideals are laudable. But "millions say it"—*I must have ten gallons of gas and I want you to gas my car and Where is the nearest gas station* are already too deeply rooted to be routed

**gas tri' tis**—inflammation of the stomach or of its mucous membrane—has long *i* in the second and accented syllable, which is therefore pronounced *try*. Don't say *gastree' tis*. The *a* is not Italian in the United States, tho *gabs try' tis* is used by all who insist upon the Italian in every derivative of the Greek *gaster* meaning stomach

**gas tron' o my**—the art and science of good eating—is quadrisyllabic—*gas-trahn' o me*. Don't say *gas tron' me*. The branch or subject of study is *gas tro nom' ics*, plural in form but singular in use and meaning; its third and accented syllable rimes with *Tom*

**Ga tun'** rimes with *ab soon*; that is, *gab toon'*. Don't say *gatten* or *ga tew'n* *gauche* is French for lefthanded, and therefore for awkward and ungainly. Pronounce *go* with *sh* attached—*go-sh*. Don't say *ga shay'* or *gouch* or *goosh* or *gosh*

**Gau guin'** rimes with *no man*, that is, *go gan'* (French nasal *n*)

**gaunt** is pronounced *gaunt* or *gabnt*. Don't say *gant* to rime with *pant*. It means thin, spare, haggard; thus, derivatively, grim and forbidding

**gaunt' let** may be pronounced *gaunt'* or *gabnt' let* or *lit*. It is a glove to protect the hand from wounds; thus, *to throw down the gauntlet* is to offer the gloved hand in combat or to challenge. Sometimes this word is used to denote that part of a glove that covers the wrist. It was once used as a verb, the imperfect tense of which was (and still is as an adjective) *gaunt' let ed*. This word is sometimes spelt *gant let*, and pronounced with flat *a* or Italian *a*. As noun and verb *gantlet* has many meanings, chief of which perhaps is the military punishment that requires an offender to run between two lines of men who pelt him with clubs and switches; it also means a set of railroad tracks running within another set to obviate switching, as over a bridge

**Gau' ta ma** or **Go' ta ma** may be pronounced *gaw' ta ma* or *goe' ta ma* or *gow' ta ma*, the first and accented syllable riming successively with *saw*, *go*, *now*. The last two *a*'s are neutral. (See *Buddha*)

**gauze** must not be pronounced with soft *s* for *z*; say *gawz*, not *gahss* or *gawss*. It comes from *Gaza*—*gay' za*—the city in Palestine where the thin, transparent material was originally made

**ga zette'**, with its derivatives, is much used at spelling bees, and with desired fatalities. It is noun and verb, riming with *a bet*. The agent noun is *gaz et teer'*; the imperfect tense is *ga zet' ted*; the present participle is *ga zet' ting*. Every form has double *t*

**ge-final** remains intact before the suffixes *able* and *ous*, and in a few cases before *ing*. The letter *g* is hard before *a o u* and soft before *e i y*; hence, if *e* were not retained in words ending with *ge*, before *able* and *ous*, the *g* would have to be pronounced hard. Observe *advantage*, *advantageous*; *change*, *changeable*; *charge*, *chargeable*; *courage*, *courageous*; *manage*, *manageable*; *marriage*, *marriageable*; *outrage*, *outrageous*. The last word, for instance, would have to be pronounced *out rag' gus* otherwise (*g* hard). If the *ge* were not retained intact before *ing* in the fol-



lowing words, the eye might easily confuse each one with another word of the same spelling but with hard *g*: *ringeing*, present participle of the dialectic word *ringe* meaning to clean or rinse, might be mistaken for *ringing* if the *e* were not retained; similarly *singe* and *singeing*, *springe* (to trap or ensnare) and *springeing*, *swinge* (to beat or chastise) and *swingeing*, *tinge* and *tingeing*. But note that, since there is no word that might possibly be confused with the participial form of *expunge* or *fringe* or *gouge* or *hinge* or *impinge* or *syringe* (and a few other similar soft-*g* verbs) their present participles are spelt respectively *expunging*, *fringing*, *gouging*, *binging*, *impinging*, *syringing*.

**gear** rimes with *here*. Don't say *gare* to rime with *bare*. It is both noun and verb. The final *r* is not doubled (except occasionally in automobile advertising copy!) in *geared* and *gear'ing*. The forms *gearshift* (not *shaft*), *gearwheel*, *gearbox* are all preferably solid compounds. Consult the dictionary for the wide range of meanings of this word. Note the hard *g* before *e*.

**gei' sha**—a Japanese girl who sings and dances in tea houses and other places of entertainment—is pronounced *gay' sha*, final *a* being neutral. The plural is *gei' sha* or *gei' shas*. Don't say *guy' sha* or *gesb' a*.

**gel' a tin** or **gel' a tine** (use the simpler) is pronounced *jell' a tin* or *jell' a time*, according to spelling. In trade it is sometimes spelt *jell-a-tin*. It means animal jelly; any glutinous material obtained by heating animal tissues; a jelly made with gelatin. The adjective *ge lat' inous* is pronounced *j' lat' inus*, the second and accented syllable riming with *fat*. The second and accented syllable rimes similarly in *ge lat' I nate*, *ge lat' I nize*, *ge lat' I noid*. The noun *ge la' tion*—*j' lay' shun*—means a cooling or solidifying. Billy Boner says he learned in history that Marie Antoinette was gelatinated.

**gen darme'** is a member of the military police, a policeman, especially in France. It is pronounced *zhahn dahrm'*. It is a solid word, pluralized regularly *gendarmes* (*z*).

**gen' der** is pronounced *jen' der*. Don't say *chinder*. It rimes with *render*. Gender is that distinguishing characteristic of a word (especially noun and pronoun) that indicates whether it stands for male sex, female sex, both sexes, or absence of sex. A word indicating male sex is said to be masculine in gender, as *bachelor*, *host*, *busband*, *Julius*, *manservant*; a word indicating female sex is said to be feminine in gender, as *maid*, *hostess*, *wife*, *Julia*, *maidservant*; a word indicating both sexes is said to be common in gender, as *animal*, *Canadian*, *person*, *relative*; a word indicating absence of sex is said to be neuter in gender, as *barn*, *desk*, *sky*, *stone*. Note that masculine and feminine are sometimes indicated by change of word, sometimes by suffixing, by retaining foreign endings, by compounding. The suffixing of *ess* and *trix* (*q v*) is less and less general. It was once customary to add one or the other of these suffixes to all masculine nouns that would gracefully take it to form the feminine. But such words as *authoress*, *editress*, *executrix*, *lioness*, *patroness*, *prose-cutrix* are decreasingly used, the simpler form of each being taken as common gender. The comparatively recent *aviatrix* has disappointingly halted this simplifying movement a little. Pronouns are the most highly inflected part of speech in the designation of gender, the third person singular of the personal pronouns calling for the most detailed adjustments in agreement. In *Mary brought her book*, *her* must be feminine to agree with *Mary*. The same agreement or harmony must be followed in *John did his work*. This means that John did his own work. But in

*John did her work* the antecedent of *her* is outside the sentence. In *The kitten lost its ball*, *its* is commonly regarded as common gender, as it is in *The baby ate its food*, tho if the sex of the kitten and the baby is known, gender agreement is desirable. In such expressions, however, *it* and *its* are generally used as of common gender (see *he*). In some languages adjectives, articles, and verbs have required gender agreements. Some languages have gender for rational and irrational, for animate and inanimate, and still other arbitrary differentiations. The old so-called grammatical gender disregarded sex. *Chilblain*, for instance, was masculine; *child* was neuter. Presentday English retains but few of these, as *sun*, usually masculine; *ship*, usually feminine; *moon* usually feminine (in spite of the man in her), and *auto*, *airplane*, *city*, *college*, *country*, and other such neuter nouns are colloquially referred to as *she*. One of the greatest difficulties in the study of German lies in its retention of grammatical gender. English gender is natural, that is, the sex and the gender correspond in large measure, and is thus simplified. But remember that gender applies to words only; sex to beings and plants. Don't say that an animal is of feminine sex or female gender. A few of the distinct gender names that cause most errors are *boar* and *sow*, *buck* and *doe*, *cock* and *hen*, *colt* and *filly*, *dog* and *bitch*, *drake* and *duck*, *fox* and *vixen*, *gander* and *goose*, *hart* and *roe*, *horse* and *mare*, *miler* and *spawner*, *ox* or *bull* and *cow*, *ram* and *ewe*, *ruff* and *reeve*, *sire* and *dam*, *stag* and *hind*, *steer* and *beifer*

**gen e al' o gy**—the history of a family; lineage or pedigree—is accented on the third syllable which is *Al*, not *Ol*. The first syllable is preferably *jen* but it may be *jee*. The last syllable is *ji* (short *i*). Make all syllables heard in this word and in the adjective *gene alog' ical*. Don't say *jean ya' ji* and *jean ya' j' kal*

**gen' er al** is trisyllabic, and the first syllable has *e* rather than *i*. Don't say *jin' rul*. *Common*, *general*, and *universal* represent the positive, the comparative, and the superlative of inclusiveness. *Universal* connotes all, nothing short of all; *general*, almost all; *common*, many or a large number or usual. Milk is a common drink; coffee, a general drink; water, a universal drink. The nouns *gen er al' ity* and *gen er al i za' tion* (*eye-zay' shun*, or short *i*), the adverb *gen' er al' ly*, and the verb *gen' er al i ze* follow this instruction and are subject to these cautions. See the dictionary for many additional meanings

**gen er' ic** is accented, please note, on the second syllable. This adjective is used interchangeably with *gen er' ical* to mean general class or kind. They are antonyms of *specific*. A generic word, for instance, is one that is comprehensive in scope; thus, *structure* is generic in respect to *specific building*; *building* is generic in respect to *house* which is specific; *house* is generic in relation to *cottage* which is specific, and so forth. Needless to say, good expression is characterized by specific words; generic words very often lead to vagueness and misunderstanding

**gen' er ous** is pronounced *jen' er us*, *g* is *j* and vowels are short. But in the noun, please note that the *ous* becomes *os* (*abs*) and takes the accent—*gen er os' ity*. Don't omit syllables. Don't say *jin' rus* or *jin' ros ty*. *Generous* connotes sympathy and willingness in giving; *liberal*, lack of constraint and plenteousness. The former has nothing to do with amount or value given; the latter has. A small amount may indicate generosity; a large amount may not indicate liberality

**Gen e see'** is trisyllabic—*je ne c'* Don't say *jen c'*

**gen'e sis** is pronounced *jen'e sis*. Used in a general sense to mean the beginning of any thing this word is a common noun; used in reference to the first book of the Old Testament, it is, of course, a proper noun. The adjective *ge net' ic* rimes with *pathetic*. As a terminal combining form, as in *path o gen'e sis*, it means originating or developing; in this word, the beginning of disease. The plural is *gen'e ses* (*seize*)

**Gene' va** is pronounced *je nee' va* (a neutral). The Germans say *Genf* (hard *g*) and the French *Ge nève*—*zhe nàvé'*. The agent noun and adjective is *Ge ne' van*—*je nee' van*—or *Gen e vese'*—*jen e veeze'* or *veese'*

**gen' ial** or **ge' nial** (prefer the simpler) is pronounced *jeen' yal* or *jee' ne' l* first syllables riming respectively with *seen* and *see*. This adjective means kindly, cheerful, radiating happiness, and in this meaning it may be pronounced in either way. When it means pertaining to marriage or generating the species, it must be trisyllabic. The noun is *ge ni al' ity*—*jee nial' it*. Don't slur to make it trisyllabic, as *jeen yal' t*. The adjective *ge ni' al* which rimes with *denial*, means near to or pertaining to the chin and jaws. *Con gen' ial* (*kon jeen' yal* or *kon jee' ne al*) is frequently confused with *gemal*. In contradistinction it means suitable and adaptable, and similar in interests and tastes, as *congenial surroundings* and *congenial friends*

**ge' nie** rimes with *meanie*. This is singular; the plural is *ge' nii* riming with *meanie my* (see *genius*). *Jin ni'* and *jin nee'* are the Arabic singular forms, and *jinn* and *jinn*s the plural; the former is pronounced *j' nee*, the latter *gin*. The meaning is a spirit or attendant spirit that influences human beings

**gen' i tal**—pertaining to the sexual organs or to begetting offspring—is trisyllabic—*jen' I tal* (a obscure). The noun, usually in the plural, is *gen' i tals*—*jen' i tals*; it means the sexual organs. Don't say *gen' tal* or *gen' shals*

**gen' itive** is pronounced *jen' itiv*. Don't say *jintiv*. Don't spell with a for *i* in the second syllable. The genitive is that case of inflected nouns and pronouns that denotes source or origin or possession or relation of. It applies to case particularly in the classical languages and corresponds in part to the English possessive designated as a rule by *of*. In *man of courage*, *of courage* is a descriptive genitive; in *State of Maine*, *of Maine* is appositive genitive; in *the youngest of the three*, *of three* is partitive genitive—it expresses the whole of the term modified; in *soul of my soul*, *of my soul* is intensive genitive; in *this country of yours* (*of John's* or *of theirs*, and so forth, no possession being shown) the prepositional phrase is nothing more than a pointing-out expression equivalent to *the*, and is sometimes called ethical genitive. There are many other classifications for which see the unabridged dictionaries or any thoroughgoing grammar

**gen' ius** is pronounced *jeen' yus* when it means mental endowment, extraordinary power of invention and initiative, or one who influences another for good or ill, the nature and associations and influences of a time or place. And its plural in these senses is *gen' ius es*—*jeen' yus es*. But when it means an attendant spirit, a spirit presiding over one's destiny, or a spirit of nature such as the Mohammedans called *jinni*, then it is preferably pronounced as a three-syllable word *jee' ni us*, and its plural is *ge' nii*—*jee' ne eye*—the Latin plural. Don't confuse this word with *genus* or with *genie* (*q v*). In contradistinction to *talent*, *genius* connotes original power that amounts to inspiration, while *talent* connotes acquisition through training. A genius is born; a talent is made

**Gen' o a** is pronounced *jen' o a*, not *jen owe' a* or *jen o ah'*. The agent noun and adjective is *Gen o ese'*—*jen o eeze'* or *eeze'*

**gent** is a vulgarism. Don't use it as an abbreviation for *gentleman*. (See *pants*.) It has been said that gents wear pants, and gentlemen wear trousers

**gen teel'** rimes with *men deal*. It is deservedly archaic, or rapidly becoming so. It still clings to the vocabulary of the old-school lady and gentleman. It means "to the manor born," that is, well-bred, of high birth, and is correctly used, facetiously or otherwise, of specific quality rather than of persons. It is a class-distinction word, one that implies sham or affectation of the real thing. (*Gen teel' ism* is worse if possible.) Don't use these words unless you are able to do so *cum grano*. Billy Boner says it is not gentile to ask too many questions of any one

**gen' tian** rimes with *tension* (*g* is *j*, and vowels are short). It is a common garden flower usually blue, sometimes yellow. Don't say *jen' tian* or *jin' zhan*

**gen' tile** rimes with *men' smile*. The *g* is pronounced *j*. The second syllable may be pronounced with short or long *i* when the word is used in its grammatical sense to indicate a people or a country, as *Russian and French are gentile nouns and adjectives*. But the *i* must be long when the word is used, as it customarily is, to denote one not a Jew. The Mormons also use this word to indicate one not a Mormon. It comes from a Latin word meaning of the same race or clan, as does the word *gentle*. This word is not capitalized except when it is used in contrast with another proper noun, as *Jew or Gentile*. But even in this use some authorities rule that capitalization is not necessary

**gen' tle** means kind, quiet, refined, tender, polite, sensitive in attitude toward others. It does not mean weak or effeminate, and should not be so used. It is from a Latin word meaning of the same tribe or clan or race, but civil and other wars have long since repudiated the idea that those of the same clan or race are necessarily gentle toward one another. The pronunciation is *jen' t'l*. The noun *gen til' i ty*—*jen-till' it*—no longer means the gentry in a class sense. *Gentle* may be a verb, and is frequently so used by animal trainers, as *He gentled the lion* and *He will gentle the tigress by the time the circus opens*. *Tame* would mean that the tigress had been made meek and spiritless, and this is very often the correct word to use. But *gentle* connotes a higher and more skilful attainment

**gen' tle man** is the correlative of *lady*; *man of woman*. In most colloquial expression *man*—a human being—is preferable to *gentleman*, the latter savoring somewhat of affectation and sham. Don't say *gentleman friend* and *gentleman pal* and *gentleman admirer* for escort or attendant or companion; they are vulgarisms, as *boy friend* and *gent friend* and *man friend* and *girl friend* and *lady friend*, and so forth, are. *Gentleman's gentleman* for valet is not generally used; *manservant* is. Don't say *sales gentleman*, *gentleman taxi-driver*, *gentlemen's room for salesman*, *man taxi-driver*, *men's room*. *Gentleman-at-arms* is one of the forty gentlemen in attendance upon the king on state occasions in England

**gen u flec' tion** or **gen u flex' ion**—bending the knee as in worship—is pronounced *jen u flek' shun*. Don't say *jen oo flek' zhun*. The second spelling is the sensible British form (cf *connexion, deflexion, disconnexion, inflexion*, and so on). The verb *gen u flect* may be accented on the first syllable or on the third. It rimes with *ben you pecked*

**gen' u ine** is pronounced *jen' u in*, not *jen u ine'*; that is, the last syllable does not rime with *wine* but with *tin*. The *g* is *j*, the *u* intermediate. The adverb is *gen' u inely* and the noun *gen' u ine ness*. Don't clip syllables; *jin' yen* and *jen' yen ness* are vulgar pronunciations

**ge' nus** is pronounced *jee' nus*. Its plural is preferably the original Latin *gen' er a—jen' er a*—the *e* of the accented syllable becoming short. *Gen' us es—jeen' us es*—is sometimes seen as plural and is gaining ground. The word means a classification or category that is subdivisible, especially in scientific study, in contradistinction to *species* (*q v*); kind, sort, order, department, division. Don't confuse with *genius* (*q v*). Both *species* and *differentia* (*q v*) are specific terms in relation to *genus* which is generic. This is an important distinction in connection with definitions. In defining a term, give genus first, differentia second. Genus alone merely classifies it; differentia specifies it; thus, *A house is a building* denotes genus; add in *which to live* for differentia. The Latin term *genus homo*—the human family or the category known as man—in ordinary expression may be used facetiously, but used seriously (except in scientific and philosophical works) it constitutes dictional sham

**ge od' esy** rimes with *the Odyssey—je odd' e c*. It is the mathematical science of ascertaining exact positions and areas of the earth's surface, of the shape and size of the earth, of the variations in gravity. The adjective *ge o det' ic—jee o det' ik*—is more commonly used than the noun, as a *geodetic survey*. A collegiate surveyor is sometimes facetiously called a *ge od' e sist—je odd' e sist*

**Geog' han** is pronounced *gig' gin* (hard *g*) to rime with *diggin'*. Don't say *jee owe' gan*

**ge og' ra phy** is a quadrisyllabic word. Pronounce all four syllables—*je og' ra fe*—not *jog' ra fi* or *jog' free*. Both the agent noun *ge og' ra pher* and the adjective *ge o graph' ic al* likewise tempt to slurring—*jog' frer* and *jog' fra kal*. Resist! But you may use *f* for *ph* if you have the courage

**Geor' gia** may be dissyllabic or trisyllabic—*jawr' jya* or *jawr' je a*. But don't call it *jawr jee*

**geor' gic** is from a Greek word meaning till or tillage; thus, pertaining to agriculture and rural things in general. As noun, it is the name of certain types of pastoral poetry. Pronounce it *jawr' jik* to rime with *or' dick*

**germ**—a bud, a sprout, a microbe, and, figuratively, a rudiment or beginning—is pronounced *jurm*. The plural is *germs*. This word is both noun and adjective. The verb *ger' ml nate* rimes with *terminate*; the adjective *ger' ml nal* with *terminal*; the noun *ger ml na' tion* with *termination*. Other forms are *ger' ml nant* and *ger' ml native* (a long or short). The abstract form *ger mi na' tion* (*nay' shun*) has special reference to English; it means repetition of letters and words, as of *p* in *hopped*, as of *water* in *water, water everywhere*. The Latin source word *ger' men* (plural *ger' mi na*) once generally used is now archaic

**Ger' man** is pluralized *Ger' mans*, like *human* and *humans*, *Mussulman* and *Mussulmans*, *Norman* and *Normans*, *Ottoman* and *Ottomans*. Used to mean a dance and near of kin, it is not capitalized. But as both noun and adjective used in direct reference to the people of *Ger' man y* it is capitalized as is also the adjective *Ger man' ic*. The abstract noun *ger' manism* may or may not be capitalized; it means German idiom, or characteristic of German thought and doctrine, or imitation of Germans. The verb is *ger' man ize*. Don't pronounce *g* as *tch* in any of these forms

**ger mane'** is pronounced *jer main'*. It means appropriate, related, closely allied. It is from the Latin *germanus* meaning akin, and is synonymous with *german* in this meaning. But it is used chiefly of things (especially of argument) rather than of blood relationship. Note the noun *germane'ness* and the adverb *ger mane'ly*.

**ger ry man' der** is pronounced with either hard or soft *g*, the latter particularly—*jerry mander* to rime with *merry gander*. This is a solid compound—*gerrymander*. The word appears in newspapers at election and other times; it means any unusual or specially devised grouping of election districts for the purpose of getting votes improperly, so that one party or group may thus get advantage. The word is made up of the surname of Governor Elbridge Gerry and the last two syllables of *salamander*. In dividing Essex County, Massachusetts, in such a way as to produce more votes, Gerry's party in 1812 made a dragon-shaped district of it. The word is both noun and verb. The surname *Gerry* is usually pronounced with hard *g*.

**ger' und** is pronounced *jer' und*. The first syllable rimes with the first syllable of *error*. Don't say *jeer' und*. The gerund is a verbal form ending with *ing*. It functions as a substantive, having case but no gender, number, or person. It is not so far removed from the verb as a verbal noun is. It may be used as an adjective, as *Barking dogs never bite*, and as an adverb, as *They went motoring*. It may be used also as subject, object, appositive, predicate nominative, object of a preposition, objective complement. It may be modified by an adverb, as well as by an adjective. Nouns and pronouns modifying a gerund must be in the possessive case, as *I object to John's going* and *His playing delights us*. (See *participle* and *verbal noun*).

**Get' tys burg** must be pronounced *get' iz burg*. Don't say *gitts' boig*. Note the hard *g*.

**gey' ser** is preferably pronounced with *z* for *s*. The first syllable is pronounced *guy*; the second *zer* (or *ser*). Don't say *gay' ser* or *gee' er*. Note the hard *g*. The rime is *miser*. Billy Boner says he takes a certain girl's part because everybody else geysers.

**gh** is silent, as a rule, at the end of words, as in *borough, bough, dough, furlough, high, inveigh, neigh, nigh, plough, sigh, sleigh, slough, thigh, thorough, though, through, weigh*. Simplified spelling has done something by way of eliminating useless *gh* as *boro, plow, tho, thoro, thru*. But such reform is always delayed if not prevented altogether where it causes the confusion of two or more words spelt similarly, as would be the case in *doe* for *dough*, for instance, and *nay* for *neigh* (*nabor* for *neighbor* is already on the way), *slay* for *sleigh*, *way* for *weigh*. When this digraph begins a word the *h* is silent and useless, hard *g* only being heard, as in *ghast, ghat, gbaz, ghee, gherkin, gheld, ghetto, Ghibelline, ghost, ghoul, ghyll*. The once common termination *burgh* with its useless silent *h* has now become *burg* (hard *g* again) for the most part, tho *Pittsburgh* is still spelt with *h*. Its *naboring* town *Harrisburg* has dropt it. Most geographical names ending with *borough* have dropt *ough*. *Gh* is pronounced *f* at the end of many words, as in *chough, clough* (cliff or ravine), *cough, enough, laugh, rough, slough* (castoff skin), *tough, trough*. It is *f* also in *draught* (always pronounced *draft* and increasingly spelt so in all senses), and in the imperfect tenses of present *gh* verbs, as *koft* or *koffed* and *laft* or *laffed*. In *ght* endings *gh* is silent, as *aught, bought, brought, caught, distraught, eight, fight, fought, fraught, freight, height, light, might, naught, right, sight, sleight,*

*slight, sought, thought, tight, weight, wight, wrought*, and so forth. In three particular, chiefly Scotch, dialectic words, not used in this country, final *gh* is sounded *k*—*hough* (*hok*), the ankle of a quadruped; *lough* (*lok*), a lake or pool; *shough* (*shock*), a dog with long woolly hair, a kind of poodle. Note now that final *ough* may have seven different sounds: *through* rimes with *boo*, *tough* rimes with *cuff*, *biccough* rimes with *up*, *cough* rimes with *off*, *dough* rimes with *owe*, *sough* rimes with *now* (also with *cuff*), and *lough* rimes with *sock*. Perhaps this tongue-twister may help to confuse you further: *Though the rough biccough and tough cough plough me through, I shall slough them off ere the soughing boughs slough their blossoms.* (See *ou*.) The versifiers have taken many a fling at this pesky digraph and its *gh*t and *ough* aberrations

*ghast'ly* rimes with *vastly*—flat *a* or Italian *a*. It means fearful or terrifying, especially in relation to death. It has been said facetiously but none the less truly, that a *ghastly* thing makes you run; a *grisly* thing makes you quake; a *grim* thing arrests or paralyzes you; a *lurid* thing makes you turn pale and stare. This word is both adjective and adverb. The adverb *ghast'ly* is easy to form but awkward to use, and is rarely heard or seen

*Ghent* has hard *g*. Don't say *jent*

*gher'kin* rimes with *her kin*. The *g* is hard; don't say *jur'kin*. It is the small prickly cucumber or the plant itself

*ghet'to*—that section of a city inhabited by Jews—is pronounced *get'owe*. The plural is correctly *ghet'tos* (*z*), tho the foreign (Italian) plural is preferred by some—*ghet'e*

*ghost* rimes with *post*. It really means a disembodied spirit, and is thus a covering word for *apparition*, any after-death reappearance; for *phantom*, a mental fiction or illusionment; for *specter* (*re*), any frightening supernatural object. A *ghost term* is one that has come into use as result of error on the part of printers or editors or writers, as *pulpreader* for *pulpit preacher*. *Ghost* has come into wide use as a verb in the sense of substitute writing—the writing of books, stories, interviews, and the like, to which some one else's name rather than the writer's may be signed. *Ghosted* and *ghosting* are the imperfect tense and the present participle respectively. The present is sometimes *ghostwrite* (solid) and the present participle *ghost writing* (two words), but *ghostwrote* has yet to be born. Perhaps it will arrive illegitimately as a *ghost* word. Perish the thought!

*ghoul* is pronounced to rime with *cool* and *school*, not with *foul*, not with *soul*, not with *gull*. It comes from Arabia, and means one who black-mails, or robs graves, or indulges in other evil practices of the kind. The Arabs thought it an evil monster that robbed graves and ate corpses

*giaour* is the term applied by Turks to Christians and other non-Moslems to indicate atheist. It is pronounced *jour* riming with *flour*. Don't call it *joor*

*gib'berish*—idle and foolish talk—is preferably pronounced with soft *g*—*jib'berish*—tho you hear it pronounced with hard *g* in the best of circles. It is frequently written *jibberish*. Don't say *jib'rish*. It is an echoistic word. (See *onomatopæia*.) Dr. Johnson said: "From *gaber*, French to cheat, according to Skinner. Conjectured by others to be from *jabber*. But as it was anciently written *gebrish*, it is probably derived from the chymical cant, and originally implied the jargon of *Geber* and his tribe." *Geber* or *Jabir* was a medieval chemist noted for his voluminous writing which was confused and superstitious. The verb *gib'ber*, pronounced

with soft *g* or with hard—*jib' ber* or *gib' ber*—is said to have been first used in Shakspeare's *Hamlet*: "The sheeted dead did shriek and gibber in the Roman streets." It is a noun meaning gibberish, and a verb meaning to talk foolishly. Like *gibberish*, *gibber* is regarded by many authorities as purely imitative in origin

**gib' bet**—the form of gallows on which criminals were killed and allowed to remain as warning—is pronounced *jib' et*. Don't pronounce it with hard *g*. It rimes with *nib it*

**gib' bous**—convex, regularly curved, sticking out or protuberant—rimes with *crib us* (*u* obscure). Sometimes it is spelt *gib' bose* and pronounced *gib' owess* to rime with *nib gross* or with *the gross*

**gibe** and **jibe** and **gybe** are used in colloquial expression to mean the same thing, namely, to taunt or jeer or scoff. But really the verb *gibe* alone should be used in this sense, and as noun meaning a sarcastic remark. *Jibe* and *gybe* mean to shift from one course to another as in sailing. As noun, *jibe* means (in the United States) to agree or harmonize, or agreement, as *His statements don't jibe* or *There is no jibe in his remarks*. *Gybe* is almost if not quite archaic. All three words are pronounced with soft *g* or *j*, and rime with *bribe*

**Gi bral' tar**, please note, has no *e* in it. The second and accented syllable is *brawl* indeed. The *g* is *j* in English pronunciation, *b* in Spanish. English-speaking people say *ji brawl' ter*; Spanish, *he brabl tahr'*

**gig** is a light two-wheeled one-horse conveyance, or a rowboat, or a fish spear (see dictionary). In all of these and other uses it is pronounced with both *g*'s hard and with short *i*. It is not a homophone of *jig*. *Gig' man* is a solid compound meaning literally a man who owns a gig; thus, one who considers himself somewhat better than others who are less well off. This is a word invention by Thomas Carlyle. He also used the abstract form *gig man' i ty*. (See *jig saw*)

**gi gan' tic** is pronounced *jie gan' tik* riming with *try antic*. The noun is *gi gan' tism*—*jie gan' ti' z'm*—and the two picturesque adjectives that seem to have escaped the sesquipedalian maw of advertising copy are *gi gan' te' an*—*jie gan' tee' an*—and *gi gan' tesque'*—*jie gan' tesk'*. Certainly these are worth "taking up" in view of the worn-down condition of *colossal* and *devastating* and *stupendous*, and the others.

**gig' o lo**—a paid escort or dancing partner or professional social attendant—is pronounced *jig' o low*—*i* short, first *o* intermediate, second *o* long. In France (whence it came and where it might well have remained) it is called *zbee go low'*

**gild**, as verb, is *gild' ed* or *gilt* in the imperfect tense and the past participle, and *gild' ing* (not *gilt' ing*) in the present participle. It means to brighten, to give a thin covering of gold or goldlike material; thus, to deceive, to make different or deceptive or attractive. The agent noun is *gild' Er*; the adjective *gild' A ble*. This word is sometimes used as a variant of the noun *guild* (*q v*), its homophone, both words riming with *build*. *Gilt* is also a noun meaning gold or anything resembling it. It is an old Norse word meaning sow female of *swine*. It is most commonly used as adjective meaning golden or like gold. The two synonymous adjectives *gilt' edge'* and *gilt' edged'* are hyphenated, please note, and the syllables are equally accented. Technically these compounds mean having edge of gilt, but they are widely used colloquially to denote highest standard or best quality. Note the hard initial *g*



*gill* has many meanings (see dictionary) not the least interesting of which is *girl* or *wench*. Jack's *Gill* was a wench called *Jill*. The *gill* of a fish is pronounced with hard *g*, as are *gill* meaning flesh on the lower face and *gill* meaning the under part of a mushroom and *gill* meaning glen and ravine and ivy. But *gill* meaning one fourth of a pint in liquid measure, is pronounced with soft *g*—*jill*—like Jack's *Jill*

*ging'ham* is pronounced *ging'am*. It is from a Malay word—*gingan*—meaning striped. Don't say *gink'ham* or monosyllabic *gingm*

*gird*—to bind or belt, to equip, to clothe or invest, to make ready, to encircle—is *girded* or *girt* in the imperfect tense and past participle. There is also a Scotch verb *gird* meaning to sneer or mock. This word rhymes with *bird*; don't say *goid* or you must say *boid* to get the rime, and then both pronunciations would be not only wrong but vulgar. Note the forms *gird'Er*, any strong bracing or crosspiece to hold weights, as floors and roofs; and *gird'le*, noun and verb, meaning gird. *Girt* is also a verb "on its own" meaning to take or measure the girth of. It is used colloquially also to mean *girth*, a girdle, the measure around the body, the circumference of anything. And *girth* in turn, to make confusion more confused, is also a verb meaning, like *gird*, to bind or encircle. To simplify the matter, use *gird*, *girded*, *girding* as verb; use *girth* as noun; pay no attention to the mongrel verb *girt*. Note the hard *g*'s

*girdle*, verb and noun, is sometimes illiterately pronounced *goidle*. The imperfect tense and past participle of the verb is *gir'dled*; don't spell and say *gir'deld*

*give* is used in an affected and show-off manner when a chairman or master of ceremonies introduces a speaker or performer with "Ladies and Gentlemen, I *give* you Mr. Soandso." Don't use it for *present* or *introduce* in this sense. The imperfect tense is *gave*; don't use *give* as imperfect. The past participle is *giv'en*. Don't use *gave* for *given*. *I gave him the money yesterday* and *I have now given him ten dollars* are correct. Don't say *giff* for *give*. The term *given name* means Christian or baptismal name—the name that precedes the surname or family name

*glacier* is pronounced *glay'sher* to rime with *play sir*, or *glass'ier* to rime with *classier*. The latter is preferred in England, the former in the United States. The second syllable of the dissyllabic pronunciation is not *sheer* or *zher*. *Gla'cial* is preferably pronounced *glay'shal*; there is some authority for *glay'cal* and for *glay'sheal*

*glad* may be followed by *of*, as *glad of a favorable decision*, when such decision pertains to yourself; by *of* or *at* when that decision pertains to another or to others. But you may be glad *with* some one, and you may be glad *for* or *because of* the success of some one. The *d* is doubled, don't forget, in derivative forms—*glad'der*, *glad'dest*; *glad'ded*, *glad'ding*. The last two verbs are correct but they are now little used, *glad'den* being the preferred verb form. *Glad* is a stronger word than *pleased*, and always connotes outward manifestation; *pleased* is the more formal

*gladiator* rhymes with *cad he ate her*. It is now used figuratively to mean any one who engages in controversy. The adjective is *gladiatorial* (*toe're'D*). Observe the *o* after *t*; there is no *e* in this word. Billy Boner says that the heating gladiators in his school make so much noise that he is unable to concentric

**gladi' o' lus**—a flowering plant of the iris family—is pronounced with long *o* in the third and accented syllable when the special plant is meant—*gladiowe' lus*—all other vowels being short. When it is used to indicate the genus or family, the accent falls on *i* which is long—*glad eye' o' lus*. In all general usage the former is the one to observe. The plural is *gladi' o' lus es* (*z*) or *gladi' o' li* (*lie*)

**Glad' stone** is pronounced *glad' stun*. All proper-name *stone* endings are pronounced *stun* by the Britisher, and should be by the American

**glam' or** or **glam' our** (the latter in England) is from the word *gramer*, a Middle English word meaning magic or necromancy, or any manifestation of superior learning; hence, charm, magic, spell. It later became *gramarye* and *grammar*, and our word *grammar* formerly meant learning in general. The Scotch corrupted the form into *glamer* or *glamour*. It rhymes with *hammer*. Grammar was a glamorous subject and the grammarian a glamorous person. Of the thirty or forty words that drop the *u* when they enter the United States from England, *glamour* holds to its *u* most stubbornly. Like the others, however, it drops the *u* in the adjective and adverbial forms—*glam' or ous*, *glam' or ously*—even in England

**Glas' gow** may be *go* or *koe* in its second syllable. The first syllable is *glass* indeed, with a short or Italian

**glaz' ier**—one who works with glass, setting it in frames, shaping it, and so forth—is pronounced *glaz' zher*. In England the trisyllabic pronunciation is preferred—*glaz' zher*. The name of the industry is *glaz' ier y*—*glaz' zere*. Don't confuse with *glaz' Er*, one who glazes or finishes, makes glossy surfaces, whether in glass or other materials. Billy Boner says his teacher told him that the glaziers in the Alps move very slowly

**glean** is a regular verb—*gleaned*, *gleaning*, *gleaned*. Don't spell the imperfect tense *glean* and rime it with *lent*. The rime is *clean*. Don't use *glean* for *get* or *gather* or *hear* or *understand*, as in *I do not glean the theme of the book*. The famous picture *The Gleaners* illustrates the real meaning of the verb *glean*, namely, to gather after a reaper, to pick up what is left, to obtain by degrees, to collect patiently and slowly

**glob' u lar** does not have the long *o* of *globe*. The first syllable rhymes with *mob*; the word must be pronounced as trisyllabic; thus, *glabb' u ler*. The meaning is round, globe-shaped; consisting of *glob' ules* (*glabb' euls* rhyming with *mob mules*). *Glob' u lous* is a synonym; so is *glo bose*, pronounced *glow bows* and accented on either syllable. The noun *glo bos' i ty* is pronounced *glo babs' iti*

**gloom** and **glum** come from the same Anglo-Saxon source, *gloumen* to stare, to look sullen. The one rhymes with *boom*; the other with *plum*. *Gloom* is noun and verb. Its adjective form is *gloom' y*—comparative *gloom' ier* and superlative *gloom' i est*. *Glum* is an adjective—comparative *glum' mer*, superlative *glum' mest*

**glos' sa ry**—a sectional dictionary explaining words and terms of a given work or author or subject—is pronounced *glabs' a re*. Don't say *gloss' ry*. The old noun and verb *gloss*, pronounced *glawss* or *glabs*, means notes or explanation; marginal interpretation. The noun and verb *gloss*, meaning shine or luster, is similarly pronounced. The adjective *glos' sal* rhyming with the last two syllables of *apostle* and the agent noun *glos' sar ist* have short *o* in the first and accented syllable—*glabs*. *Glos' sic*—*glabs' ik*—is adjective and noun, and as the latter is used particularly

in reference to phonetic spelling, as *haʒ* for *has* and *ʃotograf* for *photograph*. *Glos sol' o gy* and *glot tol' o gy* (the accented syllables rime with *doll*) are synonyms meaning the science of language, especially of linguistics

*glot' tis*—the opening between the vocal cords at the upper orifice of the larynx; the mouth of the windpipe, the original seat of vocality—rimes with *dot' iss*. The plural is *glot' tides* (*t diʒ* or *deese*). The adjective is *glot' tal* riming with *bottle*. Don't say *gloat is* and *gloat al*

*Glouces' ter* is pronounced *glahs' ter*, not *glow'ster*, not *glo' cester*

*Glov' ers ville* rimes with *lowers will*, not with *clovers will*. Think naturally of *glove*

*glu' cose* rimes with *true gross*. Don't say *glew' kloze*. It is a starch sirup or any member of the group of sugars, extracted in its natural state from animals and plants. It is used commercially as an ingredient in various food products

*glu' te nous* is pronounced *gloo' te nus*. Don't confuse with its homophone *glutinous* (*q v*). It means like *glu' ten*—*gloo' ten*—the viscid element in dough that contributes adhesiveness, especially dough made from wheat flour. *Gluten* is also an adjective, and may be used in most senses in which *glutinous* is used. It may be better, therefore, to use *gluten* to avoid confusion

*glu' ti nous* is pronounced *gloo' te nus*. It means like glue, of the nature of glue. The adjective *gluE' y*—*gloo' e*—means the same. Don't confuse *glutinous* with *glutenous* and *gluttonous* (*q v*)

*glut' ton ous* rimes with *button us*. It means given to eating voraciously, gormandizing. The agent noun is *glut' ton* riming with *button*. The glutton is also an animal related to the wolverine, and given to eating voraciously. The verb is *glut' ton ize* and the abstract form *glut' ton y*. Don't confuse with *glutenous* and *glutinous* (*q v*)

*gneiss* is a homophone of *nice*. It is a kind of rock resembling granite. The adjectives are *gneiss' ic* (*nice' ik*) and *gneiss' oid* (*nice' oid*). These have been used figuratively in modern novels to mean hard and immovable and unsympathetic

*gnome* rimes with *home*, the *g* being silent. It is a brief maxim or saying. *Gnome* also means one of the fabled diminutive people who live under earth and act as guardians of mines. The adjective *gno' mic*—*no' mick* or *nahm' ik*—means aphoristic or characteristic of maxims; thus, any statement of a general and accepted truth is called *gnomic*, and its verb (naturally present) the *gnomic present*, as *Honesty pays* and *Time heals*. Writers whose works lend themselves easily to quoting are sometimes called *gnomic writers*; their works, *gnomic writing*

*gnu*—the oxlike antelope—may be pronounced either *noo* or *new*, the latter preferably. The plural is usually the same as the singular, but *gnus*—*news*—is seen and heard occasionally in good company

*goal* rimes with *sole* and *dole*. Don't misspell it *gaol* (British *jail*). *Gool* is a dialectic pronunciation that is not recommended. The use of this word as verb is not recommended, as *to goal from the field*. Figuratively, it is overused in the sense of object or aim or achievement

*gob' e lin* rimes with *hobble in*. It may also be pronounced *go blan'* (French nasal *n*) and *go belan'* (French nasal *n*), the former riming with *woe-man* and the latter with *woe be man*. *Gobble in* is preferred. It is

the name of the famous tapestries made in Paris, and originated in the fifteenth century by the French dyers Gilles and Jean Gobelins

**go'-be tween** is a noun meaning a middle man or one who serves in some capacity between or among others; a broker, a procurer, an intermediary. In the meaning it conveys it is unified and inseparable; hence, it is pluralized regularly—*go-betweens*. Note the hyphen. (See *forget-me-not*)

**Go' bi**, usually preceded by *the* in reference to the desert, has two long vowels—*go' bee* to rhyme with *know me*

**God** or **god** must not be pronounced *gawd*. The *o* is short; the rhyme is *clod—gabd*. There is probably no other word in the language—certainly no other three-letter word—that is so frequently badly pronounced. The illiterates have for so long been saying *gawd* that this pronunciation has spread a contagion even to the pulpits, and the dictionaries capitulate by recording *gaud* and *gawd*. The poets have time and again rimed it—as it should be—with *nod*

**god' dess** is pronounced *gabd's* or *is*. Don't say *gawd' ess*. Be sure to spell this word with two *d's* and two *s's*. It is frequently misspelt

**Gogh—van Gogh**—is pronounced *kok—vahn kok'*. The *o* is half long; the *k's* are the German *ch* as in *ich*

**goitre'** or **goi'ter** (the latter preferred in the United States, the former in England) is the enlargement of the thyroid gland visible as a swelling in the lower part of the neck. The first syllable rhymes with *boy*; the second with *per*. Billy Boner says he pities any one afflicted with a girder

**gon' do la**—a long, narrow, flat-bottomed boat rowed from the rear, as on the canals of Venice—is accented on the first syllable which rhymes with *on*. The second *o* is half long; the *a* is slight. Don't say *gon doe' la* or *gern' do la* or *gon' der la*

**gone** (like *long*, *prong*, *song*, *strong*, *throng*, *wrong*, and so on) may be pronounced with *aw* or with *ah* for *o—gawn* or *gabn* (see *o*). This is the past participle of *go*, the imperfect tense of which is *went*. It is followed by *on* or *upon* in its slang and colloquial use as infatuated or in love with; it is followed by *far* in its use as proceed or advance. The noun *gone' ness* means fatigue or exhaustion; the slang word *gon' Er*, frequently with *a* prefixed—*a-goner*—means done for, ruined, ended. *Gone* is sometimes used in an adverbial sense to mean past or since, as *the year gone* and *the two decades gone*

**gon or rhe' a** or **gon or rhœa** (take the simpler) rhymes with *on a spree a*. Be sure to spell with one *n* and two *r's*, and to pronounce all four syllables. Don't say *gon rhe' a*. The adjective is *gon or rhe' al* or *gon or rhœ' al*. It is a contagious inflammation of the sexual organs

**good** has the short *oo* sound like *u* in *full* and *push*. Don't give it the *boo* or long *oo* sound. It is adjective, interjection, noun, and in the idiomatic expression *as good as* meaning virtually or as well, it is an adverb. Its comparative form is *better*; its superlative *best*. As adjective it must be used only in the modification of nouns and pronouns. Don't use as a substitute for *well* (*qv*). Say *He works well*, not *He works good*. Say *His work is good*, not *His work is well*. Say *I feel well*, not *I feel good*. Verbs that serve as mere connectives or that express sense reactions are preferably followed by *good*, as *It tastes good*, *It smells good*. *I feel good* is correct grammatically, but *I feel well* is the preferable idiom. The latter, however, may be ambiguous

tho it is not likely to be so. *Well*, however, is both adverb and adjective, and the two words may frequently be used interchangeably. When modification of the verb is desired, as in answer to when, why, how, where, use *well*; when completion of the verb is desired along with explanation or description of the subject, use *good*. The more general use of *good* as an adjective occurs in such expressions as *a good dinner*, *a good man*, *a good word*. As an initial combining word it is sometimes hyphenated, sometimes not. These are from the latest editions of the dictionaries: *good fellow*, *good-fellowship*, *goodhearted*, *good humor*, *good-humored*, *good nature*, *good-natured*, *good-tempered*, *good use*, *good will*. *Good'ish* is an adjective meaning rather good; *good'ly* an adjective (not an adverb) meaning of pleasant appearance or quality, large, considerable, as *a goodly amount*. *Goods*, a noun meaning wares or merchandise, is plural in form and use. *Good'y* is used colloquially as noun and adjective, meaning a tasty confection, and affectedly good; in the latter meaning it is frequently *good y-good y*. Don't use such tautological expressions as *good virtue*, *good charity*, *good benefit*, *good merit*.

*good-by'* is now generally spelt in the United States as here—with hyphen and without final *e*. The Britisher retains the *e*—*good-bye'*. But it appears variously as *goodby*, *goodbye*, *good-by*, *good-bye* in the so-called best publications on both sides of the Atlantic.

*goods* is used to indicate any easily transferable articles that may or may not be offered for sale. It is generally used, however, to indicate commodities, wares, merchandise (*q. v.*). The noun *goods* is always plural; used as subject it therefore requires a plural predicate.

*good' will'* is sometimes written as two words; sometimes solid—*goodwill*; sometimes hyphenated—*good-will*. At present the two-word form has majority sanction. The two words are equally accented. It means, in business and industry, established reputation, and thus reliability and character as vested in a firm name such as values over and above visible assets or stock in trade.

*go'pher*—a burrowing rodent—rimes with *no sir*. Don't say *guffer* to rime with *suffer*. The *o* is long. Those who believe in simplified spelling write it *gofer*.

*Gor'dian* is trisyllabic. Say *gawr'dan*, not *gabr'jun* or *gahrd'yan*. It means complicated and intricate, and so used is a common adjective. Used in reference to the knot that King Gordius of Phrygia tied, it is capitalized. Alexander the Great cut the Gordian knot with his sword, and thus became master of Asia, the oracle having promised Asia to him who would loosen it.

*Gor'gas* is not pronounced *gabr'gas*, but *gawr'gas*.

*gor'geous* means magnificent, rich, sumptuous, superb, as a gorgeous sunset or a gorgeous spectacle. Don't use this word loosely. There are no such things as a gorgeous manicure and a gorgeous dish of soup! Don't use a modifier before this word. The sweet girl graduate says *perfectly gorgeous* and *devastatingly gorgeous*, but she soon outgrows such expression—unless she "goes into pictures".

*Gor gon zo'la* is an Italian milk cheese originally made in the village of this name near Milan. The pronunciation is *gawr gon zo'e'la*. Billy Boner says that during the summer his teacher enjoyed riding in the gorgonzolas on the channels of Venice.

**go ril' la**—rimes with *no villa*. Don't make this word dissyllabic—*grill a* is a slovenly pronunciation. Be sure to spell with two l's. It is the largest of the so-called man-apes, much more powerful than man

**Gor' ki** or **Gor' ky** is pronounced *gawr' ke*. Don't say *gur' ke* or *jur' ke*

**gos' ling**—a young goose, a silly or callow person—is pronounced *gahz' ling*. Don't say *gawss' ling* or *gess' ling*

**gos' pel** is neither *gus' pel* nor *gawss' pel* but *gahs' p'l*. The agent noun *gos' pel Er* is preferably spelt with one l, but two are permissible. Tho this word is not a verb, it is occasionally so used. The imperfect tense and past participle—*gos' peled*—may similarly be spelt with one l or with two. Used in direct reference to the first four books of the New Testament *gospel* is capitalized

**Gosse**—Edmund—is monosyllabic. Say *gahs*, not *gawss* or *gos' sy*

**got** is the imperfect tense and the past participle of *get*. The old imperfect tense *gat* is no longer used (the slang word *gat* is short for *gatling gun*). *Got* is an ugly word. Use it sparingly. *Gotten* is almost archaic as verb, but in such adjective combinations as *ill-gotten gain* and *ill-gotten inheritance* it is in good use. *Get*, like *got*, is greatly overused by way of correlative forms and combinations—*getaway*, *gettAble*, *gettEr*, *getup*, and *get left*, *get me*, *get out*, *get it*, *get the hang*. Don't use *got* superfluously after *has* or *have* or *had*, as *I have got a fever* for *I have a fever*, except in rare cases for emphasis in the sense of *secured*. The policeman is right, however, who says after a long and difficult capture, *We have got him at last*, as is the hunter who tells you *After a long hard fight we had finally got the beast safely roped to a tree*. *Have* in the first and *had* in the second would be weak. Don't use *get* in the sense of *look* or *search* or *able* or *possible*, as *Let me get into that drawer* and *I didn't get to go* for *Let me look in that drawer* and *I wasn't able to go*. Don't say *git* for *get*. Don't say *gotta* or *godda* for *got to* or *had to* or *have to*. *Get* is used as a noun in certain games, and also as the name of offspring

**gouge**, both noun and verb, is pronounced so that the *ou* rimes with the *ow* of *how*. If there were such a word as *howdge*, then *gouge* (*gowdge*) would rime with it. Don't say *godge*. Don't pronounce the *gou* to rime with *boo*. The imperfect tense is *gouged* (*goujd*) and the present participle *goug' ing* (*gouj ing*). The agent noun is *goug' Er*. A gouge is a kind of concave chisel; the verb means to scoop with such a gouge and also, derivatively, to cheat or defraud or exact. (See *ge*)

**gou' lash** is pronounced *goo' lash* or *goo' lahsh*, that is, the *ou* is long *oo*, and the *a* of the second syllable is short or Italian. It is a dish—usually called *Hungarian goulash*—made of pieces of beef or veal and various vegetables, seasoned with spice and paprika

**gourd** is pronounced *gord* riming with *ford*. But the Britisher calls it *goord*, the *oo* as in *foot*, riming with *boord* if there were such a word. Don't say *guard* or *gird* as some provincials do. *Goorde*, the monetary unit of Haiti (about twenty cents), rimes with the Britisher's *gourd*

**gour' mand** rimes with *poor and*. It is not necessary to affect the French *goor mahn'*. It may be spelt *gor' mand* and pronounced *gawr' m'nd*, and this simpler form is recommended. The verb *gor' mandize* rimes with *organize*, and the noun *gor' mand iz Er* with *organizer*. A gourmand is one who loves good food and drink, who delights in eating. He is not so discerning as a gourmet, not so vulgarly voracious as a glutton

*gour'* met rimes with *poor may*. A gourmet is an expert or connoisseur in food and drink, their preparation and their quality. He is more particular, more fastidious, more discerning about dishes than a gourmand is. He is an epicure in regard to the table

*gout* is French meaning taste. Travelers in France frequently see announcements to the effect that something is served or presented "to the gout" of their respective countries. The pronunciation is *goo* to rime with *boo*. *Gout*, pronounced *goo*, just naturally leads to *gout* to rime with *stout*. The latter is painful inflammation of the joints as result of deposits of urate of sodium in and around them and of uric acid in the blood—all of which may be superinduced by one's paying too much attention to French "goo"

*gov' ern ment* is pronounced *guv' erN ment*. Be sure to make the *n* of the second syllable heard. The verb is *gov' erN—guv' erN*; the noun of agent *gov' er NOr—guv' er Ner*. In all other forms there is a temptation to omit the *n*—*gov' erN Ance* (now archaic for *government*), *gov' erN ess*, *gov' erN A ble*, *gov' er NOr ship*—all accented on the first syllable. The adjective *gov erN men' tal* and the adverb *gov erN men' tally* are the only forms not accented on the first syllable. Don't say *guv' ner*, *guv' ner ble*, *guv' ner ship*, and so on. All syllables must be heard

*gra' cious* functions primarily in the vocabulary of the fair sex; it is a woman's word—and this is as it should be. Say *gray' shus*, not *kray' zhus*. *Gracious* is the "top" or superlative word in social affairs; *civil* means merely complying with or meeting the requirements of social behavior; *suave* savors of hypocrisy; *polite* and *urbane* connote formal compliance; *gracious* denotes a benign and affable and sincere and kindly bearing toward others

*gra da' tion* has half-long *a* and long *a* in order; thus, *gra day' shun* riming with *a nation*. Don't make the first syllable *grad* to rime with *dad*. The verb *gra' date—gray' date*—has now been supplanted by *grade* to a large extent. But *graduate*, like its correlative *gradation*, means to harmonize or blend or shade into, and *grade* is by no means so generally used in these senses, or should not be. Both verbs, however, are used in the sense of graduate or to scale or mark by degrees of measurement. The adjective *gra' di ent* is pronounced *gray' d ent*, not *grad' e ent*; it means moving by steps, as an escalator or in walking; in England, a ramp or the grade or rate of ascent or descent

*grad' u al* is trisyllabic. The *du* is preferably palatized; thus, *grad' ju al*. Don't say *gradge yal*. But you may attempt *grad' eu al*, if you wish, affected and unpopular as this pronunciation is. The adverb *grad' u ally* and *grad' u al ness* are subject to the same instruction and caution

*grad' u ate* has for a long time been a grammatical storm center. But the lexicographers have succumbed and the purists are "minorized." Up to a quarter of a century ago, dictionaries defined this word "to admit to an academic degree at the end of a course of instruction." That is to say, the school or the college did the admitting, and the candidate *was admitted*; hence, *was graduated*. But now all dictionaries define this word as meaning to take or receive a degree. Popular expression had it like this for years before the purists would yield. They still insist that we must say, *Bill was graduated from college last year* and *Bill will be graduated* and *Bill has been graduated*. Nevertheless *Bill graduated last year*, *Bill will graduate in June*, *Bill has graduated* are all correct today. The leading authorities say either. The word has other meanings—to arrange in a series, to divide into parts or intervals,

to adjust (see the dictionary)—but the moot point in its meaning and use exists, as clarified above, in connection with scholastic graduation

**graft** may be pronounced with *a* as in *ask* or with Italian *a*—*grahft* (see *a*). Don't make the *a* so flat that *greft* results. Note *graft' Age* and *graft' Er*. As noun and verb, this word has numerous meanings from surgery to thievery (see the dictionary)

**gra mer' cy** is a contraction of the two French words *grand merci*, great thanks—an exclamation of gratitude or surprise. But this is not to be confused with *Gram' ercy*, the name of a park in New York City. In bygone days there was a brook that wended its way circuitously from what is now Madison Square to the East River. The Dutch called this stream *Die Krome* (*Kromme*) *Zee* which, through vocal erosion, was worn down to *Gramercy*. It is therefore in no way related to the French term *grand merci*

**gram' mar**, please note, is spelled with two *a*'s. Don't spell the second syllable *mer*. This word is defined in the dictionaries as the science that treats of the classification of words, of their functions, and of their syntactical relationships and inflections. No authoritative definition has ever included correct usage (tho this has, of course, been implied). It is therefore correct to speak of bad grammar and good grammar, of correct grammar and incorrect grammar, in reference to expression. The agent noun *gram mAr' ian* and the adjective *gram-mAt' ical* are too frequently misspelt at the point suggested. The third and accented syllable of the noun rimes with *care*. A *gram mat' i cas ter* is one given to trivial and overnice distinctions in grammar, a grammatical purist. (See *glamor*)

**gran' a ry** rimes with *cannery*, not with *chainery*. But most of those who work in *grain* and *gran' a ries* say *grainery*. It is a place where grain is stored. The word also means a region in which grain is abundant, and, colloquially, an abundant store of anything

**grand** is used far too loosely and carelessly in reference to small and trivial things. Reserve its use for really important and impressive things. A grand scene or palace is to be expected, but a grand pair of scissors or trousers is out of the question. Be sure to make the *d* heard. Don't say *gran* for *grand*. *Gran' di ose* (long *o*, soft *s*) means more than grand and less than grand; that is, it may connote impressiveness and stateliness, used in its best sense, and affectation or artificiality in its worst. Marlowe's "mighty line" is grandiose—impressive by its grandeur. A piece of modern verse may be grandiose in comparison with masterpieces—merely imitative and affected. The noun is *grandios' ity* (*abs'-it*). *Gran' dam* or *gran' dame* (*dam* or *dame* indeed) means an old woman or a grandmother. Used as an initial combining form *grand* is never hyphenated—*grandaunt*, *grandchild*, *granddaughter*, *grandfather*, *grandfatherly*, *grandma*, *grandmother*, *grandmotherly*, *grandnephew*, *grandniece*, *grandpa*, *grandparent*, *grandsire*, *grandson*, *granduncle*, and other "grand-relationship" names being solid compounds, as *grandstand* is. These are two-word combinations—*grand duchess*, *grand duke*, *grand jury*, *grand larceny*, *grand opera*, *grand vizier*

**gran dil' o quence** must not be spelt and pronounced *grand eloquence*, tho this would be ironically appropriate. The second and accented syllable rimes with *pill*. Make all four syllables heard; don't say *gra dil' quence*. It means lofty and pompous language, so-called "spread-eagle" oratory, affectedly showy expression. Note the adjective *gran dil' O quent*



**grant** means to give or accord, to agree, to allow willingly and readily. *Concede* connotes a little holding back or reluctance. *Grant* rimes with *pant*. But the Italian *a-grahnt*—is permissible. Note the adjective *grant' Able* and the general noun of agent *grant' Er*. *Grant' Or* is legal of *granter* meaning the person by whom a grant is made; *grantee'* is one to whom a grant is made

**gran' ule**—a small grain, or a particle like grain—rimes with *ban mule*. The *a* is short, the *u* long. Note the spelling and pronunciation of *gran' Ular*, riming with *man you sir*. Note also *gran' u late* riming with *man you ate*, *gran' u lated* riming with *man you bated*, and *gran' u lat Er* or *gran' u lat Or* riming with *man you hater*. The little-used adjective *gran' u la tive* rimes with *man you may* or *ma live*

**graph** is both an initial and a terminal combining form from the Greek. The simplifiers spell it *graf*; the rime is *chaff*. It means writing or writer or transmitting by writing, or a description or treatise. The forms *grapher*, *grapho*, *graphy*, along with *graph*, have been widely used by commerce and by the professions by way of adapting diction to the requirements of invention and discovery, often while the lexicographers were making up their minds about a legitimate term. *Graphophone*, *graphomotor*, *telegraph*, *photography*, *mimeographer*, and many other similar terms, have thus come about and they have picturesque if sometimes mongrel quality

**gra' tis**, adjective and adverb, means free, freely, for nothing. The preferred pronunciation is *gray' tis* to rime with *stay miss*. But the short *a* is permissible—*grat' is*—to rime with *fat miss*. Don't use this word with words or phrases that mean the same thing—*free gratis* and *free gratis for nothing* are illiterate repetitions

**gratu' ity** is something uncalled for or unwarranted or given freely without regard to merit or considered worth; voluntary return, as a tip. But it does not connote reckless or wilful lack of consideration for rights and privileges, as *wanton* does. The second and accented syllable is *tew*. This remains accented *tew* also in the adjective *gratu' itous* and in the agent noun *gratu' itant*. Other vowels are short, the first syllable being almost *gr'*

**gra va' men** is the essence of a grievance or complaint, the material part of a charge. The second and accented syllable is *vay*. The rime is *away men*. The plural is *gravam' ina* in which the second and accented syllable does not have long *a* but short, riming with *dam*

**gray** and **grey** are the same word, pronounced alike, from Anglo-Saxon *graeg*. The *a* spelling is probably more common in the United States, the *e* spelling in England. The solid *grey' hound*, however, is seldom spelt *gray*; the solid *gray' beard* and *gray' fish* are seldom spelt *grey*. The two-word *gray matter* is always *gray*

**Graz** is pronounced *grahts* to rime with *plots*

**graze** rimes with *maze*. The agent noun is *gray' Er*. But one who grazes cattle, and especially one who occupies or hires out land for cattle grazing, is a *gra' zier*—*gray' zher*—in the United States, and a *gra' z er*—*gray' z er*—in British possessions

**grease**, as noun, rimes with *lease*, that is, with soft *s*; as verb, it may rime with either *lease* or *seize*. *Greas' Er*, *greas' iness*, *greas' y* may likewise be pronounced with soft *s* or with *z* for *s*; the former is preferred in England, the latter in the United States. The agent noun *greaser* is

the name applied to a man of all work in a workshop or garage; it is also the more or less uncomplimentary name given by Americans to Mexicans and Spanish Americans

**Greece** rimes with *fleece*, not with *seize*. The agent noun and adjective is *Gre' cian—gree' shan*

**Greek** rimes with *sleek*. The people of ancient Greece called themselves *Hellenes*, but the Romans called them *Græci*, and this has remained in modified form. The adjective *Gre' cian* is pronounced *gree' shan* riming with the last two syllables of *com ple' tion* (*plee' shun*), not *gresh' un* riming with *session*. *Gre' cism* or *Græ' cism* is pronounced *gree' siz'm*, and the verb *gre' cise* or *græ' cise* is *gree' size*. But the initial combining form *Gre' co* or *Græ' co* is pronounced *gree' ko*; it is hyphenated when the root begins with a capital or with *o*, as *Grecomania*, *Greco-Roman*, *Greco-oriental*. *Grecian* is a synonym of *Hellenist* (*qv*); *Grecism* of *Hellenism*; *grecise* of *hellenize*

**Green' ough** is not pronounced *green' uff* but *green' owe* (see *gb*)

**Green' wich** is not *green* and *witch* at all, but *grin* and *itch* or, at least, *grin' ij*

**gre gar' ious** is quadrisyllabic. The second and accented syllable rimes with *care*, not with *car*. Don't say *gre gabr' yus*. The noun is *gre gar' iousness*. The meaning is tending to herd, habitually moving in flocks or crowds, "given to having and attending parties"

**Gre go' rian** is the proper adjective and noun from *Greg' ory*. The second and accented syllable is *go* indeed riming with *boe*. The *Gregorian chant* is the ritual plain song in the Roman Catholic Church. The *Gregorian calendar*, which we now use, is a revision of the Julian calendar (the Julius Cæsar calendar) made by Pope Gregory XIII, by which ten days were dropt and only such centesimal years as are divisible by 400 should be leap years

**gren a dier'** rimes with *ten a beer*. This word means one who carries and throws a *gre nade'* (riming with *the shade*) or *grenades*. But it also means a member of a special regiment or corps; and it is the name of a fish. Don't spell the last syllable *deer*, tho it is so pronounced. Don't pronounce the first syllable *green*. *Gre nade'* is preferable to *gree nabd'* tho the latter is frequently heard

**grieve** is pronounced *greeve*, to rime with *sleeve*. Be sure to spell this word with *ie*, not with *ei*. The adjective is *griev' ous*, not *ious*. Say *griev' us*, not *gree' vius*. Dr. Johnson says: "It has sometimes *at* and sometimes *for* before the cause of grief; perhaps *at* is proper before our misfortunes, and *for* before our faults." Many present speakers and writers are equally at a loss. In the main, however, we grieve *at* the general and *for* the particular, as *at* misfortune, *at* oppression, *at* losses, *at* election returns; *for* our child's failure, *for* the death of a loved one, *for* our inability to achieve something. Note the nouns *griev' Aunce*, meaning a wrong or injustice or cause of complaint; and *griev' ousness*, seriousness or intense suffering usually mental and emotional rather than physical. *Grieve* connotes deeper feeling than *mourn*; the former is internal, the latter external

**gri mace'** is accented on the second syllable as both noun and verb. The *g* is hard, the *i* short, and *mace* appropriately rimes with *face*. The word means a wry or distorted face, or, as verb, to make such a face. The plural is *gri mac' es*, to rime with *the faces*. The agent noun is *gri mac' Er*.

riming with *the pacer*. The imperfect tense is *grimaced* and the present participle *grimac'ing*. Don't say *grī mace* or *grim' ass*

**grime** rimes appropriately with *slime*. Note particularly the spelling of the adjective *grim'y*, the comparative being *grim'ier*, and the superlative *grim'iest*. Note also the adverb *grim'ily* and the noun *grim'iness*. The first syllable of all forms rimes with *slime*

**grin'go** is pronounced *gring'go*, to rime with *sing'low*. The plural is *grim'gos* (ʒ). This is a Spanish word meaning gibberish. It is applied contemptuously by Spanish Americans to foreigners, especially Britishers and Americans, whose language sounds like gibberish to the Spanish Americans

**gris'ly**—horrifying, ghastly, gruesome—is a homophone of *griz'zly* (qv). The *s* is pronounced ʒ in all forms—the comparative *gris'lier*, the superlative *gris'liest*, the noun *gris'liness*

**gris'tle** rimes with *whistle*. It is a noun meaning cartilage or cartilaginous substance. The *s* is soft and the *t* silent also in the adjective *gris'tly*, and in the noun *gris'tliness*—*griss'le* and *griss'leness* or *niss*

**griz'zle**—gray, iron-gray—as noun, means gray hair or a gray wig; as adjective, gray or iron-gray or becoming gray; as verb, to make or become gray. It rimes with *dri'z'zle*. The adjectives *griz'zly* and *griz'zled* rime with *dri'z'zly* and *dri'z'zled*, the former being a homophone of *gris'ly*. The comparative is *griz'zlier* and the superlative *griz'zliest*. The verb *griz'zle* is a localism in many parts of England meaning to fret or complain

**grog** rimes with *bog*; *grog'gy* with *boggy*. Don't say *grow'gy*. It was a nickname applied to Admiral Vernon in the seventeenth century because of his wearing *grog'ram*—riming with *bog'rum* (r'm)—a coarse fabric made of silk and mohair. He gave orders that the sailors' rum be diluted, but they nevertheless became intoxicated, that is, *grog'gy*. A barroom is frequently called *grog'shop* in English country parts, or less frequently a *grog'gery* (riming with *toggery*); the former is solid—*grog'shop*

**grot** is a clipt form of *grot'to*, riming respectively with *blot* and *blot owe*. The meaning is a cave or any place resembling a cave. Since, in the imagination, cave folk are bizarre and incongruous, the adjective from the same Italian stem—*grotesque'*—means distorted or violently fantastic. *Bizarre* connotes more particularly odd and peculiar characteristics. *Grotesque'*, adjective and noun, rimes with *no desk*. It is rarely spelt *grotesk'*. The nouns are *grotesque'ness* and *grotes'querie*—*grotes'skerie*. The latter may be spelt *grotes'query*; be sure to pronounce the third syllable *ker*, not *kwer*. The plural is *grotes'queries*

**grouse**—the game bird, plump, strong, beautifully feathered for effective camouflage—rimes with *house*. Don't say *grouze* to rime with *browse*. The plural is the same as the singular

**grow** means to become larger, to expand or extend or augment or enlarge. But it is permissible to use it in the sense of certain of its antonyms, as shrink, decay, decrease, that is, "to grow the other way." In these senses it is equivalent to *become* or *be*. *It grows less and less* and *It grows smaller as the days go by* and *He grew puny and shriveled* represent colloquial if not highly recommended usage, but usage that is common to the best writing and speaking. The imperfect tense of *grow* is *grew*, and the past participle *grown*. Don't say *He growed* for *He grew*, or *He has growed* for *He has grown*

**Gua da la ja' ra** has no anglicized pronunciation—yet. Use the Spanish—*gwah dab lah bab' rab*—*tb* voiced and *b* for *j*, all *a*'s Italian

**Gua de loupe'** may be pronounced *gaw* or *gwa de loop'*. The former, more generally used by English-speaking people, rimes with *saw the stoop*. Italian *a* is frequently heard—*gwah*

**Guam** is pronounced *gwahm* to rime with *palm*. The foreign name is *Gua han'* pronounced *gwah hahn'*

**guar an tee'** means to become bound, to pledge, to warrant, to promise. This word is preferably a verb, but it may be a noun and, as such, is the same as *guaranty* (*qv*). In law and in business *guaranty* is preferred as noun, and *guarantee* as verb. Don't pronounce the *t* like *d*. The first syllable is *gar* with short *a* for *ua* riming with the first syllable of *car ry*. Don't say *gu ar*. The imperfect tense is *guar an teed'* and the present participle *guar an tee' ing*. Say *We guarantee this machine for two years*

**guar' an ty** means security, the act of making sure, that which is given in security. This word is preferably a noun, but it may be a verb and, as such, is the same as *guarantee* (*qv*). Don't pronounce the *t* like *d*. The first syllable is *gar* with short *a* for *ua* riming with the first syllable of *car ry*. Don't say *gu ar*. The imperfect tense is *guar' an tied* and the present participle *guar' an ty ing*. Say *We give a two-year guaranty on this machine*

**guard' ian** is trisyllabic. The accented *a* is Italian; thus, *gabr' dan* riming with *hardy'n*. Don't say *gabr deen'* or *gahr' jan* or *garden*. This word is both noun and adjective

**Gua te ma' la** may be called *gwah te mah' la* (final *a* neutral) or *gwah tay-mah' lah*, the latter being native

**Guay a quil'** is pronounced *gwuy ah keel'* the first syllable riming with *why*

**gu ber na to' ri al** is a highfalutin adjective meaning governmental or pertaining to a governor or a governorship. Don't use it unless you are going in violently for politics and spread-eagle oratory. The pronunciation is *gew ber na toe' re al*—long *u* and *o*. Say the office of governor or the governor's office or governorship campaign, not "the gubernatorial administration of this phenomenal commonwealth"

**guern' sey** is pronounced *gurn' z*, riming with *churn' z*. Don't say *gwern' c* or *goin' c*, please. Its plural is *guern' seys* (*z*). Used in reference to the closely knitted vest, it is a common noun; used in reference to the Channel Island and the cattle that originated there, it is a proper noun

**guer ril' la** or **gue ril' la** (use the simpler) is from the Spanish for strife. As an English adoption it means irregular war by independent bands or one who engages in irregular warfare in connection with a regular war; a member of a predatory band. The *g* is hard; the vowels short—*g' ril' la*, to rime with *the villa*

**guess** is a random judgment or opinion, or, as verb, to fancy, to "gamble" in opinion, to hit on. This word, together with *expect*, *fancy*, *reckon*, *calculate*, *suppose*, *suspect*, is used far too loosely in colloquial expression. Don't use *guess* in expressions of facts and certainties, as *I guess I have a headache* and *I guess St. Louis is in Missouri*. *Surmise* is stronger than *guess* and weaker than *conjecture*. The last connotes a modicum of grounds or evidence; *surmise* connotes principally imagination and suspicion regarding anything or any happening; *guess* is based upon practically nothing at all, and is focused upon luck, as in a riddle

**Gui a' na** rimes with *see Hannah*, first *a* Italian—*ge ab' na*. Don't say *gab' na*

**guide** rimes with *bride*. It is noun and verb, and as both it connotes a more careful attention and supervision than does *direct*. Spell *guid' A ble* and *guid' Er* and *guid' Ance* correctly, as indicated

**guild** or **gild**—an association of persons with kindred interests and aims—is much overused now as a trade or professional name in numerous fields. The longer spelling is supposed to connote something of the atmosphere or quality of the picturesque medieval associations. It is for this reason that *guild* is preferred to *gild*, tho the old associations of the word are now all but lost. The agent nouns are *guild' Er* and *guilds' man* (a solid compound). *Guild' hall'*, the place where guilds met or meet, is a solid compound *guildhall* with syllables equally accented. *Guild socialism* is a two-word unhyphenated term meaning state ownership of industries under control and management of guilds of workers. (See *gild*)

**guile**—cunning, deceit, treachery—rimes with *vile*. It connotes artifice especially; whereas *duplicitly* means double-dealing; *chicanery*, trickery, especially just within the limits of the law; *deceit*, the habit of falsifying. Note the spelling of *guilE' ful* and *guilE' less*

**guil' lo tine**, as noun, is accented on the first syllable; as verb, on the last. The *g* is hard, the *o* intermediate, the *i* long *e*; thus, *gil' o teen*. Don't say *jill o teen*, but there is some authority for making the last syllable *tin*. This word was the surname of the French physician who in 1789 proposed the use of the machine for beheading criminals

**guimpe** is pronounced *gamp* or *gimp*, the former chiefly in the United States, the latter in England where it is spelt *guimp* or *gimp* or *gymp*. It is a chemisette with sleeves; also the material—silk, worsted, cotton—of which it is made

**guin' ea** rimes with *funny*. Don't make it trisyllabic—*guin' e a*. Don't say *guy' nee* or *g' nee'*. This holds in all three kingdoms—*guinea* meaning fowl, *guinea* meaning corn, *guinea* meaning money (in England twenty-one shillings, tho the gold piece itself was discontinued in 1813)

**Guisse** may be pronounced either *geeze* or *gue eeze'*. The former is preferred English pronunciation. The latter has umlaut *u* in the first syllable

**guise**, noun and verb, rimes with *size*. It means appearance, dress, aspect; pretense, assumed appearance, makeup. In many uses it is synonymous with *disguise*. It is or was literary, but is now becoming archaic. Billy Boner's mother cannot understand why so many of Billy's friends have the same name—Hughes Guys

**guitar'** is pronounced *gitahr'*. Don't spell and pronounce the last syllable *ter*; don't pronounce the first syllable *ka* or *guy*. *Catarrh* is not a perfect homophone of *guitar*, word-play to the contrary notwithstanding

**Gui try** rimes with *see me'*, that is, *ghee tree'*

**gulch** is pronounced *gultsh*, not *gullsh* or *goolsh*. It is a ravine or a precipitous cleft between heights. Billy Boner says he swallowed his lunch at a gulch today

**gul' li ble**—easily imposed upon or duped—is trisyllabic. The first syllable rimes with *dull*. Don't say *gul' ble*. All forms may be spelt with *a* instead of *i* but the *i* is preferable—*gul' la ble*, *gull i bil' ity* or *gull a-*

*bil'ity*, *gul'libly* or *gul'lably*. The old noun and verb *gull*—one who is cheated, to cheat, a trick—is rarely used now

**gump'tion** is common sense, "horse" sense, shrewdness. The *p* is *not* silent. Don't say *gum'shun* but *gump'shun*. The first syllable rimes with *bump*

**gun'wale** is now increasingly and sensibly being spelt *gun'nel*, as it has always been pronounced, riming with *funnel*. It is that part of a ship or a boat where the topsides—part above the water line—and the decks meet. This is written solid—*gunwale*

**gur'gle** is probably an imitative or onomatopoetic word. It means to flow noisily or brokenly or bubblingly. The first syllable rimes with *her*. The word *gug'gle* is a corrupted variant of *gurgle*. Don't confuse with *gargle*, of legitimate ancestry

**Gu'tenberg** rimes with *boot'njerk*, that is, *goo'tenberk*

**gut'tural**—harsh, rasping, throaty; a harsh or throaty sound—rimes with *butter'l*. Don't spell the second syllable *ter* even tho it is so pronounced. Don't say *gut'ral*. The verb *gut'turalize* and the nouns *gut'tural'ity*, *gut'turalness*, *gut'turalization* (*eye ray'shun*) all lend themselves to the misspelling and the mispronunciation above pointed out.

**gymkha'na** is a Hindoo word meaning literally racket court; a place where athletic contests are held, now applied chiefly to the racetrack and its surroundings. The pronunciation is *jin kah'na* (final *a* neutral)

**gymna'sium** is quadrisyllabic. The pronunciation is *jin nay'zum*, not *jin nazb'ium* or *jin nab'ium* or, worse yet, *jin nazb'um*. Don't accent the first syllable. The plural in this country is preferably *gymna'siums*(?); the foreign plural is *gymnas'ia*. In Germany this word is pronounced *ghim* or *giim nab'zi oom*

**gynecol'ogy** or *gynæcol'ogy* (use the simpler) is that branch of medical science that treats the diseases of women. The first syllable of this word may be pronounced *jin* (riming with *din*) or *jie* (riming with *die*) or *guy*. It is impossible to say which is preferred by the dictionaries; all are given, sometimes one standing first, sometimes another. The medical profession probably prefers *gynicoll'oje*, the third and accented syllable riming with *doll*. The same variation of first-syllable sounds follows in the correlative forms—*gynecol'ogist*, *gynecologic*, *gynecological*, *gynecomorphous*—as does the alternative spelling of the second syllable

**gynephobia**—dislike of female society—may be pronounced either *jin* or *jinefoe'ba*. There is authority also for making the *g* hard followed by long *i*—*guynefoe'bia*

**gyp'sum** has soft *g*, *y* being short *i*—*jip'sum*. This may be verb as well as noun. It is a calcium used for soils and for making plaster of Paris. The word was originally *egypsum*, which is regarded by some authorities as a corruption of *Egyptian* (gypsum originally came from Egypt)

**gyp'sy** or **gip'sy** is a corrupt clipping or apheresis of *Egyptian* (tho gipsies are now supposed to be of East Indian origin). The *y*-spelling would therefore seem to be the more desirable. But it isn't. In the slang *gyp*, meaning to cheat, the *y* is, however, always used. The plural is *gip'sies*. The imperfect of the verb is *gip'sied*, and the present participle is *gip'sying*. Used in reference to the various dialects of gipsies, the noun is capitalized. *Gipsy* is figuratively used to designate anything

of a wandering or curious or unaccountable nature, as a *gipsy character*, a *gipsy life*, a *gipsy yearning*, a *gipsy term* (any unusual expression), and so forth

*gy'rate*—to revolve around a central point, or winding or curved—is accented on the first syllable as adjective, on first or second as verb. The *g* is *j*, the *a* half long. The rime is *migrate*. The noun *gy'ra'tion* is pronounced *jie ray' shun*; the agent noun *gy'ra'tor* is *jie ray'ter*; the adjective *gy'ra'tory* is *jie' ray toe* or *ter e*

*gy'ro-* is prefix or combining form meaning ring or circular or spiral. The *g* is soft (*j*), the *y* long *i*, the *o* intermediate; the rime is *my roe*. It is sometimes reduced to *gyr—jire*. Note *gy'ro scope*—a kind of stabilizer to resist the rolling motion of a ship or airplane—pronounced *jie' ro skope*; *gyro sta' biliz* *Er* pronounced *jie ro stay'* or *stab' iliz er*; *gyro sta'tics* pronounced *jie ro stat' ics*

*gyve* is pronounced *jive* to rime with *thrive*. Don't pronounce the *g* hard. It is a fetter or shackle (usually used in the plural), or, as verb, to shackle or fetter

## H

*For by thy words thou shalt be justified,  
and by thy words thou shalt be condemned*

SAINT MATTHEW, xii: 37

*h* is alphabetically pronounced *aitch* to rime with *bait* plus *ch*—*baitch*—if there were such a word. Its plural is *h's* pronounced *aitchez* (or *iz*). This is the musical-comedy letter of the alphabet—the most breathy and impulsive of aspirates. Owing to human affectation or self-consciousness in early times, *h* was solidly prefixed to *abit* and *onour* and *umble*, and it has clung, to cause confusion and embarrassment in pronunciation. Its omission where it ought to be retained, and its pronunciation where it ought to be omitted, have made the Britisher's use and abuse of this letter the basis of many jokes. The sentence *Hi ate arry arrison bout hand bout* (*I hate Harry Harrison out and out*) is a fair example of its perversity. And it is not only the East End cockney who is given to this "habberation of haitches"; it moves in the so-called better circles continuously. Even the lexicographers are disagreed as to whether *h* shall be pronounced in certain words. The majority of them recommend its being sounded wherever spelt at the beginning of syllables. But it nevertheless remains silent—and is so listed in the dictionaries—at the beginning of many words, such as *heir*, *heirress*, *honor*, *honesty*, *honorable*, *hostelry*, *hostler* (the last two always in England but not in the United States). *Herb* and *herbage* are still permissibly pronounced *urb* and *ur' bij*—Webster, indeed, places these pronunciations first in the 1938 edition. But it is perfectly correct to say *hurb* and *hur' bij*, with frank and even brazen sound of *h*; and it should be heard in *historical*, *homage*, *hospital*, *host*, *hotel*, *humble*, *humor*, *humorous*, *humorsome*, in United States usage. In England it is likely not to be heard in these words in colloquial speech, but in the most cultivated circles it is. *Hospital*, *hotel*, *humble* remain the three most stubborn cases in both countries; the last two in particular are still listed as alternative *owe'tel'* and *um' b'l*. *H* is silent in many words, such as *dablia*, *forehead*, *mayhem* (optional), *shepherd*, *swineherd*, *vehement*,

*vehicle* (optional); after *r*, as in *rhapsody*, *rheum*, *rhetoric*, *rheumatism*, *Rhenish*, *Rhinegold*, *rhinoceros*, *Rhodes*, *rhubarb*, *scirrhus*; and in words beginning with *gh*, as in *ghastly*, *ghost*, *gherkin*, *ghoul*. (See *a*, *an*, *gh*, *saloon*, *w*, *wh*)

**Haa'kon** is pronounced *haw'kon*, half-long *o*. Don't say *hay'* or *hab'kon*

**ha'beas cor'pus** is a two-word Latin term used in law. *Habeas* means (that) you have; *corpus* means body. Its special legal meaning is a writ authorizing taking a party before a court or questioning the lawfulness of restraining a person imprisoned or detained in another's custody. The only difficulty in pronunciation resides in the first *a*. It should be long, the first syllable riming with *hay*. Don't use short *a* or Italian *a*. The *s*'s are soft; thus, *hay' b s kore'pus*

**hab'it** is voluntary tendency, natural or acquired; a regular and fixed mode of action; more or less automatic repetition of acts. It is usually applied to individuals whereas *custom* (*q v*) refers more particularly to groups. Speak of employe habit and house custom rather than of employe custom and house habit. There are house customs to be observed; there are employer habits that had better be. The old temperance lecturers used to have a very good time illustrating the clinging quality of evil habit in the word itself. Take away the *b* and *a bit* remains. Remove the *a*, the *bit* remains. Delete the *b*, and *it* is still with you. Scratch out the *i*, 'twill even yet torment you! But it is just as well to be an optimist, and thus make use of the disappearing act in regard to good habits. The word *habit* is preferably not used as a verb. But the poets have been arbitrary about this rule. And tradesmen have used it as a verb in the sense of clothe or dress. One tailor advertised, "Let me habit you." A neighboring tailor competed with, "Let me re-habit you." A third tailor in the same town circularized with, "Let me habituate you"! Don't say, "She was becomingly habited." As a verb for *abide* or *inhabit* or *habituate*, it is archaic. In relation to clothing the noun *habit* properly survives in the term *riding habit*. Shakspeare used it frequently to refer to clothing, as have British and American writers ever since, Longfellow's "the silvery habit of the clouds" being perhaps the one such use oftenest quoted. The adjective *habit'ual* is pronounced *ha bit' chu al*; the palatization may be cleared—*ha bit' eu al*—but this pronunciation is not general. Note *hab'it A ble*, *hab'it ant* (also spelt *ha bi tan'*—*a bee tahn'*—in reference to the French settlers in Canada and Louisiana), *hab'itat* (the last syllable riming with *that*), *habit'uate* (*bit' chu ate*), *habitation* (*tay'shun*)

**ha bit u é** may be accented on the last syllable or on the second. Last-syllable accent is preferred. You may say *h' bit chu a'* or *b' bit' chu a* (final *a* long). The rime is *the which you say*. There is some authority for making final *e* long and *u* clear. The meaning is a frequenter or regular attendant at a place or at places of a specific kind

**ha cien' da** is pronounced *ah syen' dah* or *hab cen' dah*, the *a*'s being Italian and the other two vowels short. The second syllable in the first illustrative pronunciation is slurred to sound like *we'n*. The Spaniard says *ah thien' dah*. The plural simply adds an *s* both in Spanish and in English. This is a Spanish word meaning country seat or estate or an establishment of some sort. The Latin word from which it comes—*facienda*—means things to do (Latin *facere*) or to be done

**hack'neyed**—trite, commonplace, worn, as by long use—is pronounced *hack' nid*. This comes from an old French word—*hacquenée*—meaning



a wornout nag or a tired horse or a horse discarded from strenuous work and kept for hire and drudgery. (See *bromide* and *stereotyped*)\*

**had** must not be used as an auxiliary before *ought*. Just remember that *ought* is almost equivalent to *should* in most cases where this combination occurs. You wouldn't think of saying *I had should to go* or *I hadn't should to go*, would you now? Yet perhaps you have been guilty of *I had ought to go* and *I hadn't ought to go*. Say *I ought to have gone* or *I should have gone*. (See *of* and *ought*.) *Hadda* for *bad to* is merely lazy and slovenly pronunciation. If you say *He hadda go* for *He bad to go* you may be held for murder of the Mother Tongue! Don't use *of* after *bad* as part of the verb, as *If I had of known* for *If I had known*. Don't use *have* after *bad* in the same constructions, as *If I had have known* for *If I had known*. Don't use *have* after *bad* in such expressions as *She bad rather not have seen it* and *He bad just as easily have answered me* for *She had rather not seen it* and *He had just as easily answered me*. *Had best* and *had better* are acceptable idioms, as in *I bad best remain* and *I had better remain* meaning respectively *It would be the best thing for me to remain* and *It would be better for me to remain than to go*. *Would best* is sanctioned by some authorities, but *would better* is not considered better than *had better*, or interchangeable with it, for it conveys a different meaning, namely, obligation rather than choice. *Had rather* and *would rather* (*should rather*) are not to be regarded as interchangeable inasmuch as the former denotes preference merely and the latter a degree at least of obligation. Care must be exercised in the use of *bad like* in the sense of *probably* or *nearly* or *likely*. Don't say *He bad like to forget his car* for *He nearly forgot his car*

**had' dock**, sometimes called the lesser cod, is pronounced *bad'uk*. The second syllable is not *dock* to rime with *sock*. It is given the diminutive suffix *ie*—*bad' die* pronounced *bad'ie*—used after *fin' nan* (the rime is *sin'in*). But the term *finnan haddock* is good also. *Finnan* is a corruption of the town name Findon or Findhorn in Scotland where *had-dock* was first converted into the palatable *finnan haddie* by means of wood or turf or peat smoke

**Ha'des** rimes with *ladies* who once used it for *hell*. With men, it has always been *hell* or nothing! It is capitalized when used in reference to its biblical and mythological meanings, not when it is used as a poor excuse for blasphemy. Don't call it *bades* to rime with *maids*. It must be dissyllabic—*bay' deeze*

**had n't you** is preferably pronounced without palatization of *ty*. It is better to make each syllable clear and separate—*had int u* rather than *badntchew* or *badntjew* or *badntja* or *bancha*

**had you** is preferably pronounced without palatization of *dy*. It is better to make each syllable clear and separate—*had u* rather than *badchew* or *badjew* or *badja*

**Haack'el** rimes with *speckle*. Don't pronounce the first syllable *hack* or *bike*

**haft** rimes with *draft*. It means handle or hilt, as of a knife or sword, or, as verb, to put on a handle or to adjust to a handle. In Scotland where it is sometimes spelt and pronounced *heft* it means any settled or accustomed place, or to settle or accustom. (See *heft*)

\* See *Take a Letter Please* by the same author, published by Funk and Wagnalls Company, for extended list of hackneyed expressions

**hag' gard**—two *g*'s and two *a*'s—was originally a hawking or falconry term, meaning wild and untamed and referring to a hawk that was caught after becoming adult, in full plumage; thus, the meaning now is wild-eyed, hollow-eyed, having the appearance of suffering and anxiety. It applies primarily to the face only, not to the entire figure, as *lank*, *spare*, *thin* do (see dictionary). The pronunciation is *bag' erd*

**hag' io** may be pronounced to rhyme with *Maggie owe* or with *cagey owe*, the former preferably and the more generally. It is a Greek initial combining form meaning sacred or holy, as *hag' i oc' ra cy*—*hag' e ok' ra c* or *bay-je ok' ra c*—a governing body of persons regarded as holy; *hag' i og' ra phy*, biography of saints; *hag' i ol' a try*, worship of saints, and so on, the first *a* being long when soft *g* is used, short when hard *g* is used

**hail** is pronounced like *hale* (*infra*). It means the little balls of ice that fall during a hailstorm; a shower of anything, as of bullets, and thus anything that comes down forcibly. It is likewise a verb and a noun meaning to salute or to call to loudly, or a salutation or greeting. It means *come* in the expression *I hail from New England*. In the expression *Hail fellow well met* it is an adjective meaning congenial or comrade-like fellow. In *I give you hearty hail* it is a noun meaning greeting. In *He is within hail* it is a noun meaning accessible distance, that is, within greeting distance. (See *hale*)

**hain't** is the worst vulgarism in the language. It is used by the illiterate to mean *am not*, *is not*, *are not*, *have not*, *has not*, and still other terms. Don't be guilty of this one!

**hair' breadth** and **hairs' breadth** are solid compounds—*hairbreadth* and *hairsbreadth*. The latter is sometimes written *hair's breadth*, and it may thus be hyphenated or written as two separate words. The former is more frequently used as adjective than as noun, as *a hairbreadth escape*; the latter as noun, as *escaped by a hairsbreadth*. But the two forms are used interchangeably as both parts of speech

**Hai' ti** or **Hay' ti**, pronounced *bay' t*, is syllabized *Ha' ti'* by the French, and pronounced *ah ee tee'*. The agent noun and adjective is *Hai' tian*—*hay' t an*

**Hak' luyt** rhymes with *black boot*, that is, *back' loot*

**hal' berd ier'**—a soldier or attendant carrying a long-handled weapon which is a combination spear and battle-ax—rhymes with *pal berd here*. Make the second-syllable *r* heard

**hal' cy on** is pronounced *hal' cee un*, that is, all vowels are short, *y* being short *i*. The halcyon was a bird (*is* the poetic kingfisher) supposed to rest on the waves during the winter solstice, and to calm them. The word has thus come to mean rest, peace, quiet, calm, blissful

**hale** is sometimes, tho rarely, spelt *hail* (*supra*). It is an adjective meaning sound, healthy, robust, as in the colloquial expression *hale and hearty*. It is likewise a verb meaning to draw or take or persuade to go along, as in *He was haled into prison*. Don't use *hail* in these senses

**half** is preferably pronounced with Italian *a*—*hablf*. This is now conceded by the leading authorities. The flat *a* may also be used, as may the intermediate or half-long *a*. Don't say *bav* or *bef*. The plural is *halves* (*habfz*), not *halfs*. But *half* may be used as both singular and plural, as *Half of this orange is green* and *Half of the oranges are green*, the modifying phrase deciding. The expressions *break in half*, *split in half*, *cut in half* are colloquial, but they are not logically cor-

rect. You break a stick in halves or into halves; you split a rail in or into halves; you cut a cake in or into halves. In all such expressions it is also correct to say *break in two*, or *halve*, as *I broke the stick in two* or *I halved the stick*. The latter is regarded as affected, tho *halve* is correctly used as verb; the former is idiomatic rather than grammatical. It is tautological to say *two halves* in regard to the same unit, as *I split the rail into two halves*. But *two halves*, *three halves*, *four halves*, and so forth, are correct when the halves referred to represent different units, as *There are three halves of cake on the table, one chocolate, one coconut, one sponge*. *Half* used as an initial combining form is sometimes hyphenated, sometimes not. The dictionaries must be consulted, even tho they will be found in confusing disagreement. At present these are recorded: *half-and-half*, *halfback*, *half-baked*, *half binding*, *half-breed*, *half brother*, *half-caste*, *half dollar*, *half-god*, *halfhearted*, *half-hour*, *half-mast*, *half-tone*, *half-truth*—a few only of the *half* combinations, but sufficient to show the state of confusion existing. You may say either *I have a half dozen* or *half a dozen*; both are correct, the latter being the more colloquial. *Half after* for *half past* is colloquial and provincial, but both forms are acceptable. The term *half-yearly*, don't forget, means *biannual* or *semiannual*, not *biennial* (q v). A *half-vowel* (*semivowel*) is a pronunciation sound having the combined nature of a vowel and a consonant, as *c f g h l m n ng r s sh v w x y z*.

**hal' i but** may be pronounced so that the first syllable rimes with *pal* or with *doll*, the former preferably. Derivatively it means the holy flounder, as eaten on holy days. It is the largest of the species called flatfish. This form is both singular and plural. *Halibuts* is used preferably in reference to the different species of halibut. Don't confuse with *baddock* (*supra*)

**hal le lu' jah** or **hal le lu' iah** or **hal le lu' yah** is a Hebrew word meaning praise ye the Lord (as in hymns). It is pronounced *Hallie Lou' ya*, the *j* being *i* or *y* and the *b* silent. In liturgic service it is spelt *alle lu' ia*—*alley lou' ya*. Billy Boner calls it the capital of the Hah Hah Islands

**hal lu' ci nate** rimes with *a few so late*. The *u* is long, the word quadrisyllabic. Don't say *ba loose' nate*. The noun *hal lu ci na' tion* (*nay' shun*) and the adjective *hal lu' ci na to ry* (*n' to ere* or *ter e*) likewise have long *u* and offer the same temptation to slur. The word means given to visions or imaginative perceptions as result of disordered nerves; it always connotes the unwarranted or groundless nature of the mental pictures and wanderings. *Hallucination* was coined by Chaucer

**ha' lo** rimes with *ray glow*. The plural is *ha' los* or *ha' loes* (z). As verb the imperfect tense and past participle is *ha' loed* (*bay' load*) and the present participle *ha' lo ing* (*bay' low ing*). The meaning is circle of light. Figuratively the word is used to denote glory or idealized sentiment

**Hamp' shire** is pronounced *hamp' shir* or *sber*. The *p* is heard. Don't say *ham' shure*

**hand** is overused and stereotyped both in general usage and in business speech and writing. Do not say that a letter is *at hand* or has come *to hand*, or that you *hand* something to somebody *herewith* when you are sending it by messenger or by letter. Instead of *at hand* or *in hand* or *to hand*, say *have*. Instead of *I hand you*, say *I give you* or *I send you*. *Hand* is colloquially used in business and industry for worker or employe, and *shorthanded* is allowable colloquialism for insufficient help. As verb *hand* is preferably not used in the passive voice. You

may hand a lady into a carriage and you may hand me a ledger. But do not say that the lady was handed into the carriage or that a ledger was handed to me. Few simple nouns and verbs in the language are so widely used in a figurative sense as *hand*. As above indicated, a factory worker may be called a hand. But we also have *Let me take a hand*, *Let me try my hand at that*, *He rules with a strong hand*, *I asked her hand in marriage*, *He handed down his estate to the society*, *He will hand over control*, and *place the affairs of the company in the hands of trusted employees*. The term *hand-me-down* is a picturesque slang expression meaning cheap, *secondhand*, unstylish, used in application to clothing as a rule. It may be adjective, as *hand-me-down suit*, or noun as *He is wearing a new hand-me-down*. Be sure to pronounce *hand* correctly. Don't say *hend* or *ben* or *han* or *hant* for this widely used and easily combined word.

**hand'ful** is pluralized *handfuls*. Don't say *handsful*. If you wish to say that two or more hands are full, then you must use two words and spell *full* with two *l's*—*three hands full* meaning that three hands are full. But *three handfuls* means that one hand has been filled three times and that the hand is used as a unit of measure.

**hand'icap** is a clipt form of *hand in cap*, a term once commonly used in connection with the drawing of lots. It means any disadvantage that makes success more difficult, restraint or hindrance. In contests, it means the placing of an artificial disadvantage upon a superior contestant, or giving an artificial advantage to an inferior. The word is both noun and verb, the latter being spelt with single or with double *p* in the imperfect and present participle and agent noun—*handicaped* or *hand'icapped*, *hand'icaping* or *hand'icapping*, *hand'icap'Er* or *hand'icap'ER*. (See *final consonant* and *kidnap*)

**hand'kerchief** turns the *d* upside down to get itself pronounced—*hang'-kerchief*; that is, *g* substitutes for *d*; *ker* rhymes with *per*; *chief* is not *chief* at all but *chif* rhiming with *stiff*. Have done with it, and call it *hanky*, if you like. This word is equally hypocritical in meaning. The last two syllables literally mean cover the head (*couvrir chef*); hence, *hand cover head*. But the dictionaries say it is a small piece of cloth used for wiping nose, face, and eyes!

**hand'some** is spelt with a *d* but pronounced without it—*han'sum*. It is a homophone, therefore, of the almost if not quite archaic *bansom* in the term *bansom cab* (invented by the Britisher J. A. Hansom). There is a theory in some quarters that this word should not be used in describing a woman, that it is preferable to say beautiful woman and handsome man. Wrong—especially in these days of mannish women and ladylike men! Any person or anything that is comely, personable, gracious, or even suitable, appropriate, or ample, may be described as handsome. Webster (1938) says it is more than *pretty* and less than *beautiful*.

**hang** should not be used as a noun in the sense of understanding, as *I can't get the hang of it*; or, at least, this is the general advice of the authorities. But it is correct in *the hang of a dress*, *the hang of a gate*, *the hang of an oar*. As verb, its parts are *hang*, *hung* or *hanged*, *hung*. *Hanged* is still preferred usage in reference to this particular form of capital punishment, tho the form *hung* is increasingly being used in publications, knowingly or unknowingly. For the present you must say *The man was hanged this morning*, not *was hung this morning*. But *My hat has hung on the peg all day* is the correct form in all

other uses. The term *hanging participle* means *dangling participle* or participle left "hanging" with nothing to modify, as so frequently at the end of badly written letters—*Hoping to hear from you soon, Yours truly* (see *participle*). *Hanging indention* is the term applied to that style of paragraphing in which the first word is extended to the left of the other lines, an appropriately arresting style in sales and advertising literature. The paragraphs on this page are set in hanging indention

**han'gar** has entirely too much pronunciation fuss made over it. The *g* is *not* emphasized. Pronounce the word *hanger* and you'll be in the best of aviation as well as other company. Of course, you may say *hang'-gahr* if you wish. It formerly meant any sort of shed or shelter for carriages; it is now used everywhere as the name of shelter for aircraft

**Hang'chow'** rimes with *bang now*. Note that the syllables are equally accented

**hang'er-on** is a dependent, one who attaches himself to the society of others, unasked and unwanted as a rule. The plural is *hangers-on*. Don't say *hanker* or *hang ger* for *hang er*. The primary accent is on *hang*, not on *on*

**Han'kow'** rimes with *man now*. Note that the syllables are equally accented

**ha'n't** is a Down East contraction (contraption!) for *have not*, or, worse, for *haint*. It is sometimes rimed with *pant*, sometimes with *paint*. Don't use it. The only things about it that are correct are the apostrophes—the first to denote the omission of *ve*, the second the omission of *o*; the first is always omitted, and the second frequently

**ha'ra-ki'ri** (sometimes inaccurately written *ha'ra-ka'ri* and *ha'ri-ka'ri*) is a Japanese word meaning stomach cutting; suicide committed by disembowelment, usually as result of disgrace or official order. This is purely an English adaptation; the Japanese seldom use it, preferring rather the word *sep pu'ku*—*sep poo'koo*—riming with *step thru to*. Both *a's* are Italian—*bab'rah*; the first *i* is long *e*; the second short—*keer' e*

**ha rangue'** or **ha rang'** (take the simpler)—a noisy, boisterous, pretentious speech—is pronounced *ha rang'*—to rime with *a bang*—the first *a* being obscure

**har'ass**, please note, is spelt with one *r* and two *s's*. It is accented on the first syllable in preferred usage, as are also *har'ass Er* and *har'ass ment*. *Harass* rimes with the last two syllables of *embarrass* in spite of the latter's double *r*. There is some authority—authority that is probably growing—for *har ass'*. But neither *a* should be Italian. Don't say *bab'rass* or *bab rahs'*. *Harass* connotes wearying by continuous action, whereas *annoy* means more particularly to irritate the senses, and *worry* to carry solicitude whether justifiable or unjustifiable

**har'bin ger** originally meant a host or provider and entertainer. Later it meant an officer who traveled ahead to provide quarters for persons of rank. It is used now chiefly to indicate a forerunner. It is occasionally used as verb in the sense of to presage or to be a harbinger of. The accented *bar* rimes with *tar*; the *bin* with *sin*; the *ger* (*jer*) with *sir*

**hard ly** should not be used in negative expressions, for it conveys itself a negative meaning. It should not be used, that is, to modify *not* or *none* or *never*. *Hardly none* has been called a "semidouble negative" Say *We can hardly wait to hear the returns*. Don't say *We can't hardly wait to hear the returns*. Be sure to place *hardly* as closely as possible

to the word it modifies. In *They gave hardly a thought to the bereaved*, *hardly* modifies *a*. It is wrong to say *They hardly gave a thought to the bereaved*, for *hardly* does not modify *gave*. *Hardly than* and *hardly until* should not be used in combination for *hardly when*, as in *They had hardly begun playing than or until the bell rang for They had hardly begun playing when the bell rang*. The following is clipped from a leading newspaper: "Hardly had his remarks been transmitted over press association wires than the White House advised reporters that the nomination had been sent to the Senate." (See *rarely* and *scarcely*)

**hare** is a homophone of *hair* but not, please note, of *heir* which is pronounced *air*. This is the historical and scientific name of what is known in the United States as *rabbit*. *Hare* is now used in Europe as the name of the swift, timid, but practically useless rodent which children call *Bunny* or *Brer Rabbit*

**ha'rem** is pronounced *bay'rim* or *hare'im*. Ignore the drawingroom affectations *bay'reem'* and *habr'um*. The word means not only the wives or concubines or other females occupying a Mohammedan residence, but the residence itself

**har'icot** rimes with *Harry go* preferably, but it may also be pronounced to rime with *Harry got*. It is French for string bean; also for a meat stew with beans and other vegetables

**har'ridan** is a vixen or hag or harlot. Literally, it means a wornout horse. Don't spell the last syllable *den*, as is frequently done. The pronunciation is *harry d'n*

**hart** is the male of the red deer, the antonym of *hind*. It is pronounced *habrt*. The plural is regular—*harts*—but the singular may be used as plural, as is the case with practically all animal names. Be sure to make the final *t* heard. Don't say *har* or *hard* for *hart*, and don't spell it *beart*

**har'um-scar'um**, adjective and noun, means disordered, reckless, wild, irresponsible; one who is reckless, conduct that is wild and reckless. The accented syllables rime with *hare* and *scare*. Don't rime them with *bar* or with the first syllable of *car ry*

**haste** indicates urgent but ordered celerity of action, as does also the verb form *has'ten*, pronounced *bay's'n*. *Haste* is primarily a noun, but it is met' in literature as well, of course, as in colloquialism, as a verb. Don't say *haz'n*. The agent noun is *has'ten'Er* (*t* silent), the adjective *has't'y*, the adverb *has't'ily*, the noun *has't'iness* (*t*'s heard). The adverbs *has't'y*, *haste'ly*, *haste'fully* are now archaic. (See *hurry*)

**hatch'ment** has nothing whatever to do with the hatching of eggs, even tho one may sometimes see in provincial parts a sign saying that a new hatchment (instead of a new *hatch*) of chickens is for sale. A hatchment is a panel on the arms (escutcheon) of a deceased person on which his achievements are displayed. The word is a corruption of *achievement*. The first and accented syllable rimes with *latch*

**haunch** may be either *hawncb* or *habncb*. The word has not yet discarded its *u* as *stanch* (*q v*) has more or less done. Whatever you do, don't make it rime with *ranch*. It is the hip or hind quarter, or the upper part of the leg, or the leg and the loin, as among meats

**haunt**, noun and verb, may be pronounced either *hawnt* or *habnt*. Don't say *hant* to rime with *pant*. A *hanted house* is still used by those who believe in *hants*—ghosts or places frequented by ghosts

**haute** is French meaning high. This is the feminine form pronounced *oat*. The masculine form is *haut* pronounced *owe*. The word may refer to locality or to seasoning or to style, and so forth. *Haut gout* means, for instance, high taste, that is, relish or seasoning. *Haut ton* is literally high tone, that is, social distinction. (See dictionary for use and combinations of this term)

**haut** *teur'* is a French adoption meaning haughtiness. It rimes with *no fur* or with *o fur* (*h* silent)

**have** denotes possession. It is unnecessary, therefore, to use another word with it to denote possession, such, for instance, as *got* (*qv*). Say *We have all the tickets that we can possibly sell*. Don't say *We have got all the tickets we can possibly sell*. Don't use *haven't* with other negative terms, thus forming double negative, as *haven't none*, *haven't nothing*, *haven't hardly*, *haven't only*, *haven't scarcely*, and so forth. Don't misspell the present participle of have. It is *HAV'ING*, not *HAVE'ING*. (See *got*, *hardly*, *of*, *scarcely*)

**have n't** *you* is preferably pronounced as three definite and separate syllables—*have in't u*. The palatization of *ty*, tho commonly heard, is not recommended. Don't say *haveintchew* or *haveintjew* or *havntja*

**hav' oc**, noun and verb, is pronounced *hav' uk*. Don't put an *r* into your pronunciation of this word—*haverik*. The imperfect tense is *hav' ocked* and the present participle *hav' ocking*. It means destruction or devastation, or to destroy. *To play havoc* is a current idiom meaning to wreck or damage; it harks back to the medieval *cry havoc* which was a signal to pillage

**Ha wai' i** is pronounced *bah'y ee*. Don't say *ba wah' you* or *bow are' you* for *bah'y e*. The agent noun and adjective is *Ha-wai' ian*—*bah'y' yan*

**haz' ard** must not be pronounced with soft *s* for *z*, or with *t* for *d*. Say *baz'z' erd*, the first syllable riming with *jazz*, not *bass' erd*. The adjective *baz' Ardous* follows suit. Don't say *baz' drous*. This word is both noun and verb denoting risk, chance, danger; it is much used in games, as *winning bazard* and *losing bazard*, and is the name of a kind of old dice game played at *Hasart* or *Asart* in Palestine where the game was devised. It connotes danger or risk in something that is beyond control. Both *peril* and *jeopardy* are stronger terms, and *danger* is the generic or covering term for all three

**he** is the third-person personal pronoun, masculine gender, singular number. Its possessive is *his*; its objective *him*; its reflexive form *himself*. All forms are correctly (but compromisingly) used as common gender when construction requires reference to nouns of common gender. This liberty obviates the awkward use of both *his* and *her* or *him* and *her*; thus, *Every pupil must bring his book* and *Any person may move his seat* and *Each man and woman will find a card in his envelope* are correct (see *thon*). Contracted forms of *he* are *he'd* for *he would* (not for *he did*, and preferably not for *he should*), *he'll* for *he will* (preferably not for *he shall*), *he's* for *he is* (preferably not for *he has*)

**head' quar' ters** is a solid compound—*headquarters*. The first two syllables are equally accented. This word is plural in form and is usually construed as plural, but it may be used as singular, as *Where is the headquarters of the army*

**health' ful** means conducive to or promotive of health, as *This climate and this food are healthful* and *Healthful environment makes for healthy*

*workers*. The *th* is voiceless. The voiced *th* in such words as *health*, *stealth*, *wealth* is one of the most illiterate pronunciations

*health'y* properly means being in a state of health, possessing health, as *He is a healthy man*. Don't say *healthful person* and *healthy climate*. (See *healthful*, *salubrious*, *salutary*, *wholesome*)

*heap* is a pile, or a group or collection of piled up things. It is used provincially to mean much or many, as in *a heap of money* and *a heap of love*. Avoid this provincial use of the word

*hear* rimes with *deer*. Its imperfect and past participle form is *heard* homophone of *herd*. Don't make it rime with *feared*. *Hear'say* is a solid compound—*hearsay*—meaning rumor or report; it is adjective and noun. But don't use the expressions *hear say* and *hear tell* as verbs, as in the provincial *I never hear say of him* or *I never hear tell of it*. In *I won't hear of that*, *hear* is the principal verb and *will* the auxiliary, and the expression is correct as well as idiomatic

*hearth* is pronounced *habrth*—Italian *a* and voiceless *th*. The poets are privileged to rime it with *dearth* and *girth*, as they usually do, but the everyday usage rimes it with *garth*

*heat*, noun and verb, rimes with *seat*. Don't pronounce the verb *bet* to rime with *bet*. The imperfect tense and the past participle form of the verb is *beat'ed*, not *beat*. This form is customarily used also as an adjective; *beat'edly* is the adverb

*heathen* is pronounced *he'th'n*; the *a* is not heard, the *th* is voiced. Don't make it trisyllabic—*he'a then*. The individual plural is *heathens*—*he'th'nz*. The collective plural is the same as the singular

*heave* rimes with *weave*. *Heaved* or *hove* is the imperfect tense and past participle form, preferably *heaved*. But seamanship clings to *hove*, as *The ship hove*. The old past participle *hoven* is now archaic. The idiom *heave* to means to bring a vessel to a stop; *heave in sight* or *heave in view*, to come into sight. The word is also a noun meaning an effort to lift anything, a rising, any upward motion. The plural form *heaves* is singular in construction; it is a disease of horses which is characterized by interrupted breathing and bad wind and coughing

*hebe'tude* rimes with *deb a dude*. Hebe was the Greek goddess of youth, and *hebe* is Greek for youth. Hebe was also the cupbearer of Olympus, and the name is used facetiously sometimes for barmaid or kitchen maid. *Tude* is a Latin suffix meaning state or condition of being. The word therefore means state of being like Hebe, or like youth, and therefore naive, obtuse, not knowing much. The verb is *heb'itate* riming with *ebb a bate*. The psychoanalysts use the term *he be phren'ic*—a form of dementia praecox usually occurring at puberty—which is pronounced *hee be fren'ik*, riming with *we be scenic*. This has become a drawing-room word, used by fond mothers at tea to explain away the erraticism of their offspring. The noun *heb'e'tation* and the adjective *heb'itu'dinous* also have short *e* in the first syllable

*Hebrew*, noun and adjective, is used in reference to both race and language, but more specifically to the latter. *Jew* refers to the Jewish people in general. *Hebrew* is the name of the Semitic language of the ancient Hebrews; it denotes a member of one of a group of northern Semitic tribes, also called *Israelite*. The adjectives *Hebra'ic*—*he bray'ik*—and *Hebra'ic*—*he bray'ik*—as well as the agent noun *Hebra'ist*, the abstract form *Hebra'ism*, and the verb *hebra'ize* are pronounced



with half-long *e* and long *a*—*bray*. All pertain principally to the language, but with the exception of the verb they are used interchangeably with *Jew* and *Jewish* respectively

**hec'** a tomb may rime with *check a bomb* or with *check a boom*. Literally it means the simultaneous slaughter of one hundred cattle (oxen), but it is used generally to indicate any wholesale slaughter

**heck'** le rimes with *speckle*; *back'* le with *cackle*; *bag'* gle with *waggle*. Don't confuse these words. The first means to tease, annoy, harass with out-of-order remarks and gibes. The second means to comb, as hemp or tow, to hack or mangle; it is also a noun meaning the plumage of the neck of a fowl, the feathers in a fishing fly. *Haggle* means to dispute or wrangle, especially in bargaining; to cut roughly or chop. All three are related in derivation but they have come to have somewhat different applications of meaning that are important. Webster gives *hackle* as a definition of the noun *heckle*

**hec' tic** is colloquially used in the sense of vexing or restless or busy, but this use is deplored by some authorities inasmuch as the word actually means feverish or consumptive, and properly belongs in the vocabulary of medicine. It is pronounced *hek' tik*, both vowels short

**he' donism** is better pronounced with the long *e* than with the short—*heed' on i'z'm*—tho there is authority for *head' on i'z'm*. The meaning is that pleasure is the sole or chief aim of life, and that moral duty consists in the gratification of pleasure-seeking propensities. A *he' donist* is one who believes in and lives this philosophy, and the first syllable is still plain *he* according to the best authorities. The adjective *he do nis tic* passes the accent along to syllable three, where it remains in the adverb also—*he do nis' ti cal ly*

**heed**, noun and verb, is a homophone of *he'd*. Note the forms *heed' ful* *heed' fully*, *heed' less*, *heed' less ly*, *heed' less ness*. Both the adjectives *heed' y* and the adverb *heed' i ly* are archaic, tho *speed' y* and *speed' i ly* are still in good use

**heft** comes from *heave*. It rimes with *left*. It is both noun and verb meaning weight or bulk or, figuratively, influence, as *He has political heft*. In provincial parts it is used in all tenses as a verb, as *It hefted too much* and *It will heft ten pounds*. It is also used to mean gist or purport, as *I didn't get the heft of his speech*. In Scotland it means dwell or accustom, as *The sheep are not heft to the pasture*, and it may be spelt and pronounced *haft* there. (See the dictionary for additional meanings of this interesting old word.) The objective *heft' y* means heavy or weighty, but it is used of things chiefly. Don't say of a woman that she is hefty! This adjective is used figuratively to mean vigorous, energetic, vehement

**He' gel** is pronounced *hay' g'l* not *bee' gel*

**he gem' o ny** is much disputed as to pronunciation. Oxford prefers the first syllable accented, and pronounced *bee*; Standard agrees but gives *gem* as alternative, that is, either; Webster says *be jem' o ne* (just about riming with *be jiminy*) but gives *he' je moe ne* and *hedge' e moe ne*, and notes that some prefer hard *g*. So there you are. Say *be jem' o ne* with *e* and *o* intermediate and you'll have at least one safe port of landing—except in England where they prefer long *e's* and *i's* and *o's* as a rule. It means dominant leadership or authority, especially in governmental senses

**he gi ra** or **he ji ra** may be accented on the second syllable, and pronounced to rime with *pledge Ira*; or on the first, and be pronounced *bedge'e ra* (*e* and *a* neutral). It means any flight or exodus. Used in reference to the flight of Mohammed from Mecca, it is a proper noun, and is thus capitalized

**heif'er** rimes with *zephyr*, not with *cipher*. Note the short-*e* pronunciation of *ei* (*q v*). It means a young cow or one that has not had a calf

**heigh** is an exclamation used to attract attention or to express cheer or encouragement or surprise. It is used interchangeably with *bey*. Both words are pronounced *bay*. But *heigh* may also be pronounced *high*. As a Scotch dialectic word meaning *high*, *heigh* is pronounced *hek*. The hyphenated term *heigh'-ho'* is pronounced *bay'-hoe'* or *high'-hoe'*, and the syllables are equally accented. It is an exclamation indicating weariness, uneasiness, discouragement, surprise

**height** is correctly spelt. There should be no *h* at the end, and the *e* should come before the *i*, please note. There is no such word as *heightth*, tho you may be forgiven for thinking there ought to be, in view of *breadth*, *depth*, *eightth*, *length*, *width*. You would not say *freightth*, *sleightth*, *weightth* for *freight*, *sleight*, *weight*, would you? It is pronounced *bite* to rime with *kite*. Don't for anything in the world pronounce it *hide*

**height'en** rimes with *lighten*. Don't say *high'then*. It means to make higher, to elevate, to cause to make higher. Don't use this verb as a synonym of *high*. You look at a high steeple, not at a heightened one, unless, indeed, an original one has been made higher

**hei'nous** is pronounced *bay'nus*; and so, *bay'nusly* and *bay'nusness* are correct for *bei'nously* and *bei'nousness*. Don't say *been'us*, or *high nuss*, please. It means hateful, odious, offensive, monstrous; but it is not used in the sense of violent, as *atrocious* is, or notorious, as *flagrant* is

**heir** is pronounced *air*, the *h* being silent. In general usage an heir is one who inherits property of a deceased person. *Heir apparent* means one whose right of inheritance is absolute on the death of his ancestor. *Heir presumptive* means one whose right of inheritance may be defeated by the birth of a relative nearer to the ancestor, or by some other condition. *Heirs apparent* and *heirs presumptive* are the respective plural forms

**held** should not be used in relation to symptoms or conditions of health or illness. Ask what a patient's symptoms are or in what way certain physical conditions are manifested. Do not say *How are you held* or *The patient is held bad*

**Hel'e na** rimes with *sell e na* (*a* neutral) as the name of the city in Montana. In *Saint He le'na* it is syllabized and pronounced *he lee'na*. In neither word must the last syllable be made *ah*

**Hel'go land** is pronounced almost as it looks—*hell'go lahnt* (the *d* is *t*). But the Britisher puts an *i* in it—*Hel'i go land*—and naturally makes the *a* short, or tries to. At any rate, pronounce it rapidly, and feel its rhythm roll off the tongue

**hel'icop'ter**, the flying machine which is lifted by the force of revolving horizontal propellers, is pronounced *hel'icop'ter*, as it looks, to rime with *hell I sto't her*

**he'lio trope** is made up of two Greek words—*helio*, sun; *trope*, turn. The first is pronounced *heel e o*, and the second is pronounced to rime with *rope*. The Britisher says *hell'io trope*. Don't make the word trisyllabic

—*bell* or *beel ya trope* is wrong. The heliotrope, like the marigold, the sunflower, and numerous other flowers, turns toward the sun

**he'lium** is pronounced to rime with *mealyum*. Don't say *bell'ium*. It is the inert, colorless, gaseous element in the sun's atmosphere

**he'll** is short for *he will* (preferably not for *he shall*). Use it in conversation only, or in the transcription of conversation. Be sure to place the apostrophe where it belongs. It is a homophone of *beal* and *beel*

**Hel'lenism** is preferably pronounced as *Helen* with *izm* added. There is some authority, however, for *bell'eenizm*. But the *Helen* pronunciation is preferred in *Hel'lenist*, *Hellenis'tic*, *Hel'lenize*, *Hel'lenize'r*, *Hellenization* (*eye zay' shun*). *Hel'len* is the original name, from which the *Hel'lenes* (Greeks) took their national name, and *Hel'len* is pronounced *Helen* but *Hel'lene* (a Greek) is pronounced *bel'lean* and in the plural *bel'leans*. The adjective is *Hel'len'ic* to rime with *well scenic*. (See *Greek*)

**helm** is a one-syllable word. You say *bel* with your mouth open; then close it letting the *m* form in the throat without any break in sound. Don't say *bel'lum*. This noun and verb is a sea term from Anglo-Saxon *helma* meaning rudder. It is widely used in a figurative sense to mean guidance or steering or direct

**He'loise'** is correctly pronounced *a law eeze'*, half-long initial *a*. Popularly it is more frequently *elo eeze'* than anything else

**hel'ot** was one of the lowest class of the ancient Spartans; a slave, a serf. It has now come to mean any one of a very low social class. The noun *hel'otism* means serfdom; hence, oppression or slavery. The preferred pronunciation is *bell'ot* (similarly *bel'otizm* and *bel'otry*) but *hee'lot* is likewise authorized. Used in special reference to the Spartan serfs, this word is capitalized

**help**, as noun, is colloquial in the United States for domestic and industrial workers. It is a shortcut of *helper*. The expression *short of help* means insufficient workers. Its similar use in England is as yet by no means general. As verb, *help* should not be correlated with *but*, as in *He could not help but win* for *He could not help winning*. In all such construction the gerund is the direct object of the verb *help*, not object of the preposition *but* meaning *except*

**help'mate** is a solid compound—*helpmate*. It is the modern and preferred form of *helpmeet*, the term that the Lord God used when He said (Genesis ii: 18): "It is not good that the man (Adam) should be alone; I will make him an help meet for him"—but He made two words of it

**Hel'singfors'**—capital of Finland—is pronounced *bell'singfors'*. Don't confuse with *Helsingör* of Denmark. It is *Hel'sinki* in Finland—*bel'seenke*

**Hel'singör'** is called *El'sinore'* by English-speaking people. The pronunciations are *bell'singur'* and *ell'sinore'*. This is the scene of *Hamlet*. Don't confuse with *Helsingfors*

**hem-i-** is a Greek prefix meaning half. Both vowels are short. It rimes with *Emmy*. *Hemi* is used more frequently in scientific names than are *demi* and *semi*

**hem'istich** is half a poetic line, especially a half set apart by the *cæsura* (*q v*). The pronunciation is *hem'istik*, not *hem'istitch*. The rime is *themistick*. Don't pronounce as dissyllabic. Don't confuse with *hem'-*

*stitch*, noun and verb, denoting a style of needlework and riming with *them ditch*

**hem' or rhage** or **hæm' or rhage** (use the former) is pronounced *hem' or rij*. It is any discharge of blood from the blood vessels, caused usually by injury. Be sure to spell this word with one *m* and two *r*'s

**hem' or rhoid** or **hæm' or rhoid** (use the former) is pronounced *hem' o roid*. Don't accent the last syllable. This is the medical term for piles. Be sure to spell this word with one *m* and two *r*'s

**hence** means from here, away from here, from this place, from this time, from this source or origin, consequently, therefore. Don't say *Get thee from hence*, for *from* is implied in the word *hence*. Say, rather, *Get thee hence*. Don't use this word superfluously with *before* or *until* or *then*, as *It will be years hence before he can do that* and *They will not make the announcement until an hour hence* and *After you have gone hence then you will understand*. These are all belabored and tautological uses of *hence* for *It will be years before he can do that* and *They will not make the announcement for an hour* and *After you have gone you will understand*. *Henceforth* and *hencefor' ward* are solid compounds—*henceforth* and *henceforward*. These words are synonyms meaning from this time forward, as *Henceforth or Henceforward I shall remain here*. Both words denote beginning now and proceeding from now. Their antonyms are *thenceforth* and *thenceforward* (q v). The cautions above given for *hence* apply to these words. *Henceforth* may be accented on either syllable. *Henceforwards* may be used interchangeably with *henceforward*, but the latter is preferable. (See *thence* and *whence*)

**hen' dec a syl la ble** means eleven syllables—a word or a verse having eleven syllables. Note the first-syllable accent. The adjective is *hen dek a-syl lab' ic*. *Dis es tab lish men ta' ri an is ti cal* is a hendecasyllable

**hen di' a dys** rimes with *men die o' this*. Don't say *hendie' deeze*. It is the expression of an idea by means of two nouns rather than by an adjective and a noun, as *We speak of men and bravery*, instead of *We speak of brave men*

**Heph' zi bah** is pronounced *hef' zi ba*, not *hep' zi bab*. Final *a* is neutral, not Italian tho it is so spelt

**Hep' ta teuch**—the first seven books of the Old Testament—rimes with *step a duke*, that is, the last syllable is pronounced *tewk*. Don't pronounce it *took* or *toich*. (See *Pentateuch*)

**her** is the objective case form and one possessive case form of the personal pronoun *she*. The other or absolute possessive is *hers*, never written with apostrophe *s* and called *absolute* because it is never followed by the noun modified. Don't misuse it for *she* after a copulative verb, as *This is her* for *This is she*. But the liberal grammarians must, of course, accept *This is her* inasmuch as they advocate *It is me*. Don't say *hern* for *her*, or, worse yet, *boin*

**he ral' dic** has short vowels only, as also have *her' ald* and *her' ald ry*, but the accents should be well noted. The first rimes with *the pal Dick*; the second with *Gerald*. *Heraldic* means pertaining to arms and their recording, as in coats of arms. A herald was formerly one who announced challengers in tournaments. Heraldry is the art and science of recording the history of armorial bearings, the emblazonment of arms, and genealogical data

**herb** is pronounced *urb* or *hurb*. Uncle Sam more frequently uses the former than the latter, perhaps just to show John Bull that he can take an *h* or leave it alone. John, contrarily enough, uses *hurb* more frequently than *urb*. *Herb'age* is pronounced *ur'bij* or *hur'bij*. But in *herb'al*, *herbal'ist*, *herbar'ium* (*bar'e'ium*, the plural being *ums* or *ia*), and *herba'ceous* (*herbay'shus*, not *herbay'se* or *sheus*), the *h* is preferably and generally pronounced on both sides of the Atlantic

**her biv'orous**—eating or living on plants—rimes with *sir shiver us*. Don't omit the initial *h* in pronouncing this word

**Her cu la' ne um** has five syllables, and all must be heard—*her ku lay' ne um*. Don't say *her ku lane' yum* or *her cule nee' num*

**her cu'le an** is pronounced *her kew' le an* or *her ku lee' an*, the former preferably. It means, of course, having the strength and endurance, and thus (derivatively) the weight and greatness of Hercules. It may be written as a proper adjective, and thus with capital *h*. (See *ean*)

**here** should not be used after *this* and *these* to emphasize or enforce what you wish to point out. *This here* and *these here* and, of course, *them there* are vulgarisms. Don't use them. But used locatively, with the proper punctuation, *this here* and *these here* and even *them there* may be correct, as, *He likes this, here in the room* and *He likes these, here by the walk* and *He likes them, there on the terrace*. *Here's* is the contracted form of *here is*. *Here* is frequently used superfluously in such expressions as *here this week* and *here the other day* and *here only last week*. (See *that, these, there, those*)

**here a bout' or here a bouts'** is an adverb meaning in this neighborhood or vicinity or about here. In all such alternatives, language evolution and simplification justify the use of the shorter form. It is written solid—*hereabout*

**he red' i ty**—descent or transmission from ancestry, that which is descended or transmitted—is quadrisyllabic. Don't say *he red' ty*. The second and accented syllable is *red* indeed; the first *e* is half long. Of the many correlative forms the adjectives *he red' i tA ble* and *he red' I tA ry* (*ter e*), and the legal noun *here di' tA ment* riming with *sir 'e spit a mint* are most frequently misspelt and most frequently slurred in pronunciation

**Her' e ford** is trisyllabic. Say *her' e ferd* not *ber' ford* or *here' ford*

**here in'** is a business English bromide, usually superfluous. You have done your whole duty when you say in a letter that something is enclosed. If you say *enclosed herein* you repeat unnecessarily the word *in* (*en*), and waste time, paper, ink, energy, typewriter wear and tear, not to mention the patience and good will of your reader

**here to'**, like *herein*, is altogether unnecessary after *attached*. If you are in the habit of saying *attached hereto*, then you are probably the sort of man who wears both belt and suspenders, and carries safety pins into the bargain just to feel secure. Of the troublesome triplets—*herein*, *hereto*, *herewith*—this one does more to justify Herodian slaughter than the other two—if possible

**here to fore'** means up to this time or up to the present. It is written solid—*heretofore*. Use this word sparingly. But don't confuse it with *here* or *hereto* or *thereto* or *theretofore*. The last means up to another time or up to that other time. *Heretofore* usually requires the perfect tense; *theretofore*, the pluperfect. *Heretofore I have always used Lux* and *Theretofore I had always used Lux*

**here with'** is bromide of such fearful mien that to be hated needs but to be seen. Do not say *enclosed herewith*. It is repetitious and extravagant. If something is *enclosed* in a letter it must be *herewith*. A business man once wrote, "Attached hereto I herewith enclose herein the papers requested." He would have lost his job if he had been working for any one but himself. As it was, his business was very soon closed as result of sheer decay

**her' i tage** is the more or less poetic and religious equivalent of *inheritance*. It means that which comes to one from ancestry, birthright, state into which one is born. The *e* is short, the *age* is *ij*; thus, *her' itij*, the first syllable riming with the first syllable of *er ror*. Note especially *ber' It A ble* and *ber' It Ance* and *ber' It Or*, all conservative or poetic or religious forms for *in her' ita ble* and *in her' i tance* and *in her' i tor* respectively

**her maph' ro dite** is pronounced *hur maf' roe dite* to rime with *her gaff so light*. The meaning is a person having both male and female reproductive organs

**Her mi' o ne** is preferably pronounced *ber my' o ne*, not *ber mee' o ne*

**her' ni a** is trisyllabic. Don't say *bern' ya*. The first syllable is *ber* indeed, and the *i* and the *a* are merely heard. The plural is *ber' nias* or *ber' niae* (*ee*). The adjective is *ber' nial*, not *bern' yal*. It means the protrusion of some bodily organ through its natural protective walls

**he' ro** is pronounced *here' owe*, not *hee' roe*, not *bare' owe*. The adjectives are *he roe' ik* and *he roe' ikal* (half-long *e*). The feminine form is *ber' o ine*—*ber' o in* (not *een*)—the first syllable riming with *er in er ror*. The abstract form *ber' o ism* likewise rimes with the first syllable of *er ror* plus half long *o* and *iz'm*. Don't say *bare' izm*

**her o in**—trade name of the narcotic drug—may be pronounced like *heroine* (*supra*) or it may be *here' o in*, and it may, again, be *he roe' in*. The first is preferred

**her' ring** is pronounced with short *e*, the first syllable riming with *er in er ror*. Don't say *burring* or *hairing*. The complete rime is *derring in derring-do*. The plural is the same except where different species are denoted, when it is formed regularly. Note that the term *her' ring bone* is written solid—*berringbone*

**her self'** is the reflexive and intensive form of the personal pronoun *she*, *her* being the objective third person singular feminine, and *her* and *hers* the possessives. Don't use the intensive pronominal forms superfluously. *I spoke to you and her* is correct. Don't say *I spoke to you and herself*. Say *You and she are ready*, not *You and herself are ready*. The uses of the reflexive pronouns are as follows: *She herself saw it* and *She bought one for herself* and *She went by herself* are all emphatic reflexives. *She will help herself* and *She has at last discovered herself* and *She has hurt herself* are pure or clarifying or idiomatic reflexives

**Hert' ford shire** may be pronounced *habrt'* or *habr' ferd shir* or *sher*. At any rate, never pronounce it as it looks. British *ford* is always *ferd*, and British *er* is usually *ar* or *ir*

**hes' i tate** rimes with *fezz I hate*. The *s* is *z* in all forms—*hes' i ta' tion* (*tay' shun*), *hes' i ta' tive* (*tay* or *t' tiv*), *hes' I tant*, *hes' I tAnce*, *hes' I tAncy* (*a's* neutral). To hesitate means to be uncertain in making up the mind or in determining. It is a generic term, covering, among others, *falter* meaning to fluctuate or waver and to be irregular in speech; and *demur* meaning hedging and making terms or framing exception

**Hes pe' ri a** means literally western land. The Greeks called Italy by this name, and the Romans sometimes passed it along to Spain. The accented *e* is long; say *hess pee' re a*, not *biss pay' re a*. The adjective *Hes pe' ri an* is, however, pronounced *hess peer' i an*, the second and accented syllable riming with *here*. Don't say *hess pare' yan*. The plural noun *Hes per' ides* has short *e* in the second and accented syllable, and long *e* in the last—*hess per' ideeze*. The singular form *Hes' per id*, riming with *Hester did*, is rarely used. The Hesperides were the four sisters—Aegle, Erytheia, Hestia, Arethusa—who with the help of a dragon guarded the apples of Juno; the name was also given to the garden where the apples grew

**het' er o-** is a Greek prefix meaning different, other than, away from. It is pronounced to rime with *better o*

**het er o ge ne' i ty** means unlikeness or dissimilarity in character or parts or elements. The first three syllables are the Greek prefix meaning other, different, pronounced to rime with *better o*. The last four syllables are pronounced *je nee' it*. Pronounce all seven syllables; don't say *het re- jen' it*. The adjective *het er o ge' ne ous* follows suit with the exception of the shift of accent to the fourth syllable. It is more commonly used than the noun. This word is an antonym of *homogeneity* (*q v*)

**het er og' ra phy** means spelling in which the same letters represent different sounds in different syllables, as *c* in *crank* and *c* in *civil*. The first three syllables rime with *better log*; the last syllable may be spelt *fy* (short *i*). The most troublesome instances of *het er o graph' ic* (*graf' ik*) pronunciation in English are *ow* in *row*, *bow*, *sow*, *low*, *know*, and so on, and *ou* in *cough*, *lough*, *rough*, *sough*, *tough*, and the rest. (See *gh* and *homography*)

**het' er o nym** rimes with *better o' him*. It is a word spelt like another but differing in sound and sense, as *tear* to rip and *tear* from the eye; *lead* to go ahead and *lead* the metal. (See *homograph* and *homonym*)

**het er o te' lic** means pertaining to foreign or remote or extraneous ends. It is the antonym of *autotelic* (*q v*). The first three syllables rime with *better o*; the last two with *tell Dick*

**hi a' tus** is an opening or gap; a slight pause between two adjoining vowels when each is to be distinctly pronounced. The *i* and the *a* are long; the rime is *why hate us*. The plural is the same as the singular, or it may be *hi a' tus es*. Medial or internal hiatus occurs within a word, as *reaction*; terminal or initial or external hiatus between words, as *idle entrant*

**hi' ber nate** rimes with *fly her bait*. The noun *hi ber na' tion* (*nay' shun*) and the adjective *hi ber' nal* likewise have long *i*. The meaning is to winter (antonym of *estivate*), and thus, figuratively, torpid or lethargic, like animals that are dormant during winter. *Hibernal* means wintry

**Hi ber' ni a**—Latin and poetic name for Ireland—is preferably quadrisyllabic—*high bur' ne a*, tho rapidity of pronunciation generally produces *high burn' ya* or *high bur' nya*. *Hi ber' ni an* is subject to the same slurring, as is the abstract form *Hi ber' ni an ism*. But correctly pronounced these words are respectively *high bur' ne an* and *high bur' ne an iz'm*

**hic' cup** or **hic' cough** (use the simpler) is probably an echoistic or imitative word. The first form is the phonetic spelling of the second, pronounced *bick* and *up*. The word is correctly used as verb as well as noun. The imperfect is *hic' cuped* or *hic' cupped* or *hic' coughed* and the present participle *hic' cup ing* or *hic' cup ping* or *hic' cough ing*

**hi dal' go** rimes with *the pal Joe*. The plural is *hi dal' gos* (*z*). A *hidalgo* is a Spanish nobleman of the lower rank—one entitled to be called Don

**hide**, as noun, refers to the raw or dressed skin of an animal, not to the human skin. As verb meaning to conceal, the imperfect tense is *hid* and the past participle *hidden*. Say *He has hidden*, not *He has hid*. As verb meaning to whip, *bided* is the imperfect tense and the past participle

**hid' e ous** is trisyllabic. Say *hid' e us*, not *hid' yus* or *hid' jus*. The noun and the adverb require the same cautions—*hid' e ous ness* and *hid' e ous ly*. It means frightful, revolting, detestable

**hi' er o glyph** is pronounced *higher o glif*, not *here* or *hire o glif*. The noun and adjective *hier o glipb' ic* follows suit. It means the picture-writing characters of the ancient Mexicans, Egyptians, and so on. But it is used loosely and facetiously to refer to any obscure or strange-looking symbol

**hig' gle dy-pig' gle dy**—jumbled, confused—should always be pronounced so that the *d* is heard. Each part is trisyllabic. Don't say *big ly-pig ly*

**high** is too frequently used in the superlative form—*high' est*—to modify words that in themselves denote superlative, as *highest top*, *highest utmost*, *highest maximum*. There may be exceptional instances in which these expressions are justifiable, but as a rule they are not. You may speak of the maximum of each of three different quantities, for instance, and then indicate the highest of the three. But this is special

**high fa lu' tin** or **high fa lu' ting** (take the former) means pretentious, show-off, bombastic, high-flown, as applied chiefly to language, but it applies to behavior and dress as well. The last three syllables are probably a provincial corruption of *flying*. Don't use apostrophe after the *n* of the simpler form. The accented *u* is long, the last three syllables riming with *salutin'*. This is a solid compound—*highfalutin*

**hilar' ity** rimes with *my charity* or with *the charity*. The first *i* may, that is, be long or short. But the second and accented syllable does not rime with *care*. The adjective—*hilar' ious*—may be *high* or *he* also, but the second and accented syllable is *lare* to rime with *care*. These words connote boisterous in contradistinction to *mirth* and *cheer* which connote merriment and good spirits without boisterousness. Don't say *bi labr' yus* or *high lar' ty*

**Hi ma' la ya** (usually plural preceded by *the*) is correctly pronounced *h'mab' la ya* (last two *a*'s neutral). *The Hi ma' la yas* (*z*) follows suit. *Him a lay' a* is a permissible English pronunciation. The adjective is *Hi ma' la yan*—*hi mah' la yan* or *him a lay' yan*

**him self'** is the reflexive and intensive form of the personal pronoun *he*, *him* being the objective third person singular masculine, and *his* the possessive. Don't use these intensive pronominal forms superfluously. *I spoke to you and him* is correct. Don't say *I spoke to you and himself*. Say *You and he are ready*, not *You and himself are ready*. The uses of the reflexive pronouns are as follows: *He himself saw it* and *He bought one for himself* and *He went by himself* are all emphatic reflexives. *He will help himself* and *He has at last found himself* and *He has hurt himself* are pure or clarifying or idiomatic reflexives. DON'T SAY HISSELF! But you may say *He has discovered his own true normal self*

**hind** is a noun, provincial for domestic or peasant or farmhand; the female of the red deer (male, *hart* or *stag*). It is an adjective, the comparative of which is *hind' er*, and the superlative *hind' most* or *hind' er-most*. *Hind* is the antonym of *front* or *fore*, as *forelegs* and *hind legs*. The word rimes with *find*, and the comparative with *finder*. Don't confuse this pronunciation with that of the verb *hin' der* which has short *i*, the rime being *tinder*



**hin' der** means to check or hold back. It rhymes with *tinder*. The noun of agent is *hin' der Er*, and the abstract form is *hin' drAnce*, not *hin' derAnce* (note *abidAnce*, *clearAnce*, *forbearAnce*, *riddAnce*, *utterAnce*). Don't confuse this word with *hind' er* the comparative form of *bind*. The imperfect tense is *hin' dered* (don't spell and pronounce it *hin' dred*) and the present participle is *hin' der ing* (not *hin' dring*). The *r* is not doubled. To *obstruct* is to hinder by putting something in front of or in way of, to *impede* is to retard, literally by entangling the feet

**Hin du** or **Hin doo** may be accented on the first syllable, or the two syllables may be equally accented. The pronunciation is *hin doo* riming with *in too*. *Hin' duism* or *Hin' dooism* is always accented on the first syllable. The verb *hin' duize* or *hin' dooize* is recognized by the dictionaries but is not recommended. The plural is *Hin' dus* or *Hin' doos*

**Hin du stan'** is pronounced *hin doo stahn'*. The second syllable may be spelt *do*, pronounced with half-long *o*. Note the adjective *Hin du sta' ni* or *Hin doo sta' ni*, pronounced *hin doo stab' nee*, and the agent noun *Hin do sta' ni* which may also be spelt like the adjective forms

**hinge**, noun and verb, is pronounced *hinj* (*hindej*). The imperfect tense, like the past participle, is *hinged* (*hinjd*). The present participle is *hing' ing* (*hinj' ing*). Don't say *binch* or *binch' ink*. (See *ge*)

**hin' ny** rhymes with *timmy*. It is the offspring of a horse and a she-ass. The verb means to neigh or whinny

**hip po pot' a mus** must not be pronounced *hip pot' mus*. Make all five syllables heard. Don't spell the fourth syllable *o* instead of *a*. The plural is the same as the singular or *hip po pot' a mus es* or *hip po pot' a mi* (*my*). The first *o* is half long; otherwise the word is pronounced as it looks—*hip o pot' a muss*

**hire** is used specifically to emphasize the wages involved (see *employ*). It means to acquire the temporary use of for payment. It is also used in both England and the United States to mean to engage one's self for compensation. In this latter use it is customarily followed by *out*. It must not be used synonymously for *let* or *rent*. Do not say *He hired me his house*. Say, rather, *He let or leased or rented me his house*. (See *let* and *lease*)

**hir sute**—shaggy, unshorn, rough with growth of beard or hair—is an adjective accented on either syllable. The pronunciation is *her sewt*. The *u* is long; don't say *hir soot* or *here soot*. The noun *hir sutE' ness* follows the adjective

**his** is the possessive case form of the personal pronoun *he*, the objective of which is *him*. This word is never written with apostrophe; *hi's* and *his'* are illiterate forms. It is never prefixed to *self* for the intensive and reflexive *himself*. Don't say *hisn* or *bisself*

**his' to ry** is trisyllabic, and the *s* is soft. Don't say *hi' tre*. The *o* is half long; don't pronounce the second syllable *toe*. But it is long in the agent noun *his to' ri an* (*toe' re an*). It is short in *his to' ric* and *his to' ric al* (*tabr*, not *tore*). These two nouns are the most troublesome of all forms: *his to ric' i ty* (*biss to riss' it*) and *his to riog' rap her* (*biss toe reog' ra fer*), the former having half-long *o* and the latter long *o* in the second syllable. Note that *historic* is preferably used to mean famous in history, as a historic expedition and a historic battle; that *historical* means pertaining to or having the character of history, as a historical novel and historical evidence.

**his tri on' ic**—pertaining to actors and acting and to the theater—is quadri-syllabic—*hiss tre abn' ik*. Don't say *biɜ trahn' ik*. The plural form *his-tri on' ics* is singular in use and meaning; it is the study of the arts of the theater, especially of acting

**hit** is now acceptable as noun, tho the authorities opposed it for a long time, in the sense of success, distinction, retort, and the like. As verb, it is the same in all parts, as, present tense, *I hit him*; imperfect tense, *I hit him*; perfect tense, *I have hit him*

**hith'er** means to this place. It is the antonym of *thither* (*q v*). Since it means to here, no directive preposition should be used with it, as *to thither*. *He came hither* means he came to this place. The *th* is voiced, that is, the tongue is against the points of the upper teeth and breath is forced through. *Hither* and *thither* are correlatives of *bring* and *take*—you bring something hither; you take something thither. *Hither* is still preferably used with verbs of motion, as *come hither*; *here* is colloquial, *hither* poetic and religious

**hith er to'** means up to the present, until now, as yet. This solid compound—*hitherto*—is more generally used than any other of the *hither* compounds. But *heretofore* is a commonly used synonym

**hith'er ward** or **hith'er wards** (use the former) means hither or toward this place. Neither form appears much in general usage, *here* being preferred, but both are common to literature. They are solid compounds, *hitherward* and *hitherwards*

**hoar** means gray or grayish white; hence, venerable as result of age. The word also means gray with mold, and therefore stale and musty. The adjective *hoar'y* is more commonly used than *hoar*, with the same meanings. Occasionally *hoary* is used to indicate remote or bygone. These words rime respectively with *store* and *story*. *Hoar* is most commonly used in the compound word *hoarfrost* meaning the ice crystals formed on objects exposed to winter weather, but even this word is becoming archaic. *Hoar' bound* is a variant of *bore' bound* (both solid compounds), the latter being in more general use. It is a bitter mint with hoary downy leaves; also the confection flavored with these leaves. Don't confuse *hoar* and *bore* with their homophone *whore*

**hoard** means a store of anything laid up or hidden away. It is also a verb meaning to collect and lay up. It rimes with *cord*. Don't confuse it with its homophone *horde* (*q v*)

**Ho'bo ken** must be given first-syllable accent. Don't stress the second syllable. The first two syllables are *hoe hoe* indeed

**hof bräu** means literally royal brew. It is used extensively as the general name of a restaurant where German dishes and drinks are the specialties. The first syllable rimes with *loaf*; the second with *Roy*. But the common pronunciation "on the street" is a perfect rime for *scoff now*

**Hoh en zol' lern** is quadrisyllabic. Say *hoe en tsol' ern*, the accented *o* half long. Don't say *bone zell' ren*

**hollo** and **holloa** and **holla** and **hollow** are all pronounced *habl' owe*. They are all used as exclamations to call attention or arrest or incite; are interjections, nouns, or verbs; and are all accented on either syllable (there is authority for accenting both syllables equally). Other variants are *bullo* and *halloo* and the most generally used of all, *hello*. Accent depends upon the emotional source or background of the use of the word. There are no rigid rules—can be none—in regard to the accent and spell-

ing of these forms, inasmuch as they are nearly always subjected to a certain degree of emotional usage. Webster says that the increasingly popular *hello* came into use about 1880, that it may be pronounced *hell' owe* or *h' low'*

**hol' o caust** is pronounced *hollow kawst*, the *au* being like *aw* in *law*. The first two syllables mean whole; the last syllable means burnt; thus, strictly, the meaning is a sacrificial offering the whole of which is consumed by fire. Figuratively the word has come to mean destruction by fire wherein many human beings are destroyed; it is frequently so used in newspapers

**hole'y** means having a hole or holes. Don't confuse this word in spelling with its homophones *holy* and *wholly*. It is the adjective form of *hole*. (See *storey*)

**ho' ly** must not be confused with its homophones *holey* and *wholly* (*q v*). Don't confuse it with *holly*, spelt, please note, with two l's, and rimed with *jolly*. *Holy* rimes with *shoaly*. It is a stronger word than *sacred*. Both mean consecrated and hallowed, but *holy* connotes deeper and more intense quality. *Holy* is used principally as adjective, but it is likewise an abstract noun, especially in the plural *ho' lies*. The adverb *ho' li ly*, while correct in form, is little used

**Hol'yoke** is dissyllabic. Yet many insist upon calling it *holy oak*. The correct pronunciation is *hole' yoke*

**hom' age** is pronounced *hahm' ij* or *ahm' ij* (the *h* may be silent). This word connotes deference or conscientious acknowledgment of superiority, whereas *allegiance* connotes duty and obligation

**home** is adjective, adverb, noun, verb. A business with many branches may refer to the *home house*, by which is meant headquarters or central plant or office, but such usage is strictly colloquial. Like *band* (*q v*) the word *home* is widely used in a figurative sense, and frequently as an adjective, as *home run*, *home thrust*, *home body*. Its greatest abuse and misuse have occurred in connection with the sale of real estate. Real estate dealers mean that they have a *house* for sale, when they advertise *home for sale*. A home can be neither bought nor sold. But it is an associative word, and has sales appeal. Adverbially it is correctly used in such expressions as *He is home* and *They drew the anchor home* (also figurative). It is less safely used as a verb. But in *This is an institution to home the aged* its use as a verb is allowable if not altogether to be recommended. When Billy Boner wrote that Jonah was homed in the belly of a whale he evinced a somewhat unusual idea of the connotations of the word *home*

**home' ly** means familiar, friendly, intimate; pertaining to home life; fond of home; simple, plain, unpretentious; AND coarse, unrefined, lacking in beauty and polish. It is an adjective, the comparative being *home' li er* and the superlative *home' li est*. The first syllable is *home* indeed, not *hum*. Don't confuse with *homily* (*infra*)

**ho me op' a thy** or **ho mœ op' a thy** (use the simpler) is from two Greek words meaning like suffering. This is a theory of medicine by which disease is treated and remedied by means of drugs that would produce in a healthy person the disease being treated in the patient, dosage being kept at a minimum. The pronunciation is preferably *home op' a the*, both *o*'s short. There is some authority for making the first syllable long—*hoe*. But for the sake of consistency, it is better to keep it short. Note especially the accent in *ho' me o path* (*hoe' me* or *hahm' e o path*),

*ho me op' a thist* (*hoe me* or *bahm e ahp' a thist*), *ho me o path' ic* (*hoe me* or *bahm e o path' ik*). The second syllable in all may be *mæ*. (See *homo*, *homonym*, *homosexual*, *ligature*)

**hom'icide** is from the Latin *homo*, man, and *caedere*, kill. A homicide is a manslayer. Authorities disagree in regard to the *o*. It is preferably long, as in the original Latin, in contradistinction to the Greek prefix *homo* in which the first *o* is preferably short. The preferred pronunciation is *home' i side* but there is authoritative sanction (many police departments in particular) for the short *o*—*bahm' i side*. (See *homonym*)

**hom'ily** is a discourse or a sermon or a tedious moral exhortation. The first syllable rimes with *Tom*, not with *home*. The *i* is short and the *y* is short *i*. Don't omit the second syllable; don't say *hom' ly*, and don't confuse with *homely* (*supra*). The agent noun is *hom' l list*; the adjective *hom i let' ic* or *hom i let' i cal*, the first syllable pronounced *bahm*. The noun *hom' i let' ics* means the study of sermons and sermon writing, and the art of preaching. This word is plural in form and singular in meaning and use

**ho'mo-** is a Greek prefix meaning same, common, like, joint. It is the antonym of *hetero* (*q v*). It is preferably pronounced *bah' mo*, but *hoe' mo* is authorized, making it a homophone of the Latin word for man *ho' mo* which is always pronounced *hoe' moe*. (See *sapient*)

**ho mo gene'ity** means likeness or similarity in character or parts or elements. The first *o* is preferably short, *homo* being the Greek prefix meaning *same*, not the Latin word *homo* (*home o*) meaning *man*. The fourth and accented syllable has long *e*; the *g* is *j*; thus, *ho mo je nee' it* the first three syllables riming with *Tom o g* and the last three with *deity*. This word is an antonym of *heterogeneity* (*q v*). The adjective *ho mo ge' ne ous* follows suit with the exception of shifting the accent to the third syllable. It is more commonly used than the noun

**ho mog' eny** means, literally, the same race or kind; thus, especially in biology, correspondence of structure between parts or organs among different organisms. The second and accented syllable rimes with *lodge*; the first *o* is half long. The first two syllables are the Greek prefix meaning *same*

**hom' o graph** is preferably pronounced *bahm' o graf*, but the first syllable may be *home*. A homograph is one of two or more words spelt (and sometimes pronounced) alike, but different in meaning and derivation, as *lead* the metal, and *lead* to precede; *bear* to carry, and *bear* the animal; *tear* a drop from the eyes, and *tear* to rip cloth; *fair* an exposition, *fair* a beautiful lady, *fair* a market. (See *heteronym*)

**ho mol' o gous**—having the same relative structure or value or position—rimes with *no moll* and *O Gus*. Don't syllabize and pronounce *hoe moe- log' us*

**hom' o nym** is preferably pronounced *bahn' o nim*, but the first syllable may be *home*. A homonym is a word having the same pronunciation as another but differing in meaning and sometimes in spelling and origin, as *board* to store and *horde* to crowd; *pear* the fruit, and *pair* two; *bare* naked, and *bear* carry. It is the same as *homophone*. The adjective *ho mon' y mous* is pronounced *ho mahn' i mus*; the noun and adjective *ho mo nym' ic* is *ho mo nim' ik*

**hom' o phone** or **hom' o fone** (use the latter) is a letter or a character or a word that sounds like another, as *tare* and *tear*, *bair* and *bare*. It is

the same as *homonym*. The first syllable is preferably pronounced with short *o*, but long *o* is permissible

**Hon du' ras** may be pronounced either *habn doo'* or *dew' rass*. The agent noun and adjective is *Hon du' ran*—*habn doo' ran* or *dew' ran*. The *a* is neutral, not *ah*

**Hong' Kong'**—two unhyphenated words, both capitalized—must be so pronounced that final *g*'s are distinctly heard. They should, as a matter of fact, be made to ring a little. Don't say *hon kon*, but *habnG' kahngG'*. Note that the syllables are equally accented

**Ho no lu' lu** may be pronounced *habn o loo' loo* or *hoe no loo' loo*, the former generally. Don't make the *u*'s long—*lew lew*

**hon' or** or **hon' our** (the latter in England) is pronounced *ahn' er*. But even the Britisher drops the *u* in *hon' or ar y—on' er er e*—and in *hon o rar' ium—on o rare' eum*. He retains it, confusingly enough, in *hon' our a ble—on' er a bl*. We spell all forms without *u*. *Honorarium* is pluralized regularly, or *hon o rar' ia* (a neutral); it means honorary payment or reward made for gratuitous services or in recognition of special merit. Don't use the adjective *honorable* with a surname only, in addresses; *Honorable James Gleason* is correct, but *Honorable Gleason* is not. It is preferably not abbreviated

**hoo' chi noo**—an alcoholic drink made by Alaskan Indians—has long *oo* in both syllables, joined by *tche*. The slang word for liquor—*booch*—comes from this word

**hood** has the short *oo* sound, like *u* in *full* and *push*. Don't give it the *boo* or long *oo* sound. As a terminal combining form this word means condition or state of, quality or character of. It is never hyphenated to a root or suffix, as *manhood* and *likelihood*

**hoof** is pronounced to rime with *proof*. Don't say *buff*. The plural is preferably *hoofs*, again with the long *o*'s, tho *hooves* is still occasionally seen and heard

**hope** is a much overused word, especially in letter writing. Be sure to spell the present participle correctly; it is not *hopping* or *hopeing*, but *HOPING*. Don't use such expressions as *Hoping you are well*, *Yours truly* and *Hoping to see you soon*, *Your friend*, for dangling or hanging or floating participial construction results. *Hoping* must have some word to modify, as *Hoping to hear from you soon I am*. Don't use *hope* in the sense of *wish*; *hope you well*, *hope you much happiness*, *hope you success* are illiterate forms

**horde**, noun and verb, means a crowd, a large number of living beings, any loosely organized wandering group; to form or associate in such group. It rimes with *cord*. Don't confuse it with *board* (*q v*). Don't apply it to inanimate objects, as *horde of logs* or *horde of rocks*

**ho ri' zon** is pronounced *hoe rye' zun*, not *hor' i zun* as it once was and as some of the poets still have it. There is, too, a sort of affectation among astronomers and certain other scientists about this first-syllable accent. But there is no lexicographical authority for it. *Horizon' tal*, however, breaks away from the mother noun, as do also *horizon' tal' ity* and *horizon' tal' ly*. In these, all the vowels are short

**hor' mone** rimes with *more moan*. It is an internal secretion that passes into the blood and stimulates organs to action; it may be taken from one organism and injected into another; a chemical product of one organ effective in the bloodstream in increasing activity in another organ

**horned** is preferably monosyllabic, but the poet may, of course, make it dissyllabic if he wishes to do so. Say *broad-horned* and *two-horned* not *broad'-hor'ned* and *two'-hor'ned*

**horn'swog gle** is southern slang for cheat or take advantage of. The second syllable rimes with *hog*, not with *rogue*. It is always a solid compound—*hornswoggle*

**hor'oscope** rimes with *sorrow rope*, not with *Dora* or *Laura Hope*. The first *o* is short; the last one is long; the second half long. Don't say *horroscup*. It is the diagram or plan whereby astrologers claim to be able to foretell events in one's life

**hor'ror**, note well, is spelt *or*, not *er*. It means great aversion or repugnance, a painful emotion of fear or dread. Originally it meant a bristling or shivering, as the hair on a dog's neck when he is alarmed. Fowler says that the adjective *hor'rid* (note the *id*) is still capable in poetical and other literary use of its original sense of bristling or shaggy, and that *hor'rible* is common in the graver sense of inspiring horror which *horror* tends to lose because it is now especially frequent as a feminine form of strong aversion.\* There is also the adjective *hor'rif'ic*, meaning causing horror. The verb is *hor'rif'y*. The vowel of the second syllable in all these forms causes spelling trouble. Watch it. The first syllable is pronounced with short *o*—*hahr*, not *hore*

**hors de combat'** is a three-word French term pronounced *awr* or *hawr de kaw'n ba'* (neutral *a*). It means disabled or out of the combat

**hors d'œuvre'** is a three-word French term meaning literally outside of work. The pronunciation as twisted by English-speaking tongues is *hore durv'*. The *s* is silent; the second *r* is transposed before *v*. The meaning is a relish or appetizer taken before dinner. The plural form, which is generally used, is *hors d'œuvres* pronounced in the same way

**Hortense'** is pronounced *awr tabns'* (French nasal *n*). Don't say *hore'-tense*

**ho san'na** is a Hebrew word meaning literally save us now we pray. As an exclamation of prayer and praise it is an interjection; as the appeal itself it is a noun, as *They sang hosannas*. The *s* is *z*—*hoe zan'a* the rime being *no Hannah*. There is some authority for making both *a*'s Italian—*ho sahn' nab*—but this is not generally observed. The word is sometimes spelt with a final *h*. It is customarily capitalized. Billy Boner says that his parents are going to take a trip on the Hosanna Line

**hose** rimes with *nose*. Meaning covering for the legs, this word, used collectively as well as individually, is the same in the plural, tho the plural was once *ho'sen* (*hoe'z'n*); meaning flexible rubber or canvas piping, it may be *hos'es* (*hoe'zes*) but the singular form is, again, made to serve as plural in much usage, especially commercial. The verb *to hose* means to spray or drench with water through a hose. A *ho'sier*, pronounced *hoe'zher*, is one who deals in stockings or in woven fabrics that are similarly made. *Ho'sier'y*, pronounced *hoe'zhere* (not *hoe'zbry*), means stockings or knit goods in general. One who makes hose for conveying water is a *hose-maker*

**hos'pita ble**—don't ever forget—is accented on the first syllable, as are *hos'pital* (the mother word), *hos'pitably* and *hos'pitaler* (*bahs'-pit'ler*); the last may be spelt with one *l* or with two. But the Britisher

\* *Modern English Usage* by H W Fowler. Used by permission of The Clarendon Press, Oxford

says *hos pit' a ble*. *Hos pital' ity* causes no trouble—the accent, of course, being on the third syllable

*hos' tage* is pronounced *bahs' tij*. Don't say *host' age* or *boss' tich*. It is a person held as pledge or security or guaranty that terms of a treaty or other arrangement will be met

*host' ess* is a female host, the feminine of *host*. The first syllable rimes with *boast*; the second may be *ess* indeed or *iss* (see *ess*). This is one of the few special feminine forms in which the suffix appears to be convenient in usage. Billy Boner says that a hostage is a large bird raised by millionaires (he probably means milliners) to make their ladies' hats of

*hos' tile* is pronounced *bahs' till* in the United States, and *bahs' tile* (indeed) in England (see *agile*, *fertile*, *futile*, *reptile*, and so forth). Don't say *bahs' teel*. On both sides of the Atlantic, however, the accented syllable in *hos til' ity* is short—*till* indeed. (See *enmity*)

*hos' tler* is frequently spelt and pronounced *os' tler* (without apostrophe) especially in England. It is one who cares for horses at a hotel or a stable, but is now comparatively little used. The words *bos' tel*, *bos' tel Er*, and *bos' tel ry* are similarly passing. All are also spelt and pronounced without initial *b*; the *o* is short, the first syllable riming with *abs*. Billy Boner says that, when it comes to doing home work, his sister is a hostler

*hotch' pot* is, strictly speaking, a law term meaning the merging or throwing of any property into a common lot in order to make an equal division. It has, however, been so generally confused with *hotch' potch* that the dictionaries now give this as one of its meanings. *Hotchpotch* means a confused mass; a stew of varied ingredients. It is sometimes spelt and pronounced *hodgepodge*. The rime of *hotch* and of *potch* is *Scotch*; of *hodge* and *podge* is *lodge*

*ho tel'* rimes with *go sell*, that is, *ho tell'*. But the Britisher says *oh tell'* and thus uses *a* rather than *e* before it. In the United States and in most European countries it means an inn, a place where travelers and strangers may stay at established rates. In France it also means a mansion or other imposing private residence. It may also mean, in France, a public building, as *hôtel de ville*, hotel of the town or town hall

*hou' ri* is pronounced *hoo' re*, the first syllable riming with *boo*, or *how' re*; the plural is *ho' u ris*, the *s* sounded like *z*. A *hou ri* was a nymph of the Mohammedan paradise, beautiful, black-eyed, imperious

*house' wife* is a solid compound—*housewife*. Don't pronounce it *buswife* or *bussif* or *bussy* or *busif*. The last two—*bus' sy* and *bus' if*—are sometimes still used to mean a sewing kit, a bag to carry sewing utensils in. But the other pronunciations are now obsolete, as is the spelling *buswife*. A housewife is the female head of a household. The word may be used as a verb to mean to manage or look after a house

*Hous' ton*—city and surname—is pronounced *bewss' tun*, to rime with *loose fun*, not *house tun*. But the latter is frequently heard

*how* is an adverb, and should be confined to adverbial uses. Don't use it as a conjunction or a relative pronoun. Don't say *She said how he had gone away* or *how he was not well* for *She said that he had gone away* and *that he was not well*; that is, don't use *how* before or after *as* or *that* in substantive clauses, as *They said how as (or that) they*

*were leaving.* In *He explained how he did it*, *how* is an adverb modifying *did*, but it serves also in a minor way as an introductory link for the noun clause. In *They told us how they had been born to great riches*, *how* may be correct, but the probability is that *that* is meant. If, however, the manner of their being born to great riches is meant, then *how* is an adverb modifying *were born*. *How* should not be used for *what* in asking some one to repeat a question or statement

**how do you do** is preferably pronounced as four definite and separate sounds—*how do u do*. It is better not to say *howdhe do* or *howja do* or *howcha do*. But better not say *howdy!* (See introduction)

**how ev' er** is an adverb of degree and a conjunction. In *However old you may become you may still keep young in mind* and *However he arranged it, it would not work* it is correctly used adverbially to modify *old* and *arranged* respectively. But in *However did you find it* it is wrongly used as an adverb, *how* being sufficient and *ever* merely an attempt to intensify. *How* is sufficient unto itself as an adverb of manner. As conjunction *however* is weaker and less adversative than *but*. It should not be used, therefore, for *but* in strictly opposing or adversative expressions. *This is winter but the weather is warm* is correct; *however* would not be correct inasmuch as the opposition is clearly indicated and not to be thrown into the background. But in *I have not heard from him for some time; however, I expect a letter very soon* the conjunction *however* is correct for the reason that the statements are not stubbornly opposed

**how so ev' er** is a solid compound—*howsoever*—meaning in what manner soever, to whatever degree or extent. It is thus an adverb, equivalent to adverbial *however*, as *Howsoever you may tie it, it nevertheless does not hold*. It is preferably not used conjunctively. Don't say *howsomever* or *howzumever*, still dialectic and provincial

**HR' dlic ka** is pronounced *bur' dlitch ka*, *i* and *a* short, accent on the first syllable

**hua ra' cho**—a sandal of interwoven leather—is pronounced *hwahrah' tcho*. The plural form *huara' chos* is more commonly used than the singular, the last syllable riming with *gross* or with *doze*. This is a Spanish-American word

**Hu' go** has long *u* and long *o* in English—*bue' go*. The French say *ue go'* (French or umlaut *ü*)

**Hu' gue not** is pronounced with hard *g*. Say *bew' gh' not*, not *boo' ji not*. A Huguenot was a French Protestant of the sixteenth and seventeenth centuries

**hu' man** is pronounced *bue' man*. It may be used as a noun to pertain more or less abstractly to the human race or the human being. But it should not be used in the plural for men and women, as *We have fifty humans in the office*. *Fifty human beings* or *fifty men and women* or *fifty persons* or *workers* is better used in place of the growing and affected *humans*. The plural form is never *humen*

**hu mane'**, pronounced *bu main'*, means kind, tender, sympathetic, especially toward lower animals. The word *human* applies to human nature, to whatever is characteristic of human nature—virtues as well as failings, sympathies, passions, ambitions. *Humane* sifts out the bad implications of the word *human*, and retains only the merits or virtues. A human being may not be a humane being at all. The word *bu man i-tar'ian* is *tare* in the fourth and accented syllable, not *ter* or *tahr*.



Make all syllables heard. A humanitarian is a philanthropist; *bu man i-tar i-anism* is philanthropy. Up to about 1700 *human* and *humane* were used interchangeably in both spelling and meaning. Then they began to part company, the former to denote what a human being actually is, the latter what he strives or should strive to make of himself

**hum'ble** is no longer pronounced *um'ble*, except for special character delineation in literature and on the stage. Don't omit the *h*. It may be well to remember that *bumble* is the antonym of *proud*, and frequently connotes inferiority, whereas *lowly*, antonym of *high* or *lofty*, is less frequently said of persons and has in it nothing of disparagement

**hu'mer us**—the bone of the upper part of the arm or forelimb—is pronounced *bue'mer us*. It is a homophone of *humorous* (*infra*). The plural is *bu'meri* (*eye*)

**hu'mid** is pronounced *bew'mid*, not *boo'mid*. *Hu'mid* Or follows suit with long *u*, which is reduced by one half in the verb *bu mid'ify* and the nouns *bu mid'ifi Er*, *bu mid'ity*, *bu mid'ifi cA'tion* (*kay'shun*). *Humid* was a poetic and scientific word up to a few years ago, but all of the foregoing forms are now in general use, chiefly as result of business and industrial promotion of devices for treating air with moisture. The word *dank* connotes unwholesome, and *damp* disagreeable. *Moist* is the general or covering term

**hu'mor** or **hu'mour** (use the simpler) is spelt with *u* in England as are *bu'mour a ble* and *bu'mour ist* and *bu'mour esque*. But the Britisher drops it in the adjective and the adverb—*bu'mor ous* and *bu'mor ous ly*. We omit the *u* in all forms of the word. The pronunciation is *bew'mer* or *u'mer* (long *u*). Don't confuse *humorous* with its homophone *bu'mer us* (*supra*)

**hun'dred** is sometimes carelessly misspelt and mispronounced *hun'derd*. Don't make this mistake. The last syllable rimes with *bred*, not with *berd*. It is from the Anglo-Saxon *hund* a territorial division and *red* count. (See *re* and *er*)

**hun'gry** is a two-syllable word. Don't pronounce it *hun'gary* or *hun'ger e* but *hung'gre*. Forget the geographical joke, "Are you Hungary?" "Yes, Siam. Well, I'll Fiji." It has perpetuated the trisyllabic error in the pronunciation of this word. The verb *hun'ger* is pronounced *hung'ger*. The imperfect form *hung'ered* is sometimes misspelt and mispronounced *hung'red*. The last syllable rimes with *berd*, not with *bred*. (See *re* and *er*)

**Hu'ron** has accented long *u*, and neutral *u* for *o*. Say *hew'run*, not *hoo'rah'n*

**hur'ry** indicates confused and undeliberated celerity of action. You hurry to the doctor in case of accident, but you hasten to complete a building on contract time. The imperfect tense and adjective form is *hur'ried*. The present participle *hur'rying* is frequently mispronounced and misspelt *hur'ring*. (See *hasten*)

**hus sar'** is pronounced to rime with *who's czar*, that is, *u* is long *oo* and *s* is *z*. There is no sound authority for pronouncing *u* short. Don't think of Russia only when you see or use this word. While it is characteristically Slavic in origin and application, most European armies now have a class of cavalry called hussars

**hus'tle** is far too frequently used to indicate energy, indefatigable activity, "push." Too often it indicates hurry rather than haste with efficiency.

Its noun form—*bus' tler*—is likewise much overused in business speech. A hustler has been defined as one who gets things done—somehow. The pronunciations are *buss' l* and *buss' ler*. Don't confuse with *hostler* (*supra*)

**Huys mans'** is pronounced *ues mahn'*, French *u* and French nasal *n*

**hy' a cinth** is pronounced *high' a sinth*. Be sure to keep the *th* voiceless, the word trisyllabic, and the *c* soft. Don't say *high' zind*. The adjective *hy a cin' thine* is pronounced *high a sin' thin* or *thine*. Hy a cin' thus was the youth whom Apollo loved. Apollo accidentally killed him, and in memory caused the hyacinth to spring from the youth's blood

**hy' brid**, as both adjective and noun, is pronounced to rime with *Bye, Kid*. The Latin *hybrida* or *hibrida* means the offspring of a tame sow and a wild boar. The pronunciation *bib' brid* is an affectation—or “hybrid pronunciation.” The verb is *hy' brid iz e* riming with *high kid flies*, and the agent noun *hy' brid iz Er*. Note also *hy' brid ism* and *hybrid' ity* and *hy brid i za' tion* (*eye zay' shun*). A hybrid word is one that is made up of parts that come from different languages, as *hardihood* and *courtship* (French and Anglo-Saxon), and *automobile* (Greek and Latin), and *martyrdom* (Greek and Anglo-Saxon)

**Hy der a bad'** or **Hai dar a bad'** is pronounced *high der ah babd'*, to rime with *bide her ah god*

**hy dran' ge a** is quadrisyllabic, the second and accented syllable riming preferably with *tan* rather than with *train*. But colloquially the first two syllables are more frequently heard as *high drain* than as *high dran*. The last two syllables are *je a* (a neutral) or *je ah*, not *ja*, not *ya*. Don't say *hydranch' ya* or *high drain' jab*. The plural is preferably *hy dran'-ge as* (*z*) but you may also use *hy dran' ge ae* (*ee*)

**hy' dro-** is a Greek initial form meaning water; in chemistry it means the presence of hydrogen. The pronunciation is *high' droe*. A *hy' dro plane*, for instance, is a form of motorboat that glides as result of the dynamic reaction of water and of planes at the hull; this word also means an airplane built to alight upon or rise from water, and is a contraction of *hydroairplane*

**hy drop' a thy** is the treatment of disease by means of large quantities of water applied internally and externally. The pronunciation is *high drop'-a the*, voiceless *th*. The agent noun *hy drop' a thist* follows suit; but note the adjective *hy dro path' ic*—*high dro path' ik*

**hy' giene** or **hy' gi ene** is preferably and popularly dissyllabic—*high' jeen*. But *high' je een* is also authorized. The adjective *hy gi en' ic* may be either *high jee' nik* or *high je en' ik*. Note also *hy gi en' ics*—plural in form but singular in use and meaning—and *hy' gi en ist* pronounced respectively *high je en' iks* and *high' je en ist*

**hy mene' al** is phonetically *high ma nee' Al*. Don't accent *men* or *me*. It is not *hy men' eal*. It is not *hy me' ne al*. Hymen was the god of marriage, son of Apollo and Urania or of Bacchus and Venus, as you prefer. This word is an adjective meaning pertaining to marriage, and a noun meaning marriage song

**hy per-** is a Greek prefix meaning over, above, extra, beyond. It is prefixed to adjectives, adverbs, and nouns, as *hy per crit' i cal*, *hy per a- cid' ity*, *hy per sen' si tive*, *hy per ten' sion*. It is much used in chemistry and medicine to denote abnormal excess in extent or degree. It is pronounced *high' per*. (See *hypo* and *super*)

*hy' phen* or *hy' fen* is both noun and verb. Derivative verb forms are *hy' phenate* and *hy' phenize*, but since the simpler form *hy' phen* may serve as both noun and verb, these longer forms are deservedly passing. The first syllable is pronounced *high*; the second is *fen* indeed. The hyphen has been used as still another argument for the countrywide or worldwide monopolization of dictionary making (see page 11) for the sake of unified and consistent treatment of the various elements that go into the work. Webster uses this - as hyphen; Standard uses this =. Webster separates syllables by a dot, where primary and secondary accent marks do not do so; Standard uses this shorter dash - for the same purpose. This difference alone between the two most widely distributed dictionaries in the United States has caused—still causes—much confusion. Not only is there no hope whatever of getting the use of the hyphen consistently regulated; to make matters worse, if possible, the two largest dictionaries must themselves differ in its very designation! Some words are solid compounds, as *southeast*; some, tho always together, are written as separate words, as *coat of arms*; some are almost invariably hyphenated. Two nouns used to make a third are usually written solid, as *gateway* and *dressmaker*, especially when both members are short and when the solid compounding requires no additional primary accent. The term *dormer window*, for instance, is not hyphenated; there would have to be two equal accents if it were. For this reason the term *ice cream* is preferably written as two words, tho it is finding itself as all three forms. But both parts are equally accented, or should be, however written. In most cases of solid compounds, the defining element has stolen accent from the root element, as *fireman*, *bathroom*, *bedpost*, *schoolmate*. Prefixes and suffixes are written solid as a rule (see *diæresis*) but sometimes sense requires the hyphen, as *recover from an illness* and *re-cover a chair*; *reform a man* and *re-form a question*; *recollect a scene* and *re-collect money*. Sometimes awkward doubling or tripling of a letter would result if a hyphen were not used, as *hell-like* and *news-stand*, tho the latter is now in great confusion. Words used as a single modifier, as *well-to-do family* and *flesh-creep fiction*, should declare their unity by means of the hyphen. But do not use it between an adverb and an adjective when they precede a noun, as *lovely new dress* or *slowly developed movement*, for the adverb regularly modifies the word following it. Compound numerals follow this rule, as *twenty-four eggs* and *thirty-second book* and *one-half pound*. But these numerals standing alone without a following word to modify, should not be hyphenated, as *twenty four*, *thirty second*, *one half*. The logic of grammar must be permitted to decide all such cases as these. *Five*, for instance, cannot modify a verb or an adjective, so when it is joined with *fingered* it logically requires hyphenating, as *five-fingered*; thus follows *red-beaded*, *gray-eyed*, *iron-gray*, *blue-lined*. In some hyphenated compounds the first member may have apostrophe *s*. This makes no difference to the hyphening, as *bird's-eye*, *cat's-paw*, *bonnet's-nest*, *jew's-harp*, but it places the responsibility of plural formation upon the last member even tho this may not contain the more important idea; thus, *cat's-paws* and *crow's-feet*. It may be possible, too, that the reference requires pluralizing of both members, as *crow's-nests* and *crows'-nests*, that is, the nests of several crows. *Vice* may or may not be hyphenated in such terms as *vice president*, *vice chancellor*, *vice chairman*; it is written solid in *viceregent* and *viceroys*. *Ex* meaning heretofore or formerly, is usually hyphenated, as *ex-chief*, *ex-mayor*, *ex-president*. The lexicographers agree more nearly than they usually do, in regard to *self* as a hyphenated prefix; it is always hyphenated, as *self-starter*, *self-control*, *self-defense*. As a suffix, however, to form reflexive pronouns, it is always written solid,

as *myself*, *himself*, *yourself*, and so on. *Well* is hyphenated when it forms with the word following a definitely unified or solid and inseparable idea, as *well-being*, *well-bred*, *well-wisher*; but differentiate between such terms and *well done*, *well thought*, *well said*. Prefixes added to proper nouns and adjectives are usually hyphenated, as *pre-Victorian*, *post-Gothic*, *ante-Greek*, *pro-British*, *non-Teuton*, *pseudo-Romanic*. In many instances the hyphen is imperative for clarification, especially when the first member of a compound is dissyllabic or longer. The term *high school building* should mean a high building for school purposes; *high-school building* means a building used for housing a school of secondary grade. Similarly, *high green house* means a high house painted green; *high green-house* (or *greenhouse*) means something different. When verbs are made up of two or more words (usually nouns) they are hyphenated even tho they should not be, used as other parts of speech; thus, *motor tour*, but *to motor-tour*; *smoke screen*, but *to smoke-screen*; *nose dive*, but *to nose-dive*. Sometimes two or more words have to be hyphenated to a common term. When this is so the hyphen is placed after each member but the common term is used only once, as *red-white-*, and *blue-tradition*, *off- and on-Finnegan*, *in- and out-hours*, *six- or eight-cylindered engines*. *Some one*, *no one*, *every one*, *any one*, are preferably written as here, tho many publications now use *someone*, *everyone*, *anyone*. They cannot easily manage *noone* except by using *none* which is not always the same thing. But *some* and *no* and *every* and *any* form solid compounds with *body* and *thing* and *where*, *some* and *any* with *how* and *some* with *time*. Names of points of the compass are written solid when only two are given, as *northwest*, *southeast*, but the addition of a third stands as an independent word as *north northwest* and *south southeast*. Make it a rule to hyphen as little as possible, even at the risk of finding the dictionary in disagreement. But don't sacrifice logic or euphony to avoid the use of the hyphen. When in serious doubt, consult a dictionary—not dictionaries, for they may disagree among themselves

**hyp no' sis** rimes with *clip grosses*. It means the sleeplike condition superinduced by suggestion. *Hyp' no tist*, *hyp' no tism*, *hyp' no tize*, *hyp' notiz*. Er all have *hip* in the first and accented syllable, and half-long *o* in the second. The noun and adjective *hyp not' ic* is pronounced *hip-not' ik*

**hy po-** is a Greek prefix meaning under, beneath, below, down, less than ordinary. It is prefixed to adjectives, adverbs, and nouns, as *hypoactive*, *hypotoxically*, *hypoalkaline*. It is much used in chemical and medical terms to denote abnormal decrease or deficiency or weakness. The pronunciation is *high Poe*. It is the antonym of *hyper* (*supra*)

**hy po chon' dri ac** may have either long or short *i* for *y*—*hip o kon' dre ak* or *hie po kon' dre ak*. The noun *hy po chon' dri a* may likewise have either, as may also *hy po chon dri' a cal* (*dry' a k'l*). It means a person given to morbidity in regard to his own state of health, and inclined to imagine himself ill of various diseases. It was believed in medieval times that the hypochondria was the abdomen, or that part of it containing the liver and the spleen, and thus the abiding place of the "humor" called melancholy

**hy poc' ri sy** means, derivatively, acting on the stage; hence, simulation, and thus, dissimulation. All vowels are short—*hip ok' r' c*. Don't say *high poks re*. Note also *hyp' o crite*—*hip' o krit*—and *hyp o crit' i cal*—*hip o krit' i kal*

hy poth' e cate—to pledge or mortgage without delivery of title or possession; to deposit as security for a loan—is pronounced with long *i* or with short for *y*; thus, *high pabth' e kate* or *b' pabth' e kate*. Don't use this word for *hypothesize* (*infra*)

hy poth' e sis is pronounced with long or short *i* for *y*—*high pabth' e sis* or *b' pabth' e sis*. The plural is *hy poth' e ses* (*seize*). It means an assumption, a tentative theory or supposition, something granted or conceded as basis of argument

hy pot' e nuse or hy poth' e nuse (use the simpler) is pronounced with long or short *i* for *y*; the second and accented syllable is *pot* indeed or *pabth*; the *e* is half long; the *u* is long; the *s* soft. Don't pronounce the last syllable *noose*. The rime with *y* as long *i* is *why not the deuce* or *why pabth the deuce*. It is the side of a right-angled triangle opposite the right angle

hy poth' e size means to make a hypothesis, to make a tentative theory of, to assume, as in debate. The *y* of the first syllable may be long or short *i*; thus, *high pabth' e size* or *b' pabth' e size*

hys te' ri a is pronounced *histeer' ri a*, not *histare' i a*. It is quadrisyllabic; don't say *hister' ya*. The noun *hyster' ics* is plural in form and use, and is pronounced to rime with *Miss Ericks*. The adjectives *hyster' ic* and *hyster' i cal* are likewise accented on the second syllable which rimes with the first syllable of *er ror*. The word comes from the Greek *bystera* womb. Billy Boner says that words printed in sloping handwriting style are in hysterics

## I

*Dictionaries are like watches; the worst is better than none,  
and the best cannot be expected to go quite true*

SAMUEL JOHNSON

*i* is alphabetically pronounced *eye*. Its plural is *i's* pronounced *ize* to rime with *size*. It is long or alphabetic in *slide*, short in *slid*, neutral (slight or obscure) in *direct*, long *e* in *machine*, dull *e* or *u* before *r* in *flirt*. Don't slur neutral *i* when it constitutes a syllable, as in *animal*, *charity*, *edible*, *editor*, *evidence*, *fallible*, *gullible*, *policy*, *similar*, *vanity*. The tendency is to make these *anmal*, *charty*, *edble*, *editor*, *evdence*, *fallble*, *gullble*, *polcy*, *simlar*, *vanty*. The neutral *i* which constitutes the second syllable in each word must be vocally touched and heard. In slovenly pronunciation *i* is very often wrongly interchanged with *e*, as *gest* for *gist*, *menx* for *minx*, *flent* for *flint*. Note that in these everyday monosyllables *i* is always long, final silent *e* words being the most common: *bide*, *bind*, *blind*, *bride*, *child*, *dine*, *file*, *find*, *fine*, *grime*, *bide*, *bind*, *kind*, *lime*, *line*, *mild*, *mind*, *mine*, *pine*, *pint*, *prime*, *ride*, *rind*, *tide*, *shine*, *side*, *sign*, *slide*, *slime*, *thine*, *time*, *vine*, *wild*, *wine*. Now note that in the following, imported mostly from the Romance languages, the sound of *i* is double *e* or long *e*: *antique*, *caprice*, *critique*, *fatigue*, *gaberline*, *intrigue*, *machine*, *magazine*, *marine*, *oblique*, *pique*, *police*, *ravine*, *relique*, *routine*, *Salique*, *tambourine*, *undine*, *unique*. Neither list is complete, of course, and neither contains alternatives, as for instance, short *i* in *wind* (air current) and long in the same word used in verse, and the sound of *i* in *shire* and *verdigris* (*qv*). See also *ile* and *ine* for the sound of *i* in words with these terminations. In words ending with unaccented *il* and *in* the tendency is in colloquial

speech to slur or silence *i*, and the dictionaries are increasingly recording this tendency by use of the apostrophe, as *civ'l*, *codic'l*, *daffod'l*, *dev'l*, *stenc'l*, *utens'l*; *assass'n*, *cab'n*, *bas'n*, *cous'n*, *javel'n*, *rais'n*. Dictionaries are in sharp disagreement regarding long or short *i* in unaccented first syllables. In general they give long *i* in *bi*, *chi*, *tri*, *bi*, *li*, *mi*, *ni*, *si*, *ti*, *vi* beginnings; short when the first unaccented syllable is *ci*, *di*, *fi*, *pi*, *ri*. But this is a record of tendency merely, and in no sense must it be taken as a rule. In a series of names or pronouns including *I*, it is a mark of courtesy to place *I* last in the series (unless, of course, you are a dictator), as *Bill, Mary, you, and I are appointed*, not *I, Bill, Mary, and you are appointed*. But *I and God rule this country* is insisted upon by some rulers and accepted by their peoples! Don't forget that *I* is nominative, and must therefore not be used for objective *me*. Say *between you and me*, *different from you and me*, *with you and me*, not *between you and I*, *different from you and I*, *with you and I*. (See *ie*, *ei*, *y*)

**-ia** is a noun suffix that occurs in names of plants, diseases, places, festivals, and still others, especially those of Latin and Greek origin. There is an unfortunate pronunciation tendency to make one syllable of it rather than two syllables. Both the *i* and the *a* should, in the vast majority of cases, be voiced. Don't say *ya* for *ia*. Observe these: *magnolia* (not *magnol'ya*), *neurasthenia* (not *neurasthen'ya*); *Rhoesia* (not *Rhodes'ya*); *Saturnalia* (not *Saturnal'ya*); *monomania* (not *monoman'ya*); *sepia* (not *sep'ya*); *petunia* (not *petun'ya*). But in certain words the shortening of *ia* into *ya* or *ja* or other single syllable, is permissible, *dahlia* (*dahl'ya*), *neuralgia* (*neur'al'ja* or *jia*), *nostalgia* (*nostal'gia* or *ja*), *fuchsia* (*few'sha*), *milisia* (*milish'a*), and so forth. The dictionary must be consulted in doubtful cases

**-ial** is an adjective suffix; it is *al* plus the stem and suffix connective *i*. Preceded by *c* or *s* or *t*—*cial*, *sial*, *tial*—it is usually pronounced *shal* (occasionally *jial*, *shial*, *yal*); the pronunciation can therefore be no key to spelling. Preceded by *b d g h ch ph l m n p r v* and still other consonants, it is usually a dissyllable, as *jo'vial* and *ve'nial*. Don't misspell with *e* instead of *a*, an error commonly made because the *a* is invariably short. There are many words that end with *ial* usually as a suffix, some of which are here listed. You should re-list them according to preceding letters, and fix them in your mind and in your spelling habits: *academial*, *adverbial*, *aerial*, *ambrosial*, *anarchial*, *armorial*, *arterial*, *artificial*, *Belial*, *beneficial*, *bestial*, *biennial*, *branchial*, *bronchial*, *burial*, *celestial*, *ceremonial*, *circumstantial*, *collegial*, *commercial*, *conferential*, *confidential*, *congenial*, *connubial*, *consequential*, *controversial*, *cordial*, *credential*, *crucial*, *decennial*, *deferential*, *dental*, *dial*, *dictatorial*, *differential*, *endemic*, *equatorial*, *equinoctial*, *especial*, *essential*, *evidential*, *existential*, *experiential*, *exponential*, *facial*, *fiducial*, *filial*, *financial*, *fluvial*, *glacial*, *genial*, *impartial*, *inferential*, *influential*, *inconsequential*, *initial*, *intelligential*, *intermedial*, *interstitial*, *judicial*, *magisterial*, *martial*, *material*, *matrimonial*, *memorial*, *menial*, *mercurial*, *mesial*, *millennial*, *notarial*, *nuptial*, *octennial*, *official*, *paradisial*, *parochial*, *participial*, *patrimonial*, *penitential*, *perennial*, *pestilential*, *phial*, *pictorial*, *potential*, *preferential*, *prejudicial*, *presidential*, *presidial*, *primordial*, *proverbial*, *providential*, *provincial*, *prudential*, *quadrennial*, *racial*, *referential*, *residential*, *reverential*, *rodential*, *sacrificial*, *sapiential*, *senatorial*, *septennial*, *sequential*, *sexennial*, *social*, *solstitial*, *spatial*, *special*, *substantial*, *superficial*, *symposial*, *tangential*, *terrestrial*, *testimonial*,

*torrential, trial, triennial, trophesial, uncial, venial, vindemial.* (See *al, el, ient, le*)

**-ian** is a suffix used in forming both adjectives and nouns. It denotes place, person or agent, age, association, character, type of mind, and the like. It shares honors with *-ite* (*q v*) in indicating a native. It is popularly used to form trade names, as *beautician, phonician, drinkician*. Suffixed to proper names it frequently occasions a root change, as *Shaw* and *Shavian*, *Harrow* and *Harrovia*, *Venice* and *Venetian*, *Mars* and *Martian*, *Aberdeen* and *Aberdonian*, *Oxford* and *Oxonian*. These are all Latinized forms but the *-ian* form is easily related to its original by the eye. In these, however, recognition is not so easy inasmuch as an entirely different word is used: *Caledonian* for *Scottish* or *Scotland*; *Cambrian* for *Wales*, *Cartesian* for *Descartes*, *Hibernian* for *Ireland*, *Iberian* for *Spain*, *Terentian* for *Terence*. You do not say *Cambridgian* for one who lives at Cambridge, but *Cantabrigian*; not *Canterburian* but *Cantuarian*; not *Liverpoolian* but *Liverpudlian*; not *Manchesterian* but *Mancunian*. There are far too many *-ian* words to permit of an exhaustive list here. But the following should be studied, and reworked into *-ician, -arian, -hian, -lian, -nian, -sian, -yan*, and still other groups: *Abyssinian, academician, agrarian, arithmetician, Augustinian, Australian, Austrian, Babylonian, Baconian, barnarian, Canadian, Cesarian, Christian, Ciceronian, collegian, comedian, Corinthian, custodian, diagnostician, dialectician, dietitian* or *dietician, electrician, elysian, equestrian, Etonian, fustian, gentian, geometrician, Gilbertian, grammarian, Gregorian, guardian, historian, humanitarian, Hungarian, Italian, Jovian, librarian, logician, magician, mathematician, mechanician, metidian, metaphysician, musician, Norwegian, obstetrician, optician, Parisian, patrician, pedestrian, Persian, Philadelphian, phonetician, physician, politician, Polynesian, Prussian, quotidian, ruffian, sexagenarian, Stygian, tactitian, tragedian, trinitarian, statistician, rhetorician, unitarian, Vergilian, veterinarian, Victorian, Washingtonian.* (See *-ean, -eon, -ion*)

**I ba' ñez** is pronounced *e bahn' yath*, the last syllable riming with *staith* (*stayeth*). The given name is *Blas' co—blahs' koe*

**i bi' dem**, commonly abbreviated *ibid*, means the same or in the same place; *ibid* 401, for instance, would mean something previously referred to as on page 401. This Latin adverb and its abbreviation are always written in italics. The pronunciation is *i buy' dem*—short *i*, long *i*, short *e*

**-ible**, like *-able* (*q v*), means also to, capable of, fit to be. Latin verbs in *-ere* and *-ire* take this suffix; Latin verbs of the first conjugation—*are* verbs—take *able*. Nouns ending with *-ition* and *-sion* usually form adjectives with *-ible*; nouns ending with *-tion* and *-ation* usually form adjectives with *-able*. If you cannot depend upon your Latin conjugations to help you in the use of these confusing suffixes, then you must get them right by sheer memory or by frequent use of the dictionary. Below are some of the most commonly used *-ible* words. The list could be almost doubled by adding negative-prefix forms—*in, un, il, ir*—only a few of which are given. It is of course clear that the noun and the adverbial suffixed forms follow the adjective *-ible* form—*ibility* and *-ibly* respectively—*responsibility* and *responsibly*. Note these well: *accessible, adducible, admissible, apprehensible, audible, avertible, coercible, collectible, combustible, comestible, compatible, comprehensible, compressible, concussible, conducive, conductible, congestible, connectible, contemptible, contractible, controvertible, convertible, convincible, corrigible, corrodible, corruptible, credible, crucible, deceptible, deducible,*

*defensible, derisible, destructible, diffusible, digestible, dirigible, discernible, discerpible, dissectible, distensible, divertible, divisible, edible, educible, eligible, enforcible, evincible, exhaustible, exigible, expansible, expressible, extensible, fallible, feasible, flexible, frangible, fungible, fusible, gullible, horrible, ignitable, illegible, incompressible, incorrigible, inducible, infrangible, instructible, intelligible, invincible, irascible, irrefragable, legible, mandible, negligible, partible, passible, perceptible, perfectible, permissible, persuasible, pervertible, plausible, possible, prehensible, prescriptible, producible, receptible, reducible, reflectible, reflexible, refrangible, remissible, reprehensible, repressible, resistible, responsible, reversible, risible, sensible, submersible, suggestible, suppressible, susceptible, suspensible, tangible, transfusible, transmissible, vendible, visible*

**-ic** is a suffix meaning pertaining to, of the nature of, resembling, connected with, belonging to. It forms nouns from adjectives and adjectives from nouns, as *arithmetical, classic, comic, critic, heretic, historic, magic, mystic, Icelandic, public, rustic*. The adjective ending *ical* has usually the same meaning as the *ic* ending, but some authorities insist that the *ic* ending has a closer modification of meaning upon the noun than the *ical* ending; thus a *comic character* is one that is inherently comic, that cannot help being comic, and a *comical character* is one to which comedy has been externally attached. Scientific terms, especially those connected with chemistry, usually take the *ic* rather than the *ical* ending, as *chloric, nitric, sulfuric*

**ice' cream'** is written as two words by Webster, as a hyphenated term by Standard and Oxford. The syllables are equally accented (see *accent*). Don't say *ize cream*. When the teacher dictated "Ice cream, when served at meals, should be eaten slowly" Billy Boner took down "I scream when served at meals—should be eaten slowly"

**ich thy oph' a gy**—the custom of eating fish, living on fish—is pronounced *ik the abf' a je*, all vowels short, voiceless *th*. The adjective *ich thy oph' a gous* follows suit

**ich thy o sau' rus**—the extinct marine reptile with body like a fish and head like a tortoise—is pronounced *ik the o sawr' us*. The *th* is voiceless. The simpler form *ich' thy o saur* is now used by scientists. The plural is *ich thy o sau' ri* (*rye*)

**i' ci cle** is pronounced *eye' sickle*. Don't make the second *i* long—don't say *eye' sigh k'l*

**i con' o clast**—one who tears down or breaks up or attacks cherished traditions as false—is pronounced *eye kon' o klast*. The *a* is short but many affect the Italian *a*—*klahst*. The adjective follows suit—*eye kon o klast' ik*

**-ics** is a suffix indicating, as a rule, the names of certain sciences, and of certain practices and studies and activities, as *athletics, dietetics, acoustics, civics, economics, mathematics, physics, politics, pyrotechnics, tactics*. The tendency is to construe nouns with this ending as singular when they are the names of scientific subjects, as *The mechanics of this instrument is very simple* and *The phonetics of English is regarded as difficult*; as plural when they indicate mere practice or activity, as *His antics were amusing* and *The gymnastics are strenuous*. Many such nouns—those in use at and before the time of Shakspeare—have *ic* only, as *classic, logic, music, rhetoric, specific*—and are regularly pluralized by the addition of *s*

**-id** or **ide** is a suffix now generally spelt and pronounced in the simpler way; the former rimes with *slid*, the latter with *slide*. This is sometimes called a scientific suffix for the reason that it is used so widely in



astronomical and chemical and zoological terminology, and in still other scientific fields. The tendency is to use the short form in such chemical terms as *bromid*, *chlorid*, *hydrid*, *iodid*, *oxid*, all of which, however, are frequently met in the *ide* form. In such words as *Aeneid*, *fluid*, *rancid*, *solid*, *stolid*, *valid*, the *i* is always short and there is no *ide* alternative

*I'd* is a contraction of *I would* and also of *I had*. Don't make it stand for *I did*. It is much used to stand for *I should* but should not be

*I'da ho* is trisyllabic—*eye' da hoe*. Don't say *I'd hoe*. Note the agent noun and adjective *I'da ho an*—*eye' da hoe an* (*a's* neutral)

*ide'a* is a word of three syllables but the third is slurred or blended almost to extinction. The first two vowels are long, the *a* is the *a* of *abound*. It should be pronounced to rime with *I see* (*a*). Don't accent the first syllable, no matter how much surprised you may be when you say it. And don't, of course, say *idear'* and *idee'* and *idy*

*ide'al* is also trisyllabic—*eye dee' al*. Don't say *ideal'* for either the adjective or the noun. The *i* and the *e* are long; the *a* almost negligible

*i'dem*, commonly abbreviated *id*, means the same (person) previously mentioned; *id 130* means the same Brown or Jones quoted on page 130. This Latin adjective is pronounced *eye' dem*, long *i* short *e*

*iden'tify* means to prove to be the same, to establish the sameness of. Note that the first syllable is *i*, not *in*, as it is so often carelessly written. The noun *iden'tity* is similarly accented on the second syllable, but in *iden'tifi'cation* and *iden'tifi'Er* the third syllable is accented. Don't confuse *identity* with *identification*. The latter is the act of identifying or the state of being identified, as *The identification of the body was delayed*. *Identity* is the sameness, the oneness, the permanent reality of a person or thing, as *I recall your name but your identity escapes me* (an irony attributed to Catherine of Russia when a hated army official once approached her). The adjective *iden'tical* means absolute agreement, exactly alike or equal, as *No two thumbprints are identical*. It is superfluous to use *exactly* or *precisely* to modify *identical*. It is equally incorrect to follow *identical* with *like* or *alike* or *same* or *similar*. *Identically the same* is a vulgarism. *Identical* cannot be compared; don't say *more identical* or *most identical*. Like *identify* and *identity*, *identical* is frequently misspelt and mispronounced *indentical* or *adentical* or *edentical*. The adjective *iden'tic* is confined chiefly to diplomatic usage to indicate that governments follow the same form or take the same course or use the same expression in regard to governmental procedure. It does not mean that the governments act together or jointly. *Identic* is archaic in other uses, *identical* being preferred in general use

*ideol'ogy* means, specifically, the science of the formation of ideas as separate and distinct from sensation. In general usage the word has come to mean one's method and manners of thinking, his characteristic mental reactions; it also means visionary and theoretical points of view, as opposed to practical. The first syllable is *id* (riming with *did*) or *ide*; the *e* and the last *o* are almost long; the *g* is *j*; thus, *id* or *ide ol'o je*. The long initial *i* is gaining. Don't say *idol'gy*

*id'iom* is language or that element in it that is peculiar to a community or a class. It has been called "frozen phraseology" and "expressional eccentricity" and "language that has formed habit." It very often defies grammar by breaking its rules, and ignores logic by unreasonable combinations of words. It means also the peculiar mode of an individual or of a people, as the Carlyle idiom, the French idiom, the idiom of the theater. The French, for instance, really say *How do you carry your-*

*self* and the Germans *How do you find yourself* for our *How do you do*. These constitute differences in idiom—in the idiom of different languages. An idiom of Carlyle is omission of subjects and predicates, the bare word or phrase being made to stand alone as a complete expression, followed very often by the exclamation mark. This is a trisyllabic word, with short vowels only. Don't say *id' yum* or, worse yet, *id' jum*. The adjective *idio mat' ic* has half-long *o* and other vowels short

*id i o syn' cra sy* means personal peculiarity, temperamental quirk; it is more subjective in its significance than *eccentric* (*q v*) is. The fourth and accented syllable is pronounced *sing*; the *o* is almost long; all other vowels are short; hence, *id i o sing' kra c*

*i' dle* is a homophone of *idol* and *idyl*—*eye' dil*. Note the imperfect tense and past participle *i' dled*. Don't spell it *i' deld*. The present participle is *i' dling*; the abstract noun *i' dle ness* (once *i' dlesse*); the agent noun *i' dler*; the adverb *i' dly*. The *i* is always long and always accented; the *l* is never doubled. The comparative is *i' dler*; the superlative *i' dlest*. *Idle* carries no disparagement with it, as a rule; whereas *lazy* does. *Indolent* connotes ease and love of comfort, and chronic willingness to "let George do it"

*i' dol* rimes with *bridal*. Note the noun of agent *idol' a ter* with four syllables, with second syllable pronounced *doll* indeed, with final syllable *tEr*. The old feminine is sometimes met but no longer used (it is hoped)—*idol' a tress*. Note likewise the verb *idol' a trize* and the adjective *idol' a trous*. The *i* is always long and the third syllable is always *a*, note well. Don't confuse *idol* with its homophones *i' dle* and *i' dyl* (*q v*)

*idyl* or *idyll* (take the simpler) is pronounced *eye' dil*. The first *i* is long; the *y* is short *i*. In *idyl' lic* and *idyl' lical ly* the accent shifts to the second syllable, still pronounced *dil*, but in the noun—*i' dyl ist*—it remains on the first. The *l* may or may not be doubled in all forms. The word means a short descriptive work—prose, poetical, musical—that suggests rural simplicity. It is a misnomer in Tennyson's *The Idylls of the King*

*ie* is one of the most troublesome digraphs, in both spelling and pronunciation. It is sometimes pronounced long *u*—*adien*, *lieu*, *purlieu*, *view*, *prevue*, *purview*. It is sometimes pronounced long *i*—*die*, *fie*, *hie*, *lie*, *pie*, *tie*, *vie*. It is sometimes pronounced short *i*—*mischief*, *sieve*. It is sometimes pronounced short *e*—*ancient*, *deficient*, *friend*, *patient*, *proficient*, *quotient*, *transient*. It is usually pronounced long *e*—*achieve*, *aggrieve*, *believe*, *besiege*, *bier*, *brevier*, *brief*, *brigadier*, *chief*, *Diesel*, *fief*, *field*, *fiend*, *fierce*, *financier*, *frieze*, *grenadier*, *grief*, *lie*, *liege*, *lien*, *mien*, *niece*, *piece*, *pier*, *pierce*, *priest*, *relief*, *reprieve*, *retrieve*, *shield*, *shriek*, *siege*, *thief*, *tierce*, *wield*, *yield*. It may be said, of course, that the *i* is silent in the last two groups, that both *i* and *e* are silent in the first group, that *e* is silent in the second and third groups. When *i* and *e* are divided by syllabication, they are not a diphthong and each is pronounced independently, as *di' e' cious*, *die' lec' tric*, *dier' e' sis*, *dī' e' sis*, *dī' et*, *dī' e' tary*, *di' e' tē' ic*, *di' e' tī' tian*. In words spelt with *ie* or *ei* pronounced *ee* the *i* or the *e* comes first according as the preceding letter in the word stands nearer the *i* or the *e* in the alphabet. This is one variant of the many rules made to assist in the spelling of these troublesome words. Another one is *i before e except after c, or when sounded like a as in neighbor and weigh*. Final *ie* is changed to *y* before *ing* in order to prevent the doubling of *i*; thus *belie*, *die*, *hie*, *lie*, *tie*, *untie*, *vie*, are spelt *belying*, *dying*, *hying*, *lying*, *tying*, *untying*, *vying* in their

present participle form. It would, moreover, be awkward to write *beliing* for *belying*. This is done in only one word—*ski*—introduced comparatively recently from the Scandinavian. Its present participle has thus far remained *skiing*. Whether it will become *skying* it is too early to prophesy. Note that *dyeing*—changing color—retains *e* before *ing* to distinguish from *dying*. This is a better device than spelling the latter *diing*. (See *ei*)

**ient** is a word ending that has in it the meaning of power to know or do, quality, kind of, condition. Preceded by *c* or *s* or *t*—*cient*, *sient*, *tient*—it is a monosyllable pronounced *shent*, so that spelling is never to be indicated by pronunciation. Preceded by *b d l n p r s v* and occasionally other consonants, it is usually a dissyllable pronounced with short *i* and *e*, as *sa' pient*, wise, riming with *say he went*. The list below is not exhaustive, but like other such lists in this book it is sufficiently varied to enable you to acquaint yourself with all kinds of *ient* endings if you will assort and classify: *aborient*, *ambient*, *ancient*, *aperient*, *assentient*, *caefacient*, *circumambient*, *client*, *coefficient*, *conscient*, *conficient*, *consentient*, *convenient*, *deficient*, *dissentient*, *efficient*, *emollient*, *expedient*, *gradient*, *inefficient*, *ingredient*, *lascivient*, *lenient*, *liquefacient*, *mugient*, *nescient*, *obedient*, *omniscient*, *orient*, *parturient*, *patient*, *prescient*, *presentient*, *proficient*, *prurient*, *quotient*, *recipient*, *resilient*, *salient*, *sentient*, *stupefacient*, *subservient*, *sufficient*, *totient*, *transient*, *tumefacient*

**-ier** is a noun suffix equivalent to *-eer* (*q v*). What is said under *-eer* applies to *-ier*. It is pronounced exactly like *-eer*—*ear*. The *ier* of words ending with *y* in uninflected forms such as *defier*, *complier*, *sturdier*, *tardier*, is not to be confused with this suffix. The *-ier* is originally a French termination usually accented; the *ier* represents the change that final-*y* words, undergo when nouns are formed from verbs, and when comparatives are formed from positives. Here are some of the most frequently used words ending with *ier*: *bier*, *bombardier*, *boulevardier*, *brazier*, *brevier*, *brigadier*, *carabinier*, *cashier*, *cavalier*, *chandelier*, *chevalier*, *chiffonier*, *clothier*, *collier*, *couturier*, *courier*, *courtier*, *crosier*, *croupier*, *cuirassier*, *dermier*, *financier*, *frontier*, *furrier*, *fusilier*, *gaselier*, *glacier*, *glazier*, *grazier*, *gondolier*, *grenadier*, *halberdier*, *harquebusier*, *hosier*, *osier*, *pannier*, *premier*, *rapier*, *soldier*, *terrier*, *tier*, *vizier*

**if** is a conjunction implying a condition or supposition (see *provided*). It is important in English usage not to use *if* interchangeably with *whether*. Properly used, *if* introduces conditional clauses; *whether*, substantive clauses. This means that *if* is preferably used only where *on condition* may be substituted. *I shall go if I am well* is correct. *I do not know whether I shall go* is correct. *I do not know if I shall go* is, to say the least, not good. The purists would consider the last sentence wrong. *If* is expressed or understood in the conditional subjunctive. *If I were a bird*, *If he were here*, *If he have an excuse*, are examples of dependent, conditional *if*-clauses in the subjunctive mood. *I don't know whether he is coming, but if he does come he will bring the answer* and *Whether or not he comes, I shall remain at home* illustrate further correct use of the subordinate conjunction *if*. In the expression *seldom if ever* the word *if* is correctly used. Don't say *seldom or ever*, for *ever* is not a logical alternative for *seldom*. *Seldom or never* and *seldom if ever* are the correct forms of this idiomatic phrase. It is unnecessary to use *why* or *why then* as follow-up to an introductory *if*-clause—*If you won't follow my advice, why then you must take the consequences*. This may sometimes be justified for the sake of emphasis, but as a rule it is a construction to be avoided

**ig na' ti us** may be quadrisyllabic or trisyllabic—*ig nay' shi us* or *ig nay' shus*

**ig' nis fat' u us** are two Latin words meaning literally foolish fire. For us they mean much the same—will-o'-the-wisp, a Jack-o'-lantern; hence, something that misleads or influences. All vowels are short but the first *u* which is intermediate. The rime is *big this* and *that you us*, or the *tu* may be palatized *ch*. The plural is not so phonetic—*ig' nes fat' u i*—*ig' neez fat' u eye* or *fat' chu eye*

**ig nite'** rimes with *dig right*. Don't accent the first syllable. Note that the *t* is not doubled in *ig nit' i ble* (also spelt *ig nit' a ble*) and in *ig nit' er* (also spelt *ig nit' or*); the accented *i* is always long. The meaning is to kindle, to take fire, to cause to burn. Note also the adjective *ig' ne ous*—*ig' ne's*. Don't say *ig ne' us*

**ig' no min' y**, meaning disgrace, dishonor, infamy, must not be pronounced *ig no min' y* or *ig nom' iny*. Accent is on the first syllable; all *i*'s are short, the *o* is mute, and the *g* is hard. The word rimes with *gig no minnie*

**i gua' na** is pronounced *igwab' na*, *i* and final *a* short almost to neutrality; accented *a* Italian. It is a large tropical American lizard found in Mexico and Central America, sometimes five or six feet in length. Natives relish it as a food

**-ile** or **-il** is an adjective suffix (and a derivative noun suffix) meaning capable of, pertaining to, suited for. In the United States the tendency is to pronounce the *i* short, a few exceptions being *camomile*, *edile*, *exile*, *gentile*, *pensile*, *profile*, *reconcile*. In England the *i* is usually pronounced long, and many persons here affect the long *i*, with the result that many words—*infantile*, *juvenile*, *puerile*, *versatile*, *volatile*—are as frequently heard with long *i* as with short in the United States. Words in which the *ile* has shortened to *il*, take the short *i*—*cavil*, *civil*, *codicil*, *daffodil*, *fulfil*, *instil*, *utensil*, *vigil*. Here are most of the *ile* words all of which are pronounced with long *i* in England and with short *i* in the United States—*agile*, *debile*, *docile*, *ductile*, *facile*, *febrile*, *fertile*, *flexile*, *fragile*, *jutile*, *hostile*, *imbecile*, *infantile*, *juvenile*, *mercantile*, *missile*, *mobile*, *nubile*, *pentile*, *productile*, *projectile*, *puerile*, *quartile*, *quintile*, *reptile*, *senile*, *servile*, *sextile*, *sorbile*, *subtile*, *tactile*, *tensile*, *textile*, *tractile*, *versatile*, *virile*, *volatile*

**Ile de France'**—three unhyphenated words—is pronounced *eel de frabns'*. (See *France*)

**ilk** is monosyllabic. Don't say *il' lik*. The word is now almost archaic. It means same, each, every; of the same place or surname. It does not mean family or clan or breed, tho it is sometimes so used. The rime is *silk*

**ill** is used in the United States as a synonym of *sick*, but not in England. There, *sick* means nausea or tendency to vomit. In both countries, however, it is used in the general meaning of bad, incorrect, unkind, indisposed, disagreeable, and the like. It is the antonym of *well*, in reference to health; and both *ill* and *well* may modify nouns directly, as *ill child* and *well woman*, but they are probably more frequently used predicatively, as *The child is ill* and *The woman is well*. *Ill* is not used in the sense of vicious or wicked or atypical. The comparative of *ill* (as of *bad*) is *worse*; the superlative, *worst*. *Ill* is used idiomatically, as *bad* rarely is or should be, before such words as *wind*, *nature*, *breeding*, *will*, *become*. *Il' ly* is now obsolete. Do not use it for *ill* or *badly*. Say *He conducted himself ill* or *badly*, not *il' ly*

- I'll** is a contraction of *I will*. It should not be made to stand for *I shall*, but it nevertheless is. Indeed, many persons deliberately say *I'll* to cover their ignorance of the strict distinction between *shall* and *will*. It is bad coverage, however, and cowardly
- ill-advised'** is a hyphenated adjective meaning injudicious. Don't make it quadrisyllabic. Say *il ad vyz'd*, not *il ad v'y zed*. The latter may sometimes be required in poetry, however
- il lic' it**—improper, unlawful—has three short *i*'s. The second and accented syllable is *liss*. Don't say *il li'z' it*. This caution holds also for the noun *il lic' it ness* and for the adverb *il lic' it ly*
- il lim' it a ble** has five syllables. Make all heard—*il lim' it a b'l*. Don't say *il limpt bl*. All vowels are short. It means immeasurable. Note *il lim it a bil' i ty* and *il lim' it a ble ness*, both nouns lending themselves to clipping in pronunciation unless they are uttered with care
- Il li nois'** rimes with *kill a boy* or *boys*. The *noy* ending is the more general now, tho formerly *noy* was. The second syllable has neutral *i* but it must be heard. Don't say *ill noi'z'*. The agent noun and adjective *Il li nois' an* may be either *ill i noy' an* or *ill i noy'z' an*
- il liq' uid** is chiefly a legal term meaning anything that has not been clarified and certified by writing or by court decree. All vowels are short; the pronunciation is *il lik' wid* to rime with *ill sick kid*
- il lit' er ate**, noun and adjective, is quadrisyllabic. Don't say *il lit' rate*. The vowels are short, the last *a* being *i*—*il lit' er it*. In legal and legislative phraseology the word means unable to read and write. In general usage it means unlearned, untutored, ignorant of the refinements of speech and writing, ungrammatical in expression. Its antonym is *lit' er ate*—*lit' er it*
- il lum' i nant**—anything that provides light for seeing—has long *u* in the second and accented syllable—*i lewm' i n'nt*. Don't say *i loom n'nt*. The verb *il lu' mi nate* follows suit, and is subject to the same caution. This word is widely used in a figurative sense to mean to make clear, to enlighten. It also means to adorn, as by beautiful lettering and designing. Those persons who claim to be especially intellectual or to have unusual spiritual quality are called *il lu mi na' ti* (*nay' tie* or *nab' tee*) the singular of which is *il lu mi na' to* (*toe*)
- il lu' sion** is a mistaken sense impression; anything that begets deceptive thought or fancy, caused by either external appearances (optical illusion) or by inner psychological reactions. *Illusion* refers primarily to innocent misleading, self or other, while *delusion* is more likely to refer to malicious or damaging misleading. But *illusion* always involves the senses and is probably entirely caused by them; *delusion* always involves the mental processes. You may have no *illusion* about the quality of a fabric, once you have seen it and felt it. Your love for some one may have blinded you into the *delusion* that he is a saint—and how your *delusions* are shattered when you learn of his being put into jail as a murderer! *Delusion* implies deception or imposition; *illusion* is used in connection with hope and fancy and imagination. The two words are not synonyms. This noun is pronounced *i lew' zhun* (*i* short) but the adjective *il lu' sive*, please note, is *i lew' siv*. (See *allusion* and *delusion*)
- il lus trate** may be accented on either the first or the second syllable. Weight of authority indicates first-syllable accent as preferred. The last syllable rimes with *rate*, not with *rat* or *rit*. The choice of first or second

syllable accent extends to *illustrative* and *illustrator* (Standard spells *tor* or *ter*). The third and fourth syllables of the latter are always pronounced *trayter*. When *illustrative* is accented on the second syllable the *a* is neutral; when on the first, the *a* is long (*tray*). You may say *illustrated news* or *illustrated news*, the former having weight of authority. Don't say *illustrable* for *illustrable*. The second syllable is accented in *illustrous*, as in *illustrously* and *illustrousness*.

**im'age ry** is preferably pronounced *im'ijre*—all vowels short. There is slight authority for making it quadrisyllabic—*im'agere*. The accent is always on the first syllable. Don't say *im'ij'ri*. It means mental images or pictures, fancy, figurative language. It is sometimes used to mean flowery or figurative language in a collective or comprehensive sense. Don't misuse the adjectives *imaginary* (*imaj'iner*) and *imaginative* (*imaj'inaytiv*). The former means existing only in the fancy or imagination; the latter means pertaining to the imagination and its product, given to fanciful creations. *The novelist is so imaginative that his imaginary situations seem real to me* illustrates. Don't say *madge'nry* and *madge'nativ*. The verb *imagine*—*imaj'in*—is frequently slurred to nothing more than *madge'n* in colloquial use.

**im'becile**, noun and adjective, has the last syllable *sill* in the United States and *sile* to rime with *bile* in Great Britain. There is likewise British authority for pronouncing the last syllable *seal*. The two *i*'s are short, and the two *e*'s mute. Don't say *im'bes'sel*. The noun *imbecility* has all *i*'s short, the third and accented syllable being *sill*. The meaning is feeble or feeble-minded or stupid or fatuous or idiotic.

**im'bibe'**—to drink; figuratively, to drink with the mind, to understand—rimes with *bim'bibe*. The agent noun is *imbiber* (long *i*), and the abstract form is *imbibition* (*im'b'bish'un*) the last three syllables ironically riming with the last three of *prohibition*.

**im'bro'glio**—strife, disagreement, misunderstanding—is pronounced *im'brol'e'yo*. The *g* is silent; the second and accented syllable rimes with *roll*; the last syllable is the *yo* of *Yo-ho-ho*, and *a bottle of rum*, riming with *no*.

**im'manent** literally means to remain in, that is, indwelling, inherent, subjective. That is immanent in one or in anything which cannot be thrown off or got rid of, which (philosophically) dominates or pervades. The difference in pronunciation between *imminent* and *immanent* is the very nice one between short *i* and obscure *a* in the middle of these words respectively. This is a distinction that very few people are able to vocalize successfully. The two words are doomed to being pronounced alike and thus being confused. *Imminent*, however, is much more commonly in expressional demand than *immanent* is. (See *eminent*, *imminent*, *inherent*)

**im'mediately** has five syllables, all pronounced. Don't say *ime'datly* or *ime'date'ly* or, worse yet, *ime'jitly* (as the Britisher is likely to do). The noun form is *immediacy*, five syllables again, all pronounced, accent on *me*. The word means with no delay in time or proximity in space. *Directly* has much the same meaning, and may in addition indicate method of procedure. Both words, along with *presently*, have become weakened with time, until now they not infrequently mean *in a little while*. The Shaksperian *presently* meant at once, but it rarely means this today. These are correct: *Please bring me*

*the reports immediately or directly. Go directly for the reports and bring them to me immediately. Please follow immediately or directly after me. I am too busy to see you now but come to me presently.* The last would have been contradictory two centuries ago

**im mense'** is a much overused and abused adjective meaning very great, vast, huge. Use it temperately. Very few things that you see in your daily round and comment upon are properly spoken of as immense. Don't modify this word with *very* or *awfully* or *extraordinarily*. Don't use it in a slang sense to express enthusiasm, as *I think your party was perfectly immense*

**im merse'**—to plunge into, to engross, to absorb, to baptize by dipping in water—rimes with *the curse*. The imperfect-tense form, like the past participle, is *im mers't* or *im mersed'*. This verb is more commonly used now than the old *im merge'* meaning the same. Note that the *s* remains soft in the noun *im mer'sion*—*i mur'shun*. Don't say *im moiže'*. (See *emerge*)

**im'mi grate** means to enter or come into a country of which one is not a native. Accent is on the first syllable. Don't say *im my' grate*. The *a* is long, *grate* riming with *fate*

**im'mi nent** is an adjective meaning threatening, close-at-hand. It is usually used in reference to immediate danger or misfortune. (See *eminent*, *immanent*, *impending*)

**im mis' ci ble**—unmixable, incapable of being mixed or mingled—is pronounced *i miss' i b'l*, all vowels short

**im'mo late**—to sacrifice or kill with sacrificial intent—rimes with *him so late*. Don't make it dissyllabic—*im late*. The noun of agent is *im'mo la tOr* (*lay ter*) and the noun abstract is *im mo la'tion* (*im mo lay'shun*). Second-syllable *o* is always half long

**im mu' nity** means freedom from some obligation or liability imposed by nature, as disease, or by conditions, as tax or duty. The second and accented syllable is pronounced *mew*, as in the adjective and verb *im mune'*. Don't say *im moon'ity* or *im moon'*. Don't confuse this word with *exemption* and *impunity* (*q v*)

**im mure'**—to enclose or imprison, as within walls or caves—has long *u*—*im mewr'*. Don't say *im moor'*. Don't spell this word with one *m*

**im mu' ta ble** rimes with *him suitable*. The second and accented syllable has long *u*—*mew*. Don't say *im moot' a ble*. It means unchangeable, invariable. The noun *im mu ta bil'ity* is preferable to *im mu' ta ble ness*; the *u* remains long in both

**im pal' pa ble** means incapable of being felt, intangible, so delicate that it is not easy to perceive or understand. The second and accented syllable is *pal* indeed. This word, along with the adverb *im pal' pa bly* and the noun *im pal pa bil'ity*, lends itself to slurring or clipping in pronunciation. Don't say *im pal' bl* or *im palp' bly*

**im pas' sa ble** and **im pas' si ble** are pronounced almost if not quite alike, neutral *a* in the one and neutral *i* in the other being the only mark of distinction between them. The first means impossible of travel or of passing through, as *an impassable street*. The second means not moved or stirred, unfeeling, as *He stood impassible as sentence was pronounced*

**im pec' ca ble**—faultless, flawless, without sin or error—is pronounced *im pek' a b'l*. Don't clip to three syllables—*im pek' b'l*. This word is both adjective and noun of agent. The abstract noun is *im pec ca bil'ity*

- im pe cu ni os' i ty** is the word that Oliver Goldsmith made famous, not by use but by being himself a living illustration of it (see Washington Irving's *Life of Oliver Goldsmith*). It means inability to keep money, habitual bankruptcy. Pronounce all seven syllables; the *u* is long—*kew*; the fifth and accented syllable is *abs*. The adjective is *im pe cu' ni ous*
- im pend' ing** is an adjective meaning threatening, overhanging. It differs from *imminent* in that it refers specifically to danger or misfortune that is hanging indefinitely or in suspense over one, whereas *imminent* refers to that which is about to occur. Make the *d* heard when you pronounce this word. Don't say *im pen' ing*
- im per' a tive** means pressing, urgent, authoritatively commanded, obligatory, not to be avoided. The second and accented syllable is not pronounced *peer* but like *er* in *error* (*q v*). Don't confuse this word with *imperious*
- im per cep' ti ble**—very slight or gradual or subtle, hardly discernible—is spelt, please note, *ible*, not *able*. Don't say *poi* for *per*. Make all five syllables heard. Don't say *im pcept' ble*
- im per fec' ti ble**—incapable of being made perfect—is spelt, please note, *ible*, not *able*. Be sure to make the second-syllable *r* heard. Make all five syllables heard. Don't say *im pfect' bl* or *im poi ject' ble*. The noun *im per fec ti bil' i ty* is used by religionists in regard to the imperfect state of the human soul without divine intercession
- im pe' ri ous**—domineering, arrogant, overbearing in command and attitude—is pronounced *im peer' i us*, not *im pare' i us*. The second and accented syllable rimes with *here*. The adjective *im per' i al* follows suit—*im peer' i al*. Don't say *im per' yus* or *im per' yal*. The latter is sometimes a proper noun and adjective and, as such, it should of course be capitalized
- im per' vi ous** means not to be penetrated, impenetrable, not permitting of passage through. The second and accented syllable rimes with *her*. It is quadrisyllabic. Don't say *im poiv' yus*
- im ping'e'** means to run into, to come into close contact with, to encroach. The *g* is soft—*pinj*. The present participle is *im ping' ing*—*im pinj' ing*. The noun is *im ping'e' ment*. Don't say *im pinch'* or *im pinch' ink*. (See *ge*)
- im' pi ous** is accented on the first syllable and all vowels are short. Don't say *im pie' us*. The adverb *im' pi ous ly* is likewise accented on the first syllable, but the noun *im pi' e ty* takes accent on the *pi* (*pie*). Don't say *im pie' ty*. The word means irreverent, lacking in respect for things sacred
- im pla' ca ble** means not forgivable, inexorable, not to be appeased. The second and accented syllable may be either *play* or *plack*, the long *a* being preferred. Don't say *im plak' ble*
- im plau' si ble** is pronounced *im plaw' zi bl*. Don't say *im plauss ble*. It means not workable, not reasonable
- im' ple ment**, as verb, is a presentday show-off word in drawingrooms. There are two errors made in its pronunciation—shortening to two syllables, as *impl ment*, and pronouncing the last syllable *munt*. As noun it means any article used as equipment in an undertaking. It is a tool and is used interchangeably with *tool*, but not with *instrument* which denotes any article used in more delicate operations than such as are



performed with tools and implements. As verb it is now being used—affectedly—to mean plan or prepare or provide, as *The government is not implemented to undertake life insurance for the masses*. As adjective it is similarly a show-off word in drawingrooms, as *The implemental devices for government control of railways do not exist*. The dictionaries now all sanction this usage by recording *implement* as a verb

**im'pli cate** suggests connection with crime or wrongdoing, or, at least, with unpleasant and disgraceful entanglements. You become *implicated* in a stock fraud, for instance, but you become *involved* in a misunderstanding. Tho both words are usually used in the sense of unpleasant or disagreeable circumstances, they are by no means confined to such connotation. *Implicate* is stronger and more definite than *involve*. You may become *involved* in a quarrel which may later *implicate* you in a crime. Don't accent the second syllable of this word; it is not *im plik' it* but *im' pli Kate*—all vowels short but the *a*. (See *involve*)

**im ply'** is to express indirectly, to intimate a meaning not expressed. *Your behavior implies that you have been influenced* insinuates that you act as you do because others have urged you so to act. (See *infer* and *involve*)

**im pol'itic**—tactless, indiscreet, unwise, unsuitable—is accented, please note, on the second syllable. Don't say *im po lit' ic*, as many do as result of similarity between this word and *political*. Accent remains on *pol* (riming with *doll*) in the adverb *im pol' itic ly*, and the noun *im pol' itic ness*

**im pon' der a ble** means incapable of being weighed, not to be regarded seriously; as noun, anything that is unweighable or disregarded. Pronounce all five syllables. Don't say *im pon' dra ble*. The second syllable rimes with *don*. Note the nouns *im pon' der a ble ness* and *im pon der a bil' ity*

**im port**, as noun, is accented on the first syllable; as verb, on the second except when it is used in contrast with *export*. It means to bring wares into a country from outside parts; the materials so brought in. It means also to imply, to mean, to signify; the meaning or importance of anything. Don't omit *r* when you pronounce this word. It should be pronounced *im port* (long *o*), not *im pote*

**im por tune'** is preferably pronounced *im por tew'n'* but palatized *tu* is permissible—*im por chune'*. The adjective *im por' tu nate* may be either *tew nit* or *chew nit* in the last two syllables. But the noun *im por tu' ni ty* must be *tew' n't*. The meaning is oversollicitous, overurgent in request, overpersistent

**im'po tent** and **im'po tence** are accented on the first syllable, as is also *im' po tency*. Don't say *im poe' tent* or *im poe' tence*. The *i* and the *e* are short, and the *o* is mute. The word means lacking in strength, vigor, power, of any kind

**im preg' nate** rimes with *Tim beg Nate*. Don't accent the first syllable. It means to make pregnant, to cause to permeate, to make fertile or productive. Note the nouns *im preg' nA tOr* and *im preg na' tion* (*nay' shun*). The adjective *im preg' nA ble* means capable of being made fertile; it also means, please note, incapable of being taken, unassailable, able to resist. The one adjective comes from the Latin *imprægnare*, the other from the French *imprénable*

**im pri ma' tur** literally means let it be printed. It now indicates license to print or publish, sanction or approval of censorship. The *i*'s are short,

the *a* long, the *u* is *e*; hence, *im pre may' ter*. Don't accent the second syllable

**im pri' mis** rimes with *slim dry miss*. It means chiefly or in the first place. Don't accent the first syllable; don't say *im pree' mis*

**im pro' bi ty**—lack of integrity—is preferably pronounced with long *o*, the second and accented syllable riming with *slow*. There is authority, however, for *im prob' i ty* making that syllable rime with *Bob*. Be sure to pronounce this word as quadrisyllabic

**im promp' tu** is applied to anything that is spoken or otherwise exprest on the spur of the moment. It is used interchangeably with *extem-pore*, but the latter more generally refers to anything spoken without use of manuscript or without prompting; it does not exclude the idea of preparation; *impromptu* does. The second syllable of this word must be pronounced to rime with *romp*; the final *p* must be heard. The last syllable has long *u*—*tew*

**im pro pri' e ty** must not be pronounced as trisyllabic—*imprye' ti*. Make all five syllables heard. The accented *i* is long; the *o* half long. It means in general use any improper or indecorous act. In English usage it means the use of expressions that are contrary to good usage, as *affect* for *effect*, *accept* for *except*, *notable* for *notorious*, *house* for *home*, and so forth. (See *barbarism* and *solecism*)

**im pro vise** may be accented on either the first syllable or the last. It rimes with *Tim grow wise*. It means to recite, sing, act, play any instrument, make or do anything, offhand, impromptu. Note the three nouns of agent—*im' pro vis Er*, *im prov' i sa tor* (*im prov' i zay' ter* or *im' pro vie zay' ter*)—and the Italian *im prov vi sa to' re* (*em prov vee zah toe' ra*)—plural *to' ri* (*toe' re*). Note the two adjectives—*im pro vi' sa to ry* (*im pro vie' za toe re* or *im pro vi' a toe re* or *ter e*) and *im prov i sa to' ri al* (*im prov i za toe' ri al*). The noun is *im pro vi sa' tion* (*im pro vie zay' shun* or *im prov' i zay' shun*). In all forms but the Italian the *o* of the second syllable is preferably half long, but it may be short in the adjectives and the nouns. This is a troublesome group of words. Candidates for teaching licenses are frequently tested in them. Be sure of the primary accent, and be sure to pronounce all syllables

**im pug n'**—to oppose, to assail, to call into question—rimes with *immune*. The *g* is silent, the *u* long. The old word *expugn'*—*eks pune'*—is no longer used. It means to fight out; *impugn*, meaning to fight against, has supplanted it

**im pu' ni ty** means freedom from loss or harm or burden or punishment of any sort. You may take liberties with a code of manners when you are with your pals, that is, you may violate the code with impunity; but when you are among your teachers you may not do so with immunity. They will not *exempt* you from the observance of good manners. *His immunity from contagion enables him to visit the sick room with impunity* illustrates the correct use of *immunity* and *impunity*. The second and accented syllable is pronounced *pew*. Don't say *im poon' ty*. (See *exemption* and *immunity*)

**in** is used preferably to indicate interior or inclusive location; before the names of countries and districts; before words denoting time greater than minutes and hours; before terms that denote scope of interest or period or apparel, and the like. *He lives in London where we arrived at nine o'clock in the morning in our dusty traveling togs* is correct. Note that we say *at ten o'clock in the morning on April third in 1939*, and *at 18 Pembroke Square in Birmingham*. *In* refers to location or

position, not to motion. It is, in other words, static while *into* is fluid. *He walked in the office* means that he walked while he was in the office. *He walked into the office* means that he walked from a corridor or another room or some other place, and entered the office. Don't use *in* before *among* or *between* or *under*. You'll find *in among the others* and *I sat in between Maud and Jerry* and *I am in under the boardwalk* are tautological expressions. (See *at* and *into*)

*in-* is a separable Latin prefix meaning not or without, and therefore having the force of *un-* and *non-*, as in *inapt*, *incapable*, *incorrect*, *infrequent*, *invalid*, *invisible*. In many instances it may be used interchangeably with *un-*, as in *inutterable* and *unutterable*, *incontestable* and *uncontestable*, *inexpressive* and *unexpressive*. As a rule, however, *in-* has the significance of pure negation while *un-* has that of privation or reversal. This prefix also has the meaning of in, within, toward, direction, and derivatively therefore of intensity, as in *inbred*, *inland*, *innate*, *inroad*, *insert*, *insinuate*, *instinct*, *intrude*, *invert*. Before stems beginning with *b l m p r* the *n* is changed to *l* or *m* or *r* for the sake of pronunciation ease or euphony, as in *illiterate*, *imbue*, *immerse*, *imperil*, *irrational*. Question often arises as to whether words—verbs in particular—are spelt with *en* or *in*. The dictionary must be your ultimate guide, tho it may be ambiguous in regard to many. At least a half dozen of those everyday *in* words listed below, may be spelt in either way: *inaugurate*, *inbreed*, *in(en)case*, *incense*, *incite*, *incline*, *in(en)close*, *include*, *increase*, *incriminate*, *in(en)crust*, *inculcate*, *incur*, *indemnify*, *indent*, *index*, *indicate*, *indict*, *indite*, *in(en)dorse*, *induce*, *induct*, *in(en)due*, *indulge*, *infer*, *inflame*, *inflict*, *inform*, *in(en)graft*, *inhabit*, *inbale*, *inhere*, *initiate*, *in(en)join*, *in(en)mesh*, *innervate* (*enervate* is an antonym), *inoculate*, *in(en)quire*, *inscribe*, *insert*, *insist*, *inspect*, *inspire*, *instal*, *instigate*, *instruct*, *insult*, *insure*, *integrate*, *intrust*, *intend*. (See *-en*)

*in ad mis' si ble* is frequently misspelt with *able* for *Ible*. It is as frequently mispronounced with *z*'s for *s*'s. The *s*'s must be soft, and all six syllables must be pronounced. Don't say *ind miz' ble*

*in ad vert' ence* means inattention or oversight or heedlessness. The third and accented syllable rimes with *burt*. Don't say *voit!* Don't spell the last syllable *ance* instead of *Ence*. Note *in ad vert' ency* and *in ad vert' ent* to which the same cautions apply

*in ad vis' a ble* is frequently misspelt *ible* instead of *Able*. It is as frequently mispronounced with soft *s* in the third and accented syllable. It must be *vize* to rime with *size*. Pronounce all five syllables. Don't say *ind vis' ble*

*in al' ien a ble* may be pronounced *in ale' yen a ble* or *in a' li en a ble*, the former being preferred. The accented *a* is long in both pronunciations. It means incapable of being surrendered or transferred or taken away from

*in am o ra' ta*—a woman who is in love or beloved—and *in am o ra' to*—a man in the same condition—are pronounced *in am o rab' ta* and *in am o rab' toe*, third-syllable *o* half long, accented *a* Italian, all other vowels short except final *o* in the masculine form. There is authority for making the accented syllable *ray* (long *a*) instead of *rah*. The plural of each is formed by adding *s*—*toes* the masculine ending; *tas* (neutral *a*) the feminine. The first syllable is frequently misspelt *en*

*in ane'* rimes with *insane*. It means without sense, empty, pointless. The noun *in a ni' tion* is pronounced *in a nish' un* with short vowels only, to rime with *in a mission*

in *ap'pli ca ble* and in *ap'pli ca bly* must not be accented on the third syllable. Don't say in *ap'pl'ick' a ble*. All vowels are short. The meaning is unsuitable or unsuitably. (See *applicable*)

in *apt'* means not apt, awkward, slow, unsuitable, inappropriate, unhandy. In the sense of lack of aptitude, *inept* is preferred to *inapt*. The *p* is heard in pronunciation. The noun in *ap' ti tude*—in *ap' ti tewd*—has long *u* in the last syllable, please note. Don't say in *ap' ti tood*

in *as much'* is usually a solid compound—*inasmuch*—but it may be written as three words. It is usually followed by *as*, the expression *inasmuch as* constituting a phrasal conjunction of reason and concession, as *Inasmuch as I felt ill I allowed the substitute to take my place*. In so much or *insomuch* is, according to some authorities, required with negative statements, but this rule is probably not observed in general usage—*Insomuch as no one is going the affair will be canceled*. Don't use *being as*, *seeing as*, *seeming as* or any other dangling participial construction for *inasmuch as*. *Being as he was crippled I gave him my seat* is a vulgarity

in *back of* should not be used for *behind*. The term can be grammatically construed and is correct but it is also extravagant and awkward, and most authorities regard it as a barbarism

in *behalf of* means in favor of or for the benefit of, as *He is working in behalf of the Red Cross*. Don't confuse with *on behalf of* (*q v*)

in *can des' cence*—glowing as result of heat—is a frequently misspelt word. Note particularly the *s* and the *c's* of the last two syllables. The pronunciation is in *kan dess' ens*. Don't make the third and accented syllable *des*. The verb is *in can desce'*—in *kan dess'*—and the adjective *in can des' cent*—in *kan dess' cent*

in *can ta' tion* is pronounced in *kan tay' shun*. It means the use of spells or verbal charms spoken or chanted; any magic or sorcery. Ultimately it is from the same Latin term as *enchant*. The adjective *in can' ta tory* (*toe re*) was coined by Chaucer, and was widely used by religious writers of the seventeenth century, but is now almost archaic

in *car' na dine*—adjective, noun, verb—means blood-colored, crimson, to make the color of blood. Shakspeare used it as a verb in *Macbeth*—

No; this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

The pronunciation may be either in *kahr' n' din* or in *kahr' n' dine*, that is, the second and accented syllable is *car* indeed, and the last syllable may be *din* or *dine* indeed. Don't make the last syllable *deen* to rime with *lean*

in *cen' di ary* means pertaining to the malicious burning of property, tending to excite or inflame feelings and thus induce quarrel and sedition; one who maliciously sets fire to a building or incites to riot. All vowels are short—in *sen' d ere*—the rime being *N Wendy Airy*. Don't slur to *in cen' dry*, as the Britisher is likely to do. The noun is in *cen' di a rism*—in *sen' d a ri z'm*. Pronounce all five syllables; don't say in *sen' dar iz'm*. Billy Boner says his father makes an incendiary path to the gate in the winter to prevent slipping

in *'cho ate* means incomplete, just begun, beginning to take shape. The *i* is short; the *o* and the *a* intermediate; the *ch* is *k*; thus, in *'ko et* riming with *sin go it*. Webster now gives in *koe' it*, however, and Oxford makes

both *o* and *a* long but retains the accent on the first syllable—*in' koe-ate*

*in' ci dent*, as adjective, is sometimes confused with the adjective *in ci den' tal*. The latter means casual, chance, minor; the former, appertaining to, accompanying, as *A certain amount of luggage is incident to the journey, and, of course, incidental pieces will be accumulated as you proceed*. Both words are nouns also, the former meaning an episode or occurrence, the latter (usually in the plural) slight or minor matters, as *The incident has its inconveniences, among others the loss of all my incidentals for the journey*. Be sure to spell and pronounce correctly the adverbial form *in ci den' tally*. The derivative *in' ci dent ly* is "formable but not usable," please. (See *instance*)

*in cip' i ent* means beginning, in an initial state or condition, just opening or evincing development. The second and accented syllable is *sip* indeed. Pronounce all four syllables. There is no authority for *in cip' yent*. The same caution pertains to the noun *in cip' i ence*

*in cise'* is pronounced *in size*. It means to cut with anything sharp. Note these forms: *in cised'*—*in sized'*; *in ci' sOr*—*in sigh' zer*; *in ci' sive*—*in sigh' siv*; *in ci' sive ness*—*in sigh' siv ness*; *in ci' sion*—*in sizb' un*. The *i* is long in all but the last (noun); the *c* is always *s*; the *s* is *z*, please note, in all but two. The incisors are the sharp or cutting teeth of animals; *incisive* is a much used adjective meaning cutting, sharp, clear, biting, trenchant

*in cite'* rhymes with *in right*. The *c* is soft *s*. Used in contrast to *excite* or *recite* the word may be accented on the first syllable. It means to spur or goad into some particular action, good or bad

*in co er' ci ble* means not controllable by force, not to be compelled, not to be forced, as in a case of obedience. The pronunciation is *in ko ur' c b'l*, *o* half long and *i* of the fourth syllable barely touched by voice. Don't say *in kurs' b'l*; this is sometimes heard. Scientists frequently pronounce the *s* as *z*, and there is authority for this. Any substance that resists transformation into liquid by means of pressure is said to be incoercible

*in cog' ni to*, as adjective and adverb, means concealed identity; as noun, one who conceals his identity. It is commonly represented by its abbreviation *incog*. The plural is *in cog' ni tos* (*z*). Both *i*'s are short; the first *o* is short and the second long. The rime is *in foggy low*—*in kog' n' toe*. Billy Boner says his father always travels in magneto

*in com mu' ni ca tive* is accented on the third syllable. Don't say *in com'-mu ni ca tive* or *in com mu n'ca' tive*, but *in k' mew' n' kay tiv* (or *k' tiv*). *In com mu' ni ca ble* follows suit—*in k' mew' n' k' ble*

*in com mut' a ble*, please note, is accented on the third syllable which is *mute* which is *mewt*. Don't say *in com' moot a ble*

*in com' pa ra ble*, make sure, is accented on the second syllable. Don't say *in com pair' a ble*. Note the two *a*'s

*in com pat' i ble* is frequently misspelt *able* for *Ible*. Make all five syllables heard—all seven in the noun *in com pat' i bil' ity*. Don't say *in com pat' ble*. The meaning is discordant, unable to get along with an associate or associates

*in con ceiv' a ble* is an overused word, and it is frequently misspelt. It means incapable of being believed or understood, but don't use it for every baffling circumstance in your experience. The theory of relativity

may be inconceivable to you, but a motor catastrophe on the highroad is not. This word was misspelt in twenty-five different ways in a recent teachers' examination, the five most common ones being *inconceivable*, *inconceivable*, *inconceivable*, *inconceivable*, *enconceivable*. Note the *CEIv* and the *Able*

**in con'gru ous** is pronounced *in kong' groo us*. It means not belonging or complying with or conforming to, inconsistent. Don't accent the third syllable. The second and accented syllable is *kahng* not *kawng*; a rime may therefore be *in song boo us*. The noun *in con gru' ity* is pronounced *in kong groo' it*

**in cor po' re al**—pertaining to spirits, bodiless, unsubstantial, immaterial—is accented on the third syllable which is *poe*. The pronunciation is *in kaur poe' re al*—*cor* as in *corn*. (See *corporeal*)

**in cor' ri gi ble**—badly behaved, unruly, unmanageable, delinquent—is polysyllabic; make all five syllables heard. Don't say *in kawrg'e' ble*. The second syllable is *kahr*, not *kore*, in both adjective and noun—*in cor' ri gi bil' ity*

**in crease**, as noun, is accented on the first syllable; as verb, on the second. The first *i* is short in both, the first *e* long—in *krees*. Don't sound the *s* like *z* or the *c* like *g*. There are few more illiterate pronunciations than *in greaze*

**in cred' i ble**—unbelievable, too fantastic to believe—is quadrisyllabic. Don't say *in kred' ble* but *in kred' i ble*. Don't misspell with a for *I*. Note the two nouns *in cred' i ble ness* and (the preferable) *in cred' i bil' ity*

**in cred' u lous**—skeptical, unbelieving, as only a person can be—is pronounced *in kredge' u lus*. You may pronounce it without the palatization of *du* if you wish—in *kred' u lus*. The adverb *in cred' u lous ly* follows suit, but the noun *in cre du' lity* does not—in *kre dew' l' t*. Don't say *in kredge eu' liti*

**in' cu bus** is from a Latin word meaning nightmare. In general usage it means any person or thing that burdens or oppresses. The first *u* is modified long *u* as in *unite* and *humane*; the second syllable rimes with *too*; the other vowels are short; hence, *in' koo bus*. Don't say *in kew' bus*

**in cul' cate** is preferred, but there is sound authority (especially British) for *in' cul cate*. *Cul* rimes with *mull*, and *cate* with *fate*. The *c*'s are, of course, hard. The word means to instil, to infuse, to urge upon the mind

**in dec' o rous**—unbecoming, uncivil, impolite—is pronounced *in dek' o rus* (see *decorous*). But there is sound authority for *in de ko'e' rus* (riming with *in the chorus*). The noun *in de co' rum* is always accented on the third syllable—*koe* riming with *go*

**in de fat' i ga ble** means incapable of being fatigued, tireless, untiring. All vowels are short except the *e* of the second syllable which is intermediate; the *g* is hard. Make all six syllables heard. Don't say *ind fat' ga ble*

**in def' i nite** has all vowels short, and accent on the second syllable. Don't accent the first syllable except for the sake of emphasizing a difference between *definite* and *indefinite*. (See *definite*)

**in del' i ble** means fixed, fast, ineradicable. Be sure not to double the first *l*, not to spell it *able*, not to make it trisyllabic—in *del' ble*. The second and accented syllable rimes with *sell*

**in dem'ni fy** means to secure against loss or damage, to reimburse or make restitution against loss or damage. The first syllable is *in*; the second and accented syllable rimes with *them*. Don't confuse this word with *identify* (*q v*). The first syllable in this word is *in*, not *i*. Note the nouns *in dem ni fi ca' tion* (*f' kay' shun*) and *in dem' nity* (*in dem' n' t*), *in dem' ni tior* (*n' ter*) and *in dem' ni fier* (*n' fier*)

**in den ta' tion** is a notch or a recess broken into a border or line, as a gulf or a bay. It is preferably not used to indicate the *indentation* of lines in writing or printing to form a marginal space. Pronounce all four syllables—*in den tay' shun*

**in den' tion** should be restricted in use to mean the setting in of lines from the lefthand margin in a piece of writing or printing, or the blank space thus left. Don't use in a geographical sense for *indentation*, as of a coast line. All vowels are short—*in den' shun*

**in de struct' ible** is frequently misspelt with *able* instead of *Ible*. The pronunciation is *in de struck' t' b'l*. Don't say *in struck' ble*

**in' dex**, noun and verb and adjective, is accented on the first syllable. Both vowels are short. For general use, the plural is regular, *in' dexes*, riming with *din vexes*; for scientific work, especially in mathematics in reference to exponents and the like, it is *in' di ces*—*in' di sieze*—both *i's* short, *e* long (the old singular form *indice* is no longer used). The index of a book is the alphabetical list of items contained in the book, placed at the end. The general outline of the contents of a book is called the table of contents, and is placed at the beginning. The word also means a ratio derived from a series of observations and used to indicate measure or condition, as index of intelligence. The *Index Expurgatorius*—*eks pur ga tore' ius*—is a list of books and other publications prohibited as dangerous to faith and morals

**In' dia** should never be pronounced *ind' ya*. Make all three syllables heard—*in' d a* (neutral *a*). Similarly *In' dian* is never *ind' yan* or, worse yet, *in' jun*

**In' dia man** is a solid compound used by the British to denote a vessel engaged in India trade; it came into use during the great epoch of the East India Company of Lamb memories. The plural is *In' dia men*, not *In' dia mans*

**In di an' a** must be kept quadrisyllabic in pronunciation—*in d an' a* to rime with *Lindy Anna*. Don't say *ind yan' a*. The agent noun and adjective is *In di an' ian*—*in d an' ian*, not *ind yan' an*

**in dic' a tive** is adjective and noun used chiefly to denote the mode of a verb that denotes an act or a state declaratively exprest; it also means suggestive, intimating, pointing out. Used in the last sense it is accented on the first syllable by the Britisher and given long *a*—*n' d' kay tiv*. In the United States it is always *n dik' a tiv*. The adjective *in' dica to ry* is less used. The last three syllables may be pronounced *k' to ere* or *kay tere* or *k' tere*. The Britisher is inclined to slur to *in d' kay tre* and to accent as indicated

**in di' cia** is pronounced *in dish' ia*. It is the plural of *in di' ci um*—*in dish' i um*. It is much used as the name of signs or markings, especially such as canceled stamps of any kind

**in dict' ment** rimes with *in cite' ment*, strange as it may seem, and *in dict'* rimes with *in cite'*, i.e., *in dite'* (*q v*). This is just one of the quirks of pronunciation, and we may not "take it or leave it." Don't say *in-*

*dicked' ment* or *in dicked'*. The second syllable does *not* rime with *flict*, *vict*, *picked*, *tricked*, and the rest of these. An *indictment* is a formal accusation, a formal charge made for committing an offense. (See *indite* and *interdict*)

*In' dies* may be pronounced either *in' deeze* or *in' diz*, the former preferably. This noun is plural in both form and usage, as *The West Indies are*

*in dig'e nous*—native and therefore in keeping with surroundings, inborn, innate—rimes with *in ridgy bus*, *g* being *j*. Don't say *in dig' nous*

*in' di gent*—poor, needy, destitute—rimes with *in the gent*, *g* being *j*, all vowels short. Don't say *in dij' ent*. Accent remains on the first syllable in the noun *in' digence*. Billy Boner thinks it very important, he says, that we give freely to the indignant

*in dis creet'*—not prudent, evincing bad judgment, not discreet—rimes with *in his seat*. But the noun *in dis cre' tion*—*in dis kresb' un*—note well, has one *e* only, pronounced short. Don't say *in dis kree' shun*. And don't confuse this word with *in discrete* which may be pronounced exactly like it or which may be accented on the second syllable—*in diss' kreet'*. The latter is recommended to prevent confusion. But this word meaning compact, close together, not wide apart, unseparated, is little used by the man in the street

*in dis pen' sa ble* means essential, binding, incapable of dispensing. Don't confuse with *dispensable* (*q v*). This word is frequently misspelt with *i* instead of *A* in the fourth syllable; and it is frequently mispronounced by making the *s*'s sound like *z* and by omitting the fourth syllable. Don't say *in diz penz' ble*

*in dis pu ta ble* may be accented on either the second or the third syllable—*in dis' pu ta ble* or *in dis pewt' a ble*. Don't omit syllables—*in disp' t' ble* is a vulgarism. Be sure to spell *Able*, not *ible*

*in dis so lu ble* may be accented on either the second or the third syllable—*in dis' o lu ble* or *in di sol' u ble*, the accented syllables riming respectively with *miss* and *doll*. Pronounce all five syllables in either case. Don't say *in diss' u ble*. Note the *Uble*; don't spell *able* or *ible*. The meaning is not possible of being dissolved or annulled or broken up. (See *dissoluble* and *soluble*)

*in dite'* rimes with *in sight*. It means to write or compose or to put into written form. The noun *in dite' ment* must not be confused with its homophone *in dict' ment* (*q v*)

*In' do-Chi' na* has long *o* and long third-syllable *i*—*in' doe-chie' na*—the unaccented syllables being *doe* and *n'*. Burma, Siam, the Malay peninsula, and French Indo-China are included under this term

*in dom' i ta ble*—unconquerable, stubbornly enduring and determined to resist—must not be pronounced *in do mit' a ble*. The second and accented syllable is *dom* to rime with *Tom*. Don't say *in dome' tabl*

*in doors* is an adverb; *in' door* an adjective. The former may be accented on either syllable; the latter on the first only. Don't say *He works indoor* and *This is an indoors court* for *He works indoors* and *This is an indoor court*. The *s* is *z*. Don't pronounce it soft or there will be pronunciation conflict with *endorse*

*in duct'* means to introduce, as into office, especially religious office; to introduce, to initiate. The second syllable is pronounced *dukt*. The noun *in duc' tion*—*in duck' shun*—must not be confused with *deduction*



(*q v*). It is a term in logic meaning reasoning from particular cases to general conclusions or principles; or from a part to a whole; or from the individual to the universal

**-ine**, as an adjective suffix meaning like, pertaining to, characterized by, as *canine*, *feminine*, *genuine*; as a suffix forming feminine and abstract nouns, as *heroine* and *rapine*; as a suffix in scientific names (chiefly chemistry), as *alkaline* and *chlorine*, is pronounced sometimes with short *i*, sometimes with long *i*. In *asinine*, *brigantine*, *canine*, *columbine*, *concupine*, *crystalline*, *feline*, *leonine*, *quarantine*, *saturnine*, *serpentine*, *turpentine*, it is long; in *discipline*, *feminine*, *heroine*, *genuine*, *jassamine*, *medicine*, *masculine*, *uterine* it is short. The tendency is to make it short, especially in scientific words, and to shorten the spelling accordingly to *in*, as *bromin*, *chlorin*, *opalin* for *bromine*, *chlorine*, *opaline*. Within their own laboratories chemists prefer words indicating organic bases spelt *ine* and pronounced long; those indicating neutral substances, *in* and pronounced short; thus *alkaline* and *saline*, in the one case, and *gelatin* and *stearin* in the other. There is no certain rule as to either the spelling or the pronunciation of words with this termination. It is undergoing positive evolution at present, and will probably soon be graduated into short *-in* for the majority of words. (See *ile* and *ite*)

**in e' briate**—adjective, noun, verb—is quadrisyllabic. Don't say *in e' brit*. The accented *e* is long; the *a* is half long in the noun and the adjective, and long in the verb. Note the adjective and noun *in e' briant*, and the nouns *in e bri' e ty*—*in e bry' e t*—and *in e bri a' tion*—*in e bre a' shun* (long accented *a*). The past participle and adjective is *in e' bri at ed*—*in ee'-bre ate ed*. The third-syllable *i* is long in one form only—*in e bri' e ty*—and the last syllable *a* is long in three forms—*in e' bri ate* (verb), *in e-bri a' tion*, and *in e' bri at ed*. The meaning now, as in the original Latin, is to make drunk, to be drunk, drunkenness, intoxicant, and so forth. It is euphemistic to say *He is an inebriate* for *He is a drunkard*

**in ef' fable** is pronounced *n f' a b'l*, the *a* being almost obscure. But don't omit it altogether and thus reduce the word to three syllables—*n f' b'l*. Don't pronounce the last four syllables like *affable* (*q v*). It means incapable of being exprest in words, not to be uttered, as *ineffable anguish* or *ecstasy*. The positive form of this word—*effable*—is no longer used

**in e luc' ta ble** means inevitable, not to be overcome or avoided. It is from two Latin words meaning not to be surmounted. The third and accented syllable is *luck*; the second syllable is almost long *e*

**in ept'** means everything that *inapt* (*q v*) means. But in the sense of lack of aptitude *inept* is preferable. The *p* is heard in pronunciation. The noun *in ept' itude*—*in ept' itewd*—has long *u* in the last syllable, please note. Don't say *in ept' tood*

**in er' tia** persists in being trisyllabic most of the time in spite of conscientious efforts on the part of the lexicographers to make it quadrisyllabic. Say *in ur' sha* until some one accuses you of *inert' ly* (*in ur' le*) slurring *in er' she a*. And even then hold out for the simpler form. It means indolence, sluggishness, lacking power and stamina

**in ex' o ra ble** (like *in ex' o ra bly*) is correctly accented on the second syllable—*in ek' so ra b'l*. Don't say *in egz ore' a ble*. The word means relentless, unyielding

**in ex' pli ca ble** (like *in ex' pli ca bly*) is correctly accented on the second syllable—*in eks' pl ka b'l*. Don't say *in egz plig' a ble*. (See *applicable*)

- in ex' tri ca ble** (like *in ex' tri ca bly*) is correctly accented on the second syllable—*in eks' tri ka b'l*. Don't say *in eg; trig' a ble*. The word means incapable of being disentangled or untied
- in' fa mous** means notorious, of bad reputation, disgraceful, detestable, as infamous laws, infamous behavior. It is from the Latin *in* not, and *fama* fame. Don't pronounce it *in fame' us*. The accent is on the first syllable; the initial *i* is short; the *a* is obscure; *mous* is *muss*. The noun *in' fa my*, less used, follows suit—*in' f' me*
- in fan'te** is pronounced *in fan' tay*. It means any but the eldest son of a king of Spain or Portugal. The feminine *in fan' ta* has short final *a*, the final syllable merely voiced. This word means the wife of an infante, or any daughter of a king of Spain or Portugal. Used as titles these words are of course capitalized
- in' fan tile** preferably follows the British long *i* in *tile*—riming with *smile*. But there is sound authority for the short *i*, as in *till*. The first two vowels are short. The same comment exactly applies to *in' fan tine* (*tyne* or *tin*). But note that in *in fan' t' lism* the accent moves to *fan*, all vowels remaining short
- in' fan try** has all vowels short, the final syllable riming with *tree*. The word now means foot soldiers. But it formerly meant boy foot soldiers, such foot soldiers being servants to knights
- in fer'** is to deduce, to surmise, to derive from acts or premises, a conclusion that is logically justifiable. *I infer from what you say that you prefer not to go* illustrates correct use of this word. *Infer' able*, in spite of *in' fer ence* and *in fer en' tial*, is properly accented on the second syllable. The word is frequently mispronounced. Don't say *in' fer a ble* (*in fer' ri ble* is now archaic). (See *imply* and *involve*)
- in fe' ri or** is pronounced *in fe' ri er*, the second and accented syllable riming with *here*. Don't say *in fee'* or *in sur'*. Tho this form is really a comparative (of the Latin *inferus*) it is not followed by *than*. Say one thing or person is inferior to another, not *than* another. *Inferior* may be compared, as *more* and *most inferior*, *less* and *least inferior*. The noun is *in fe' ri or' i ty* and the verb *in fe' ri or' i ze*, the fourth syllable in each being pronounced *are*. *Inferiority complex* is a term much used in psychoanalysis to mean a morbid or diseased feeling of personal unworthiness and inferiority, manifested oftentimes by bluff and aggressive mannerism. The verb *inferiorize* means to beget this feeling in one as result of browbeating and enslavement
- in' fi del** rimes—some say appropriately—with *in the bell*. The noun *in fi del' i ty*, meaning breach of faith, unfaithfulness, adultery, may have short *i* or long in the second syllable—*f* or *fi*. An infidel denies everything that Christianity stands for, especially the Bible. An agnostic suspends belief, says that he does not know whether there is a God, whether the Scriptures are true. An atheist flatly denies the existence of God. The skeptic, like the agnostic, is "on the fence," only he stresses the idea of doubt in a quizzical manner
- in' fi nite** means unbounded, without limits, immeasurable; hence, it should not be modified by adjectives or by adverbs of degree. Don't say *more infinite* or *least infinite*. Don't say *infinitely small* and *infinitely large*, for the term is in each instance tautological. Don't use the adjective *infinite* and the adverb *infinitely* loosely and extravagantly, as *This is an infinitely hot day* and *He has infinite friends*. But De Quincey long ago wrote "... the invisible heavens in summer appear far higher,

more distant, and (if such a solecism may be excused) more infinite. . . ." The three *i*'s are short, the last syllable riming with *sit*. There is no authority in this country for *in'fi* *night* tho this pronunciation is heard in England, and is frequent in hymns and other religious expression. As noun, used to mean the Absolute or God, *infinite* is capitalized. The noun *infin'itude* (*nfin'itewd*)—coined by Milton—is capitalized when used in reference to God or to the hereafter. In general use it is synonymous with the nouns *infinite* and *infin'ity* (*nfin'it*)

**infinites'imal** means incalculably small or minute, close to zero. It is superfluous, therefore, to use such modifiers as *less* and *least*, *more* and *most* before it, or to use the adverbial form *infinites'imally* to modify adjectives. The moving-picture producer who insisted that a picture was "infinitesimally colossal" probably meant little in a big way or big in a little way. Make all six syllables heard. The fourth and accented syllable is *tes*, not *teg*

**infin'itive** is quadrisyllabic. Don't say *infin'tiv*—there are four short *i*'s. As adjective and noun it is accented on the second syllable which rimes with *sin*. In grammar the infinitive is a verb form functioning as a noun and at the same time having qualities of a verb, as having tense, taking object, and being modified by adverbs. It is in most languages the simplest form of the verb and the one most frequently given as verb base or starting point, present tense indicative and present infinitive usually being the same. In English the infinitive is in the vast majority of instances preceded by the preposition *to*; *to* is indeed a part of it just as *ere* or *are* or *ire* is in Latin and *en* in German.\* The *to* is not used, as a rule, after *bid*, *dare*, *feel*, *bear*, *let*, *make*, *need*, *see*, as *I heard her sing (to sing)* and *I let him go (to go)*, and the infinitive is in such cases called elliptical. It is sometimes omitted after auxiliaries *do*, *did*, *can*, *could*, *shall*, *should*, *will*, *would*, *may*, *might*, *must*. There is much ado in regard to the so-called split infinitive, the infinitive having a word between the *to* and the verb, as *to quickly go* instead of *to go quickly* or *quickly to go*. The split infinitive cannot be called a downright error in English, but it is better to avoid its use inasmuch as it makes for incoherence and retards reading grasp to a degree. It is very often an awkward construction, and for this reason alone should be avoided. But it is on the other hand an emphatic form, as in *I want you to thoroughly understand* and *I want you to distinctly understand*. But even in these cases the placement of the adverb is regarded by some authorities as just as emphatic after the verb or before the preposition. In the latter position, however, there is danger that the adverb may become ambiguous in modification, as *He was asked explicitly to explain*. The infinitive has two tenses, the present and perfect, in both voices, in simple and progressive conjugations, as *to go*, *to have gone*, *to be gone*, *to have been gone*, *to be going*, *to have been going*. It may be used in any way in which a noun or pronoun may be used, as, subject and attribute—*To love is to serve*; as object—*I like to work*; as object of a preposition—*He is about to be married (except and but are the only other prepositions that take the infinitive objective)*; as appositive—*His ambition to become a lawyer was never realized*; as vocative or exclamatory infinitive—*To steal—to go to prison! And just because I'm hungry*; as absolute—*They decided to separate, each to go his own way*; as expletive—*He is seriously "complex," so to speak*. Like adjectives and adverbs, the infinitive may modify, as adjective—*His readiness to consent was suspicious*; as adverb—*He is prepared to*

\* See *Get It Right!* by the same author, published by Funk and Wagnalls Company

*fight, They were sufficiently happy to retire, He started a fire to cook.* Some years ago the committee on grammatical nomenclature of the National Council of Teachers of English used the term infinitive clause as the name of constructions like these italicized ones—*They thought her to be talented* and *He commanded me to go*, equivalent to *They thought that she was talented* and *He commanded that I go*. In such so-called infinitive clauses, the objective *her* in the one example, and *me* in the other, are called the subject of the infinitive. Verbs of ordering, commanding, thinking, believing, advising, desiring, wishing, declaring, perceiving, seeing, understanding, are said to take this infinitive-clause construction. In many authorities, however, this seems merely more grammatical nomenclature with which to burden a subject already submerged beneath its load of terminology. In all such constructions the infinitive may be construed as predicate objective or as straightaway modifier or predicate nominative. The infinitive should be placed as closely as possible to the word that it modifies, and it should not be used ambiguously or without any modifying connection. The restaurant chain that advertises in brazen posters and more brazen lights “A good place to eat” is not saying exactly what it means. (See *ought*)

*in flame'* rimes with *in blame* and *in same*. Don't spell the last syllable *flaim*, following *claim* and *maim*. But note that *in flam' mable* and *in flam' ma to ry* have short *a* in the second and accented syllable which rimes with *clam*. Note, too, that the *m* is doubled, as it is in *in flam-ma' tion*—*in fla may' shun*. Don't slur these forms as *in flam' ble*, *in flam'-try*, *in flay' shun*. The word *flam' mable* is rare, as is also the solid compound *non flam' mable*, but the doubly prefixed *noninflammable* and *noninflammatory* are frequently seen and heard. Don't allow the prefix *in* to confuse the meanings of these words: *in flame* once meant to set fire to and still does to some extent, but it is more commonly used today to mean excite, arouse, stir, enrage; *inflammable* means capable of burning, of being set afire easily, combustible, as well as being easily angered or aroused; *inflammatory* means tending to anger, irritate, annoy, arouse; *inflammation* means state of being aroused or excited; *nonflammable* means not burnable or combustible or excitable, as does *noninflammable*. The *in* is therefore seen to be the intensifying prefix, not the negative *in*, whereas the *non* is, as always, negating. All (*inflammable* less than the others) have medical connotation in the sense of a swollen, painful, or “angry” sore. Many persons are greatly confused by the composition, spelling, and pronunciation of these words, none more so than Billy Boner who insists that his mother has exclamatory rheumatism

*in flec' tion* or *in flex' ion* (prefer the latter, as the Britisher always does) is pronounced *in flek' shun*, not *zibun*. In general usage this word means a curve or bend or angle, or any change of line from or to; in phonetics it refers to change in pitch or tone of vocal sounds. In grammar it is the change that words undergo to denote change of meaning and adaptation to use. Nouns and pronouns are inflected to indicate person, number, gender, case; verbs are inflected to indicate mode, voice, tense, person, number; adjectives and adverbs are inflected to indicate degrees of comparison. Inflection of nouns and pronouns is called declension; of verbs, conjugation; of adjectives and adverbs, degrees of comparison. Sometimes inflection takes place by means of an internal change in a word, as singular *man*, plural *men*; masculine *drake*, feminine *duck*; present *run*, imperfect *ran*; positive degree *good*, comparative *better*, superlative, *best*. More often it takes place by means of terminal change, as singular *girl*, plural *girls*; masculine *patron*, feminine

*patroness*; present *walk*, imperfect *walked*; positive *pretty*, comparative *prettier*, superlative *prettiest*. English is not a highly inflective language. Movements have been initiated to simplify it still further, however. One scholar recommended a few years ago that all verbs be made regular, as *go*, *goed*, *goed* and *run*, *runned*, *runned*, and *sit*, *sitted*, *sitted*. While he had logic on his side, perhaps, inasmuch as a stranger to our language has difficulty in believing *go* and *went* for instance, are the same word, or the same word after radical inflection, his plan has nevertheless not been taken up with enthusiasm. (See *conjugation*, *declension*, *pronoun*)

*in' flu ence*, both verb and noun, is accented on the first syllable. Don't accent the *flu* (*floo*). But *in flu en' tial* and *in flu en' ti ally* are accented on the third syllable, please note

*in formed'* is the imperfect tense of *inform*, meaning to instruct, to communicate knowledge. But this imperfect tense, like many another imperfect tense, is used as a pure adjective meaning to have information, to possess facts and knowledge. An informed person is one who has information; a well-informed person is one with a great deal of information. *Posted* and *well-posted* should not be used for *informed* and *well-informed*. In poetry this word is frequently trisyllabic—*in form' ed*—but never in prose. (See *posted*)

*in' fra* is a Latin prefix meaning lower, inferior, beneath, under, below. It is hyphenated when the following syllable is capitalized or begins with *a*, as *infra-Roman* and *infra-agitation*. It is an antonym of *supra* in cross-reference annotation, connecting with something below or following

*in front of* should be used sparingly for *before*, *preceding*, *ahead*. The term may be grammatically construed and is correct, but it is extravagant and awkward. This phrase is used of space only. Don't use it in reference to time or event, as *in front of Christmas*

*-ing* must be pronounced so that the *g* is heard. One of the most illiterate pronunciations in the language is that of *-in'* for the *-ing* ending. This is a suffix meaning kind of, coming from, quality of, belonging to, resulting from, act of or doing, made of, and the like. It is the participial ending of the verb (gerund and verbal noun) and of adjectives derived from participles. Beginners in the study of English usually have much difficulty (and some fun) in clarifying the use of the *-ing* as adjective suffix, as in *running water* and *working hours* meaning *water that runs* but not meaning *hours that work*. A distinguishing mark to differentiate the one use from the other was once devised by a naive would-be simplifier of the language, but it did not "take." He would have had *l* inserted before *ing* in all cases of pure adjective use, as *walkling horses*, *singling birds*, *playing girls*, but not elsewhere, as *reading glasses*, *dining place*, *wishing well*. The study of idioms has to be depended upon to a degree to clarify the use of the attributive verbal noun and the adjective-participle

*Inge*—the dour dean—rimes contrarily with *sing*, not with *binge*

*in gen' ious* is pronounced *n jean' yus*. It has three pronounceable syllables, not four. The meaning is clever, skilful, having inventive faculty. The noun *in ge nu' ity* has five syllables, please note, with long accented *u*—*in je new' it*. The noun *in gen' ious ness* (*n jean' yus nuss*) may also be used, but the abstract suffix *ity* is preferable here to prevent confusion with the noun form of *ingenuous*

**in ge nue'** is pronounced *Ann zha nue'*—first *a* short, *e* like half-long *a*, *ue* like modified *u* in *menu*. The plural is *in ge mes'* (*z*). Initial vowel is pronounced short *a*, not *ab*. This is really the French feminine form of *ingenuous*. It means an ingenuous or naive girl; it is usually applied to a young woman who plays innocent or naive or merely young parts on the stage

**in gen' uous** is pronounced *in* (short *i*) *jen' you us*. The second and accented syllable rimes with *then*, not with *seen*. Don't say *in jen' yus* or, worse yet, *in jeen' yus*. It has four pronounceable syllables, rather than three. The meaning is frank, open, sincere, candid, unreserved. The noun is *in gen' uous ness*—*in jen' u us ness*—not *in ge' nu ity*; the latter would cause confusion with the noun form of *ingenious*

**in' gress** rimes with *tin dress*. Note the accent. It means entrance, act of entering, place of entrance. Its antonym is *egress* (*q v*)

**in her' ent** is pronounced *in here' n't*. The second and accented syllable is not *ber* or *bare*. The nouns *in her' Ence* and *in her' Ency* follow suit. It means firmly established, inalienable (*q v*), essential, permanent. Don't confuse this word in spelling and pronunciation with *inherit*. (See *immanent*)

**in her' it**—to receive from ancestry or by transmission from predecessors whether related or not—is pronounced with short *e* as in the first syllable of *error*. Don't say *in hur' it* or *in here' it*. The noun *in her' itance* and the adjective *in her' ita ble* follow suit. Don't double the *t* in derivative forms. The imperfect tense is *in her' it ed*, and the present participle *in her' it ing*

**in hos' pi ta ble** (like *in hos' pi ta bly*) is correctly accented on the second syllable. Don't say *in hos pit' a ble* or *in hospi' ble*

**in hume'**—to inter a body, to bury in the earth—is pronounced with long *u*—*in hewme'*. Its antonym is *exhume*

**in i' ti a tive**, adjective and noun, is pronounced *inish' i a tiv* (not *anytie' a tiv!*), all vowels short but *a* which is preferably long but which may also be pronounced neutral. Don't say *inish' tiv*, however. It is used generally to mean energy, self-reliance, a person's introduction of right action without awaiting formal instruction. Elbert Hubbard long ago defined initiative as the capacity to know what to do and the ability to do it without being kicked. The verb *in i' ti ate* rimes with *we wish-be ate*; the noun *in i' ti a tion* with *we wish a nation*; the adjective *in i' ti a to ry* with *we wishie a story* (or *a surrey*)

**in' nate** has caused its share of controversy in regard to accent. Both Standard and Webster now give first-syllable accent as preferable. Oxford gives second. With Mr. Average Man, it's about fifty-fifty. Better say *in' nate* rather than *in nate'* while you do your talking in the United States. The *i* is always short and the *a* always long. It means native, inborn, natural

**in ner' vate** means to supply with nerves, to stir or stimulate an organ to activity. It rimes with *in her hate*, but observe the second-syllable accent. (See *enervate*)

**in' no vate** is pronounced *in' o vate* riming with *din o' hate*. The accent is on the first syllable of *in' no va tive* and *in' no va tOr*. The abstract form is *in no va' tion* (*vay' shun*). It means to make changes in, to make new or different. Billy Boner says the family arrived at church on Sunday just as the minister was making innovation

**in nu en' do**—reference, meaning, insinuation, explanatory matter, frequently a derogatory or uncomplimentary allusion—is pronounced *nun' doe* riming with *pin you in Joe*

**in nu' mer a ble** means numberless, too many to be numbered or counted. Don't associate *number* with this word. *The number was innumerable* and *They had an innumerable number* are ridiculous. The second and accented syllable is *new*. Pronounce all five syllables; don't slur to *innewm' ra ble*. Don't write and spell and pronounce it *e nu' mer a ble* (*qv*). Note the two *n*'s and one *m*, and the *Able*. Don't use *endless* as a synonym of *innumerable*. *Endless* connotes number in regard to both length and duration. The drops of water in the ocean are innumerable; the waves roll upon the surf in endless succession

**in oc' u late** means communicate a disease to by means of injecting its virus into the tissues; in general, to introduce into the mind of one, usually with harmful effects. In its former and scientific use, the word implies the communication of a mild form of disease with the definite purpose of working immunity therefrom. The pronunciation is *no k' u late*, riming with *in hock you wait*

**in op' er a tive** is accented, please note, on the second syllable. Don't say *in ope ray' tiv* or *in ope' r tiv*, and don't slur to quadrisyllabic form—*in op' ra tive*. The same cautions pertain to the adjective *in op' er a ble*. The second and accented syllable is always *ahp*. The meaning is not workable, not suitable for operation, producing no effect

**in op por tune'**—not seasonable, inappropriate—has long *u* in the fourth and accented syllable—*in op or tewn'*. Don't say *in up er toon'*

**in quire'** means to seek information by asking questions. The accent is on the second syllable, please note. It is not usually spelt *enquire* in this country, but this is not incorrect. The noun *in quir' y* is preferably accented as indicated, with the second syllable riming with *hire*, but *in' quee re* is authorized. There is no authority, however, for *in quee' re*

**in quis' i tor** is pronounced *in kwiz' iter*, but nevertheless observe the *tOr* ending. The adjective *in quis' i to' rial*—*in kwiz' i toe' re al*—should be carefully spelt and pronounced. Don't confuse this word with *in quir' er* which is the word in general use for one who asks questions. The meaning is an official inquirer, as a sheriff or district attorney; a member of the Spanish Inquisition. The adjective means disagreeably and aggressively inquisitive

**in re** are two Latin words meaning in the case or in the matter of, used as a legal phrase—*in re Brown and Ferguson*. The *re*—pronounced *ree*—is loosely considered (and this is harmless) an abbreviation of *regard* or *regarding*, but it is the ablative case of the Latin *res*. Don't use a period after it. It is a show-off term in business English

**in sane'** is pronounced with short *i* and long *a*. Both noun and adjective are accented on the second syllable. Note that in the noun *in san' i ty* the *a* of the second and accented syllable is short, *san* riming with *can*. Don't pronounce the *s* as *z*. An insane person is irrational; a mad person is rash in action; a crazy person may be both, but the word has broader application to include any sort of temporarily distracted or excited condition

**in san' i ta ry**—unhealthy, not hygienic, injurious to health—has five syllables—*in san' i ter e*. Pronounce them all. Don't say *in san' tre*. Note that *in* means *not* in this word, that is, not sanitary, and that *un* in

- unsanitary* has the meaning simply of neutral rather than contrary or negative. A place that is unsanitary is without sanitary arrangements
- in side** is a noun meaning the inner side or surface or part. The plural *insides* is colloquial for entrails or for contents. It is also adjective, adverb, preposition, meaning internal, internally, within. As noun, adjective, and adverb the two syllables are equally accented; as preposition, the second syllable. Don't use this word to express time—*The parcel will arrive within a week* is correct; *inside of a week* is not. Say *They were trapped inside* or *within the vault*, not *inside of the vault*. *Of* is not necessary after *inside*. Don't use *insides* as an adverb. Say *He has gone inside*, not *He has gone insides*. (See *within*)
- in sid'ious** means sly, wily, treacherous, ensnaring as from ambush. All vowels are short. Pronounce all four syllables. Don't say *in sid' yus* or *in sid' jus* but *in sid' e us* riming with *invidious* (q v). The same caution pertains to the adverb *in sid' iously* and the noun *in sid' iousness*. (See j)
- in sig'nia**—badges, emblems, any distinguishing authoritative signs—is quadrisyllabic. Don't say *in sig' nya*. The second and accented syllable rimes with *big*; final *a* is neutral, not *ah*. This is the Latin plural in form and construction; the singular is the little-used *in sig' ne* (*nee*)
- in so far as** is a four-word term that is sometimes affectedly written *insofar as*. There is no authority for such combination. The *in* is, moreover, superfluous and meaningless. *So far as* and *as far as* are phrasal conjunctive adverbs, the former with negative statements, the latter with affirmative
- in' so late** is pronounced exactly as spelt—*in* and *so* and *late*. Don't confuse this word in spelling and pronunciation with *insulate*—the difference is merely that between half-long *o* and half-long *u*. The word means to expose to the sun or other heat for the purpose of drying or ripening
- in sol' u ble** means not to be solved or explained; impossible or difficult of dissolving. The second and accented syllable rimes with *doll*, never with *pole*. Don't say *in sol' ble* or *in sol' li ble*. Be sure to spell *Uble*, not *able* or *ible*. *In solv' A ble* and *in dis' sol U ble* are synonyms, *insolvable* being used chiefly in connection with problems, puzzles, mysteries, and the like, and *insoluble* and *indissoluble* in connection with the effect of liquids upon solids
- in sol' vent** means unable to pay one's debts, insufficient to pay. It has no reference to liquid solutions. The second and accented syllable rimes with *doll*; don't make it rime with *roll*
- in som' ni a**—sleeplessness—is quadrisyllabic. Don't say *in som' nya*. The second and accented syllable rimes with *Tom*; final *a* is neutral, not *ah*
- in sou' ciance'** is accented, like most French words or words of French origin, on the last syllable. The first syllable is *an* (short *a*); the second, *soo* (rimes with *too*); the third, *syans* (Italian *a*). Secondary or Anglicized pronunciation may be *in soo' c ans* with all vowels short except the long *oo*. The adjective form is *in sou' ciant*, pronounced either *in soo' c ant* (all vowels again short but the long *oo*) or *an soo syan'* (the first *a* short and the second Italian). The meaning is unconcern, indifference, unconcerned, indifferent
- inst** is the abbreviation of the word *instant* meaning present. It is used in legal documents quite properly to indicate present month. But



don't use it elsewhere, least of all in business letters. Indicate a month by its full name

**in stal** or **install** (take the simpler) rimes with *in all*. Don't accent the first syllable. Note the nouns *in stal'ment* and *in stal la'tion* (the former also spelt with two l's)

**in'stance** is a signal case or example, an illustration, a token, a sign, a step, a suggestion, something urgent, insistence, solicitation. As both noun and verb (rare) it is accented on the first syllable. It is pronounced substantially the same as the plural of *instant*; at least, there are very few persons who can differentiate by voice the vocal difference between *instance* and *instants*. Perhaps evolution will make this possible. *Instant* means an inappreciable unit of time, shorter than moment or minute. An *incident* (q v) is a happening or an event; an *instance* is an example. Don't say *I shall give you an incident for I shall give you an instance*. You may, however, tell a story or the details of an incident for the purpose of emphasizing an instance or example. Don't say that you know of an *instance where*. You mean *instance that illustrates* or *instance in or by or through* which something may be clarified. Some authorities rule that the expression *to instance* is now archaic, as is its use as a corrupt pronunciation of *insistence*, as *At the instance of the coach he wore the extra guards*

**in stan'ter** is an adverb meaning immediately. It rimes with *in ban ter*. But the accent is on the first syllable in *in'stantly* and *in'stant* and the above *in'stance*. *Instanter* is becoming archaic except in legal phraseology, *instantly* being preferable in general usage

**in'stigate** means to rouse or goad to action, usually to bad or criminal action. Cassius instigated action; Marc Antony incited to action. The i's are short, the a long. The rime is *in the pate*

**in stil'** or **in still'** (take the simpler) means to impart or inculcate, to infuse step by step. Don't confuse with *distil*; don't accent on the first syllable. Note the nouns *in stil'ment* and *in stilla'tion* (the former also spelt with two l's). *Instil* is usually followed by *into*, as *Little by little I instilled a spirit of generosity into the group*

**in stinct** as noun is accented on the first syllable; as adjective, on the second. It is pronounced with excrement g—*in stingkt*. *In stinct'ive* follows suit—*in stingk'tiv*. *Instinctive* denotes innate fitness or spontaneous disposition; *intuitive*, reacting without reasoning; the popular definition is "short-circuit" perception

**in'sti tute**, noun and verb, is pronounced *in'sti tewt*. Don't say *in'sti toot* or *incht' toot*. *In stitu'tion* and other forms have the long u—*in stitew'shun*; *in sti tu'tion al*—*in sti tew'shun al*; *in sti tu'tion al iže*—*in sti tew'shun al iže*. (See *duke* and *duty*)

**in struc't** means to impart knowledge, to teach. Don't use it in the sense of learn. You learn (it is hoped) as result of being instructed. Don't say *in strugt*; the c is k—*in strukt*—the second and accented syllable riming with *trucked*. *In struc'tion* is pronounced *in struk'shun*, and *in struc'tor* is *in struk'ter*. Make the last serve as feminine also, as you do—or as it is hoped you do—with *auditor*, *author*, *director*, *doctor*, *driver*, *editor*, *proctor*, *rider*, *skater*, unless you have some special reason for emphasizing feminine form. But if you care for *auditress* or *auditrix*, *authoress*, *directress* or *directrix*, *lawyeress*, *doctress*(!) and the rest of this sort of thing, then you will have your *in struc'tress*. But it is nevertheless sham and affectation especially in these days when women have their rights *in excelsis* and *magna cum laude*

*in'su late* is trisyllabic—*in'su* (half long or obscure *u*) *late*. Don't say *ins' late*. In general usage this word means to isolate or detach. In special usage (physics) it means to separate by nonconductors in order to prevent the transfer of electricity or heat, as, for instance, electric wires that are covered with nonconducting material, such as rubber. The adjective *in'su lar* is pronounced *in' su ler*. It means islandlike, cut off or isolated; figuratively, narrow or illiberal. The nouns *in su lar' ity* and *in su la' tion* have short *a* and long *a* respectively in their accented syllables; *labr' it* is not authorized but is much heard

*in su lt* is accented on the first syllable as noun, and on the second as verb. Note also *in sult' ing*, *in sult' ed*, and *in sult' Er*. Don't pronounce the *s* like *z*. *In zult* is an illiterate pronunciation

*in su' per a ble*, impossible to overcome, incapable of being outdone or passed over—is a five-syllable word, the second and accented syllable having long *u*—*in sue' per a b'l*. Don't say *in soo' pra b'l*

*in sur' ance* is pronounced *in shoor' ans*, the second and accented syllable riming with *moor*. This noun means the act of underwriting against loss, the contract thus made, the premium paid. Don't use this word in the sense of confidence or self-reliance. The verb *in sure'* may be spelt *en sure'*; the former is general in the United States, the latter in England. Note the forms *in sur' A ble*, *in sur' Ant*, *in sur' Er*, *in sur A bil' ity*

*in tagl' io* is an incised carving or sunken design, the opposite of *cameo*. It is usually applied to a small stone carving. The pronunciation is *in tal' yo* (to rime with *in pal go*) or *in tab' le owe*. The plural is *in tagl' ios* (*in tal' yo z*) or *in ta' gli* (*en tab' lye*—the last syllable slurred *lie* and *e*)

*in' te ger*—a whole number, a complete entity in itself—is pronounced *in' te jer*. Don't say *int' jer*. Don't spell the last syllable *or*

*in' te gral*, adjective and noun, means, in general usage, entire or essential or an essential part. Don't accent the second syllable—*in tee' gral* has no authority whatever. The *i* is short, the *e* half long, the *a* obscure

*in' te grate* rimes with *win the state*. It means to unify, to form a complete or perfect whole. Note the adjective *in' te gra tive* (*gray tiv*) and the noun *in te gra' tion* (*gray shun*). Don't say *int' grate* or *int gra' tive* or *int gra' tion*

*in teg' u ment*—covering or coating or skin—is frequently mispronounced *in tig' u munt*. The second and accented syllable rimes with *beg*. The last syllable is *ment* or *m'nt*

*in tel li gent' si a* is pronounced *in tel i jen' ca*. The *a* is not Italian or *ah*, but neutral. Pronounce all six syllables. There is authority for making the *g* hard rather than *j*. It means the educated people or intellectuals collectively, in opposition to the masses. It is plural in construction, as *The intelligentsia are opposed*. This is a drawingroom show-off word in much usage. The noun and adjective *intelligent* or *educated* may as a rule be substituted for it without any loss whatever

*in ten' tion* and *in ten' sion* are pronounced alike—*in ten' shun*. The latter is the antonym of *extension*, and means concentration, determination. *Intention*—aim, object, end—is correlative of *intend*

*in ter'* rimes with *infer*. It means to place in the earth, as to bury a corpse. The imperfect is *in terred'* and the present participle *in ter' ring*. Don't pronounce this word *in tier'* or *in tare'*

**in' ter-** is a Latin prefix meaning in, among, between, together, mutual, reciprocal, intermediate, intervening, and the like (the dictionary must be consulted). As a rule it is not hyphenated unless it is prefixed to a proper noun or adjective, as *inter-Americas*, *inter-Canadian*. In such compounds as these it is solid: *intermediate*, *intergrow*, *interrelationship*, *intercollegiate*, *intermunicipal*, *interurban*, *interequinoctial*. Don't pronounce it *en' ter* or *inter'*. (See *intra*)

**in ter' ca late** means to interpolate or insert or place among others. It denotes the insertion of something among the members of a series, as in the calendar. February 29 is the *in ter' calary* (*in tur' ka ler e*) day of leap year. It may also be called the *in ter' ca la tive* (*in tur' ka lay* or *l' tiv*) day. The noun is *in ter ca la' tion* (*in tur ka lay' shun*). Don't say *in turk' late* or *in turk' lry*

**in ter cede'**—to act between or interpose in behalf of another, as to *intercede with the President in your behalf*—is pronounced *in ter seed'*. Note the agent nouns *in ter ced' Er* and *in ter ces' sOr*, meaning one who intercedes; the *c* is *s* in all forms. The noun is *in ter ces' sion* (*sesh' un*) and the adjectives *in ter ces' sion al* and *in ter ces' sO ry*. Don't slur the pronunciation of these various forms, as many persons do. And don't confuse *intercede* with *in ter cept'* which means to interrupt, to cut off, to take or seize. The mathematical noun is accented on the first syllable—*in' ter cept*—but the verb remains *in ter cept'* used in the sense of any part cut off or intercepted between two points. The noun of agent may be either *in ter cept' er* or *in ter cept' tor*. Don't double the *e* after *c* in any of these forms. (See *accede*, *concede*, *exceed*, *precede*, *proceed*, *recede*, *secede*, *succeed*)

**in' ter dict**, noun and verb, is pronounced *in' ter dikt*. It is a prohibitory decree, or an order of censure or restraint, as the forbidding of Christian burial by the church; to forbid or prohibit. Note the noun *in ter dic' tion* (*dik' shun*) and the adjectives *in ter dic' tive* and *in ter dic' to ry*. (See *indict*)

**in' ter est** has three syllables. Don't say *in' trest*, tho *in' trist* with corresponding clift forms is authorized in England. In the same way, pronounce both syllables of the prefix *in ter* in saying *in' ter est ing*, *in' ter est ed*, *in' ter est ing ly*, *in' ter est ed ness*, *in' ter est ed ly*. The accent is always on *in*. Don't say *in ter est' ed*. All syllables in all of these words must be pronounced

**in ter jec' tion** is pronounced *in ter jek' shun*. It is an ejaculatory word or phrase thrown into an expression without grammatical relationship. Interjections are simple when they consist of a single word, as *alas*, *psshaw*, *indeed*; phrasal when they consist of a phrase, as *well I never* and *alack-a-day*. They may be derivative or echoistic, that is, imitations of sounds, as *bang*, *ding-dong*, *choo-choo*; they may be clipt or worn-down expressions, as *good-bye* for *God be with you* and *zounds* for *of God's wounds*. Any word or group of words may be used interjectionally, that is, spoken with strong feeling and thus followed by an exclamation mark. Such expression is usually emotional, but it may be purely mental, as *stop*, *move*, *bush*, *red light*. This is said to be the oldest part of speech, inasmuch as when the young are born they ejaculate in short, emotional, jerky noises, and from this fact one theory of the origin of language has been evolved, the interjectional or *boo-hoo* and *ba-ha* theory. The interjection is the most unpredictable of the parts of speech. Use interjections sparingly. Your typewriter discourages their use by requiring key adjustments for the exclamation point

**in ter loc' u tor** is one who takes part in conversation, a questioner, an interpreter; the leader or middleman or master of ceremonies in a minstrel show. The third and accented syllable is *lock*; the fourth syllable is *u* as in *unite*. Don't spell the last syllable *ter* tho it rimes with *per*. The feminine forms *in ter loc' u tress*, *in ter loc' u trice*, *in ter loc' u trix* are deservedly little used. The noun *in ter lo cu' tion*—*low-kerw' shun*—means interchange of speech, or conference. The adjective *in ter loc' u to ry* (*toe re* or *tere*) is commonly used in connection with divorce proceedings to mean intermediate, not final, taking place during pendency of a suit

**in ter lope'**—to intrude or meddle or come between people or parties for the purpose of coming off with advantage—rimes with *inter hope*. The agent noun *in' ter lop Er* (note the accent) rimes with *inter boper*. Don't say *in' ter lope* or *in ter' low per*

**in ter me' di ar y**, adjective and noun, means going between, acting as a negotiator between two persons or organizations, the agent who so acts; also, a middle or intermediate stage or condition. The third and accented syllable is *me* indeed. Pronounce all six syllables. Don't say *in ter me' dry*. Again, in *in ter me' di a cy* meaning intermediateness, all vowels are short but the accented *e*

**in ter ne' cine** means mutually destructive or murderous. The third and accented syllable is *nee*; the last syllable is *sin*

**in ter pel late** is accented on either the second or the third syllable—*in tur' pel ate* or *in ter pel' ate* (*a* long)—the third preferably to prevent pronunciation confusion with *interpolate*. The meaning is to interrogate in a formal manner, especially an officer by some governing body. Individual leaders who appear before Congressional committees are *in ter' pel lat ed*

**in ter po late** rimes with *in her no bate*. It means to change by the insertion of material not in the original; to insert between other parts and to interrupt serial matter by so doing. The accent is retained in the second syllable in the noun of agent *in ter' po la ter* (*later*) and the adjective *in ter' po la tive* (the former may be spelt either *er* or *or*), but not in the noun *in ter po la' tion* (*lay' shun*). Billy Boner says that his father could not interpolate what the officer said to him in the traffic jam

**in ter reg' num** is a suspension of functioning, a break in ruling or procedure or continuity of any sort. The last two syllables rime with *beg sum*. The plural is *inter reg' na* (*a* neutral). Observe that there are two *r*'s and one *g*

**in ter ro ga' tion** has five syllables. Don't say *in tra ga' tion*. The quadrisyllabic verb *in ter' ro gate* is likewise frequently slurred to *in tra gate*, or worse, *inter gate*. *Ter* rimes with *er* in *error*, not with *tear* (either pronunciation). Note the adjectives *in ter rog' a tive* and *in ter rog' a to ry* (*toe re* or *tere*) the accented *rog* riming with *bog*, not with *vogue*. The rhetorical figure of interrogation is a question used for effect rather than for reply, as *And do you now put on your best attire?* The interrogation point or question mark (?) is used after direct questions, as *Where are you going?* It is not used after indirect questions, as *He asked where I was going*. It is also used on the margin of copy or within copy to denote a query or doubt

**in ter stice** is pronounced *in tur' stis*, to rime with *in spur kiss*. It means a space between two parts or things, a crevice or chink. The plural is *in ter' stices* (*sez* or *siz*). Note the adjective *in ter sti' tial*—*inter stish' l*

**in tes' tate**—not having made a will, not arranged for or disposed of through will—has half-long *a* in the last syllable which rimes with the last syllable of *duplicate* and *graduate*. Don't rime it with *pate* or with *pit*. The noun *in tes' ta cy* rimes with *win Bessie B*

**in' ti mate**, as verb, rimes with *indicate*; as adjective and noun, the last syllable is *mit*. The first syllable is accented in *in' ti mate ly*, *in' ti ma cy* (*a* neutral), *in' ti mat Er* (*a* long), but not in *in ti ma' tion* (*may shun*). Don't slur syllables in any of these forms, as *int' mate*, *int' ma sy*, and so forth

**in'to** means to the inside of; it indicates motion rather than position or location. *He walked into the office* means that he walked from somewhere outside the office into the office itself. In mathematics *into* is used with *divide* or *multiply* to mean *by* or *together* with. (See *in*)

**in tol' er ant** means evincing or manifesting refusal or incapacity to endure or suffer anything, especially the opinions or beliefs or creeds of others. It therefore pertains to persons. *Intol' er a ble* pertains to the thing or condition or circumstance itself, as *The heat is intolerable*. You may be intolerant of an intolerable person. *Intolerant* has come to have the meaning of narrow and illiberal in much of its present usage. The second and accented syllable in both words, as in *in tol' er Ance* and *in tol' er a bil' ity*, rimes with *doll*, not with *sole*. Don't say *in tol' rant* or *in tol' rable*, or—worse yet—*in tol' nt* or *in tol' ble*

**in'tra-** is a Latin prefix meaning in, inwardly, within. It occasionally means into, and thus is in most usage the same as the prefix *intro-*. It is not hyphenated unless the root to which it is prefixed begins with the letter *a* or with a capital, as *intra-abdominal* and *intra-Teutonic*. But note *intramarginal*, *intramural*, *intravenous*; *introduce*, *introit*, *introject*, *intromit*, *introspect*, *introvert*. There are many more *inter* (*q v*) words than *intra* and *intro* words, the former appearing in the more general combinations, the latter two in special and scientific and academic combinations. Note the difference in meaning between *intercollegiate* and *intracollegiate*, the former meaning among colleges and the latter within a college or colleges. It is possible to distinguish audibly between *intra* and *intro*, but this distinction is probably not clearly made in colloquial speech. Neither should be pronounced, however, in such a loose manner as to be mistaken for *inter*

**in tra mu' ral** means within the walls of a city or building; belonging or confined to the members of a school or college. The third and accented syllable is *mew*. Don't say *in tra moo' ral*

**in tran' si gent**—uncompromising, irreconcilable—is pronounced *in tran' c-jent*. It is noun as well as adjective, meaning one who is uncompromising, as a politician. The nouns *in tran' si gence* and *in tran' si gen cy* are similarly accented. The French form of this word is frequently met—*in tran si geant'*—*an trahn zee zhahn'*

**in tran' si tive** is a grammatical term meaning that the action of a verb does not "pass over" to an object; that is, the state or action indicated by a verb is confined or limited to the agent or subject, as *She sings* and *He drives* and *They appeared*. Such verbs as *appear*, *be*, *become*, *seem*, never take objects; they are connecting or copula verbs merely. Sometimes verbs that are customarily transitive, are used intransitively, as *They ate* and *She swept*. In such instances the verb is said to be used absolutely. Sometimes the object of a verb is the noun form of the action indicated, as *He called a call* and *She spoke a speech*; such objects

are called cognate objects. Verbs in the passive voice are said never to take an object, and authorities have argued long and heatedly as to whether they may then be regarded as transitive or intransitive in certain instances. In *John was hit by the ball* the verb is in passive voice. The agent is not named—he is understood outside the expression. But the subject *John* is the receiver or object of the action of the verb; the action, in other words, passes to a subject rather than to an object. Many authorities insist that the verb is transitive; more, perhaps, that it is intransitive

**in** *trep' id*—bold, courageous, resolute, fearless—is trisyllabic, the second and accented syllable riming with *step*. Don't say *in'trept* or *intrep'eed*. Note the customary shift of accent (*q v*) in the noun *intrepid'ity*, the *e* changing from short to half long and *pid* riming with *lid*

**in'** *tri cate*, **in'** *tri ca cy*, **in'** *tri cate ly* are accented on the first syllable. Don't say *in'trick'et*. In the first and third of these words the last syllable is *kit*; in the second the *a* is neutral. Don't say *in'trikay'c*

**in** *trigue*—a plot, a scheme, a trick; to plot, to cheat, to trick, to scheme—as noun, may now be accented on the first syllable; as verb, on the second. This distinction is, however, comparatively recent. For many years it was accented on the last syllable as both parts of speech. The second syllable is *treeg*. The imperfect tense is spelt *intrigued'* and the present participle is *in'tri'guing* (*tree'ging*). It is generally regarded as not strictly correct to use these forms in the sense of interested or interesting. You are not *intrigued* by a remark that some one makes to you, and you do not find the latest novel *intriguing*. All forms of the word are preferably used in the meanings above given. (See *accent*)

**in** *tro vert*, as noun and adjective, is accented on the first syllable; as verb, on the last. Literally, it means to turn inward. In modern psychology the abstract noun *introver'sion* (*introvur'shun* or *zhun*) means those qualities and propensities in a person that force him to look within himself, to his own thoughts and feelings, for his satisfactions in life. He is called an introvert and is said to be psychologically introverted. The antonym is *extrovert*; the noun is *extraver'sion*. Note the adjectives *introvert'ible* and *extrovert'ible*

**in** *mesce'*—to expand or swell with heat—has half long *u*—*intu mess'*. Don't make the second syllable *tew* or *too*. The imperfect tense and past participle form is *intu mesced'*. The noun and the adjective are respectively *intu mes'cence*—*mess'ens* or *ins*—and *intu mes'cent*—*mess'nt*

**in** *un date* is preferably accented as indicated, tho there is sound authority for *in un'date*. The last syllable rimes with *fate*. Note the noun *in un'da'tion* (*day'shun*) and the adjective *in un'da'to ry* (*in un'da toe re* or *ter e*, not *in un'da tre*). It means, of course, to undermine by flood or deluge, to overflow

**in** *ure'* means to become accustomed to something difficult or painful, to habituate, to harden. The *i* is short, the *u* long; the first syllable is *in* indeed; the second rimes with *cure*

**in** *val id*, an adjective meaning null or without force or weight, is accented on the second syllable; meaning sickly or not well, on the first, syllabized *in'val id*. The Britisher accents either the first or the last syllable of the latter, and makes the last syllable *lead* to rime with *feed*. He does the same with the verb *inval id*. In the United States the third syllable is *lid* indeed, and remains so in the imperfect tense and past participle *in'val id ed* and the present participle *in'val id ing*. The verb means to render infirm or inadequate, to lose health and to be retired

in consequence. The verb *inval' idate* is a synonym in the meaning to render null and void but not in the other meanings. The rime is *pin Sally Kate*. Note *inval' idatOr* and *inval' ida' tion*, the last two syllables pronounced respectively *dater* and *day' shun*

*in val' u a ble* does not mean not valuable, as the stranger to our language usually assumes, and with logic. It means, rather, not valuable according to the ordinary methods of estimating values, but valuable far beyond any such petty literal attempts to appraise. The *in* is intensive not negative

*in veigh'* rimes with *in way*. It means to denounce severely, to rail against bitterly. The word *in vec' tive*, adjective and noun, is pronounced *in vek' tiv*. The ten introductory verses in Milton's *L'Allegro* and *Il Penseroso* are sometimes called the invective in each poem. Any denunciatory attack may be so called. Don't say *infegtive* for *invective*

*in vei' gle* means to ensnare, beguile, lead astray. The accent is on the second syllable, *vee*, to rime with *see*, or *vay*, to rime with *may*, preferably the former. *In vei' gle ment* and *in veig' lEr* are similarly pronounced

*in ven' tion* is the act of finding out some new thing or way; origination. It is a combination or arrangement or device never before in use or on view. Morse *invented* the electric telegraph and Columbus *discovered* America. Don't pronounce *v* like *f*. (See *discovery*)

*In ver ness'* rimes with *in her mess*. Be sure to accent the third syllable, not the first or second

*in ves' ti gate* means to observe and inquire systematically, for the purpose of formulating definite results and coming to justified conclusions. Don't pronounce *s* like *z*. Don't misspell *in ves' ti ga tOr*. Don't use *investigate* for the ordinary uses of look, as *I shall investigate behind the chair*

*in vid' ious* means unfairly judging, unjustly choosing, tending to cause jealousy, ill-will, hatred. All vowels are short. Pronounce all four syllables. Don't say *in vid' yus* or *in vid' jus* but *in vid' ius* riming with *sin giddy uss*

*in vi' o la ble* is a five-syllable word—*in vie' o la b'l*. Don't say *in vi' ble* or *in vly' ble*. It means impossible of destruction, proof against violence or corruption. Make all seven syllables of the noun heard—*in vi o la bil' i ty*

*in vite'* is a verb, pronounced to rime with *incite*. Used as a noun to mean invitation, accented on the first syllable, it is a vulgarism. Don't use it

*in volve'* goes beyond *imply* in that it carries with it the idea of consequences that may be embarrassing or troublesome. *Your behavior implies that you have been influenced, and it may involve your honor* illustrates the correct use of both *imply* and *involve*. Don't say *in folje'*

*in' ward* is adjective, adverb, noun. The plural form *in wards* (*z*) is both adverb and noun, but not an adjective. These illustrate: *the inward room, looking inward or inwards, I liked the inward, His inwards were seriously jolted when he fell*. In the last sense the corrupt form *in' nards* is heard in provincial parts and in humorous conversation

*i' o dide* is pronounced either *i' o did* or *i' o died*. It may now be spelt *i' o did*. Scientists generally pronounce final *ide* and *ine* with short *i*; the layman usually with long *i*. But simplification being the order of the day (it is hoped) the short *i* and the short spelling are both recommended

*i' o dine* is pronounced either *i' o dine* or *i' o din* or *i' o deen*. It may be spelt *i' o din*. The *din* and the *deen* endings are more commonly used

by scientists; the *dine* ending by the man in the street. As in other similar words, the shorter spelling, with its implied short-*i* pronunciation, is recommended

**-ion** is a noun suffix denoting act or process or state or condition. It sometimes also denotes person or agent and object. It is usually found in *-tion*, *-sion*, *-ation*, *-ition* (*q v*). Study the following words. Don't spell them with *-ean* or *-eon* or *-ian*: *accordion*, *alluvion*, *aphelion*, *battalion*, *billion*, *bullion*, *bunion*, *carriage*, *centurion*, *champion*, *clarion*, *coercion*, *collodion*, *communion*, *companion*, *complexion*, *contagion*, *criterion*, *crucifixion*, *cullion*, *cushion*, *dandelion*, *decurion*, *disunion*, *dominion*, *fashion*, *fauchion*, *ganglion*, *gurgion*, *legion*, *lion*, *medallion*, *million*, *minion*, *mullion*, *munion*, *oblivion*, *onion*, *opinion*, *parhelion*, *pavilion*, *pinion*, *postilion*, *rapscallion*, *rebellion*, *region*, *religion*, *reunion*, *scallion*, *scion*, *scorpion*, *scullion*, *stallion*, *stanchion*, *suspicion*, *tatterdemalion*, *ternion*, *trillion*, *union*, *vermilion*. (See *-ean*, *-eon*, *-ian*)

**i o ta—** **I**—is the ninth letter of the Greek alphabet; it is equivalent to *i* short as in *pin* and to *e* long as in *pique*. The pronunciation is *I owe' ta* (final *a* neutral). In general usage this word is used to denote anything minute or very little or a small quantity. The noun *i o' ta cism*—*I owe' ta si' m*—means too frequent use of *i*, the monotony of sound thus caused, the habit of speaking of oneself too much, egotism. An *i o' ti cist* is an egotist

**-ious** is an adjective suffix meaning full of or known or characterized by. It corresponds to nouns ending with *ion*; don't confuse with *eous*. After *c* and *s* and *t* and *x*—*cious*, *sious*, *tious*, *xious*—*officious*, *dissensious* (rare), *vexatious*, *noxious*—the final syllable thus formed is pronounced *shus*. After other consonants, the *i* (alone or in combination) and the *ous* are pronounced as separate syllables, as in *vid' ious* and *par si mo' nious*. By no means all of the *ious* words are given here, and in a few of them this ending is not a suffix. But the list probably includes all those that tempt to the omission of the *i* or to the substitution of *e* or *u* for it: *abstemious*, *acrimonious*, *adventitious*, *ambitious*, *amphibious*, *anxious*, *atrocious*, *audacious*, *auspicious*, *avaricious*, *bilious*, *burglarious*, *capacious*, *capricious*, *captious*, *cautious*, *ensorious*, *cere-monious*, *commodious*, *compendious*, *compunctions*, *conscientious*, *conscious*, *contagious*, *contentious*, *contradictious*, *contumacious*, *contumelious*, *copious*, *deleterious*, *delicious*, *delirious*, *devious*, *disputatious*, *dubious*, *edacious*, *efficacious*, *envious*, *expeditious*, *factions*, *facticious*, *fallacious*, *fastidious*, *felonious*, *feracious*, *ferocious*, *fictitious*, *flirtatious*, *fugacious*, *furious*, *genius*, *gracious*, *gregarious*, *harmonious*, *hilarious*, *ignominious*, *illustrious*, *imperious*, *impervious*, *impious*, *industrious*, *infectious*, *ingenious*, *injudicious*, *injurious*, *insidious*, *judicious*, *laborious*, *lascivious*, *licentious*, *litigious*, *loquacious*, *lugubrious*, *luscious*, *luxurious*, *malicious*, *melodious*, *menacious*, *mendacious*, *meretorious*, *meretricious*, *mysterious*, *nefarious*, *notorious*, *nutritious*, *obsequious*, *obvious*, *odious*, *opprobrious*, *ostentatious*, *penurious*, *perfidious*, *pernicious*, *perspicacious*, *pertinacious*, *pious*, *pluvius*, *precarious*, *precious*, *precocious*, *pretentious*, *previous*, *propitious*, *pugnacious*, *punctilious*, *rapacious*, *rebellious*, *repetitious*, *rubious*, *sacrilegious*, *sagacious*, *salacious*, *salubrious*, *sanctimonious*, *seditious*, *sequacious*, *serious*, *spacious*, *specious*, *spurious*, *studious*, *supercilious*, *superstitious*, *surreptitious*, *suspicious*, *symphonious*, *tedious*, *temerarious*, *tenacious*, *tortious*, *uproarious*, *usurious*, *uxorious*, *vainglorious*, *various*, *veracious*, *vicarious*, *vicious*, *victorious*, *vivacious*, *voracious*. (See *-eous*, *-ous*, *-uous*)



**I' o wa** is pronounced *eye' o wa* (a neutral), not *eye' way* or *eye o' ee*. The agent noun and adjective is *I' ow an—eye' owe an*

**I ran'** may be pronounced *I ran'* indeed in English pronunciation, but *e rah'n'* is preferred. The agent noun and adjective is *I ra' nian—eye ray' ni an*, not *eye rain' yan*. *Iran* is the official name of Persia

**I raq'** or **I rak'**—the kingdom of Arabia—rimes with *free stock*, that is, *e rabk'*. *I ra' qi—e rab' ke*—means a native of *Iraq* or the modern Arabic language. The adjective is *I ra' qi an—e rab' ke an*

**i ras' cible**—given to anger, quick-tempered—is preferably pronounced with long initial *i—eye rass' i bl'*. There is authority, however, for the short initial *i*. The adjective *irate—eye rate*—may be accented on either the first or the second syllable: note that both *i* and *a* are long. Don't say *eye raz' i bl'* or *ee rate'*

**i ren' ic**—pacific, peaceful, conciliatory—may be pronounced *eye ren' ik* or *eye ree' nik*. The noun *iren' ics* and the adjective *iren' ical* may likewise rime with *den* or with *dee* in the second and accented syllable. *Irenics* is plural in form but singular in use; it is that science of theology which avoids disputation or controversy. It is the antonym of *polemics* in this respect

**i' ris** rimes with *I' kiss*. The plural is *i' ris es* (ʔ), or *ir' i des* or *i' ri des—ir' e deez* or *eye' re deez*. Use the first plural, and thus simplify. As the goddess of the rainbow, or the messenger of Zeus and Hera, *Iris* is capitalized; as the name of the spring varicolored flower, it is not

**Ir kutsk'** is pronounced *er kootsk'*, not *ear kutes'*. Don't accent the first syllable

**i' ron**—the old Anglo-Saxon word—is more than one syllable and not quite two, as far as pronunciation is concerned. Say *I* (long); then say *urn* quickly, almost crowding out the *u*. Don't say *i' run* tho this is recorded in some dictionaries. Don't make it rime with *fire on*

**i' ro ny** is pronounced *eye' ro ni* (*o* intermediate and *y* short *i*). This word has no relation to *iron* in spite of appearance. It is from a Greek word meaning a dissembler in speech. The adjective *iron' ic—eye ron' ik*—rimes with *my tonic*. The distinguishing quality of *irony* is that the meaning conveyed or intended is exactly the opposite of that expressed, as *A nice one you are!* (See *sarcasm* and *satire*)

**ir rec on cil' a ble**, **ir rec on cil' a bly**, **ir rec on cil' a ble ness** carry the accent on the fourth syllable which rimes with *mile*. The first *c* is hard; the second one soft. The adjective means incompatible, not to be compromised. Note the double *r* and the single *c's*

**ir re cov' er a ble**, meaning not capable of being recovered or rectified, is pronounced *ir re kuw' er a ble*. Note the double *r* and the single *c*

**ir ref' ra ga ble**, meaning unanswerable or undeniable, is accented on the second syllable. And this holds for the adverb—*ir ref' ra ga bly*—but not for the noun—*ir ref ra ga bil' ity*. The *g* is hard as in *gay*

**ir re fran' gi ble**, meaning inviolable or not capable of being refracted in passing from one medium to another, is accented on the third syllable, and the *g* is soft or *j*. Note also *ir re fran' gi bly* and *ir re fran gi bil' ity*

**ir ref' u ta ble** is preferably accented on the second syllable, tho there is sound authority for *ir re fut' a ble*. Certainly there is growing usage in

support of the latter. Note also *irref'uta bly* and *irrefu ta bil'ity*. The word means incapable of being disputed

**irre gard'less**—there is no such animal; therefore, don't use it. When a person uses this word, he means *regardless* or *irrespective*. The prefix *ir* means not; the suffix *less* means without. Two negatives make a positive; hence, *irregardless* contradicts itself. (See *less*)

**irrel'e vant** must not be "spoonerized" into *irrev'e lant*, in much the same way as some persons "commit" *ephilant* for *elephant* and *ossifer* for *officer*. The second syllable rhymes with *bell*; the first *i* is short, as is the *a*; the second *e* is half long. The word means not related, not applicable, extraneous. Its antonym is *relevant*. The noun forms are *irrel'e vance* and *irrel'e vancy*, *rel* always getting the accent

**irre me'dia ble** is a six-syllable word. Don't say *irre me'dya ble*. The third and accented syllable is *me* indeed. It means incurable, not yielding to remedies or treatment

**irrep'a ra ble**—incapable of being repaired—is accented, please note, on the second syllable which is *rep* rhyming with *step*. Don't say and write *irre pair'a ble* which has fortunately passed. Be careful about the spelling of this word

**irre sist'ible** is commonly misspelt *able* instead of *ible*. This error carries over also into the adverb *irre sist'ibly* and the noun *irre sist'ibility*. It is only less frequently mispronounced *irrist'ible*. It means incapable of being withstood, not to be resisted

**irrev'o ca ble**, meaning unalterable, is accented on *rev*. So, too, are *irrev'o ca bly* and *irrev'o ca ble ness*. But *irrev'o ca bil'ity* is accented on *bil*. Don't say *irre voke'a ble*

**irri ga'tion**—the process of supplying arid land with water so that it may be made productive—is spelt with two *r*'s, please note. So also is *ir'ri gate*. The one rhymes with *fear a nation*; the other with *fear a wait*. Billy Boner learned in geography that crops in Colorado are raised by irritation

**ir'ri tate**—to annoy, to vex, to excite momentary anger and impatience—has short *i*'s and long *a*, to rhyme with *fear a state*. It is used also in reference to physical excitation in the sense of chafe, gall, sting, as to irritate a sore. (See *aggravate*)

**irrup'tion** is a sudden or violent bursting in, an invasion. The vowels are short—*irrup'shun*. (See *eruption*)

**is**, of course, is singular. But its use must be regulated in accordance with the real meaning of its subject. In *Lord and Taylor* is *expanding*, the subject is obviously a firm name, and is therefore singular. The singular verb *is* is correct. But *Jim Lord and Bob Taylor are studying* means that two persons are studying, and *is* would be incorrect therefore. Now, suppose you say *The aim and purpose is evident*. Tho one of these subjects is superfluous, both may be used (and frequently are) for the sake of emphasis. Since, however, they mean the same thing and constitute a unity, the verb *is* is correct, as any other singular form would be—*has, was, does*. Other such subject combinations are *hope and prayer, scope and reach, plan and conception, sum and substance, gain and advantage, joy and bliss, truth and honesty*. Tho the two words may not in every case mean exactly the same, their unity and singularity of use and meaning may justify the singular predicate. An examination for prospective teachers of English recently confused candidates by

asking them to supply *is* or *are* in a series of sentences, two of which were *My bread and butter* — *good* and *My bread and butter and jam* — *good*. *Is* was correct in the first, but *is* or *are* was correct in the second according to the meaning: If the jam was spread along with the butter, then one consistent whole was indicated; if the jam was in a separate jar, then the subject was plural. A comma before *jam* would have implied plurality. (See *are*)

**I sai' ah** (watch the spelling) may be pronounced *eye zay' ya* or *eye zie' a*, that is, with long *a* or with long *i* for *ai*. Final *a* is neutral in spite of the *ah* spelling

**-ise** is gradually disappearing as a suffix, the tendency being to use the *ize* ending in all words where the sound of this syllable is hard *s* or *z*. This is true even of the two *yz* words—*analyze* and *paralyze*—which the Britisher spells *yse* and which may as well be made completely simple with *ize*. But the dictionaries have not come to this—yet—tho they give the *yse* spelling as permissible for these two wayward children. The *ise* words that you have to memorize by sheer effort are here listed: *advertise*, *advise*, *affranchise*, *apprise* (to inform), *arise*, *chastise*, *circumcise*, *comprise*, *compromise*, *demise*, *despise*, *devise*, *disenfranchise*, *disfranchise*, *disguise*, *emprise*, *enfranchise*, *enterprise*, *excise*, *exercise*, *exorcise*, *franchise*, *improvise*, *incise*, *likewise*, *merchandise*, *misadvise*, *mortise*, *otherwise*, *premise*, *prise* (to force), *reprise*, *revise*, *rise*, *sidewise*, *supervise*, *surmise*, *surprise*, *unwise*. (See *-ize*)

**i' sin glass** is pronounced *i' zing glas*. Don't say *e' sink glaz*. This is a corrupt or worn-down form of the Dutch *buysenblas* meaning bladder of the sturgeon. It is a semitransparent form of gelatin prepared from the viscera of certain fish, from sturgeon bladder originally. The word is little used now. (See *mica*)

**Is' ling ton** is not pronounced *isle' ing tabn* or *issle ton*, as it is sometimes heard, but really *iz' ling tun*

**i' so late** may be pronounced *eye' so late* or *iss' o late*, the former now being preferred. There is no authority for making the *s z*. The same choice exists for *i so la' tion* and *i so la' tion ist* (*lay* in both) with the same preference

**i sos' ce les** is pronounced *eye soss' e leeze*. It means having two equal sides, as of a triangle. Don't transpose the *s* sounds with the *z*—*i zoʒ' e lease* is an illiterate pronunciation

**i' so therm** rimes with *why no worm*. It means "heat map" or "heat line"; that is, a line drawn through points having the same temperature at a certain period. The adjective and noun *i so ther' mal*—*eye so thur' m'l*—appears more frequently in newspaper and other weather reports than the noun *isotherm*. *Th* is voiceless in both words

**Is' ra el** is pronounced *iz' ra el* (half-long *a*) or *iz' riel* (short *i*) or *iz' rye el*, the first preferably. It was the northern Hebrew kingdom, inhabited by Jacob's descendants, the Jews, God's chosen people. Note the noun and adjective *Is' ra elite* (the last syllable riming with *light*), and the adjectives *Is' ra elit ish* (fourth-syllable *i* long) and *Is ra elit' ic* (fourth and accented syllable *it* indeed). These forms are frequently mispronounced as *Iss' ral*, *Isb' ral*, *Iz' rul*, *Iz ray' l*, *Is ray ell'*, and so on

**is' sue** is pronounced *ish' eu* or *ish' oo*—*u* as in *tune* or *u* like *oo* in *moon*. Don't affect *iss' yew* or *iss' oo* (tho there is British authority for the former). In *is' su ance* and *is' su a ble* the *u* is half long—*ish' u ans* and *ish' u a bl'*. *At issue* and *in issue* mean disputed, at variance, in contro-

versy. *Take issue* means to dispute or deny or oppose. *Join issue* means recognition of the right of denial with or without agreement to such denial. These four *issue*-phrases are usually followed by the preposition *with*, as *I take issue with you* and *We are at issue with each other in regard to this*. But you make an *issue of* something, and you say that the *issues of* or *in* a given case are very interesting. When *issue* is used to mean give or distribute or deliver, it is usually followed by the preposition *to*, as *Papers were issued to all members*.

**I stan bul'** rimes with *thee don fool*, that is, *ee stahn bool'*. Don't say *iss' tan bull* for this name that has replaced picturesque quinquesyllabic *Con stan ti no' ple—kon stan ti noe' p'l*, all vowels short but accented *o*

**isth' mus**—a neck of land connecting two larger parts of land—may be pronounced *iss' mus—iss' muss—*or *isth' muss*, but don't try the latter if you are inclined to lisp. If you do and you are, it will turn out *ith' mutb* for you. The plural is *isth' muses* (eɹ) which would be very bad as *ith' mutb eth*. Billy Boner has no trouble; he says he learned all about the Islam of Suez today. The adjective is *isth' mian* which may shake off the *th* shackle and be simply *iss' me an*, all vowels short; but it may also be *isth' mian*. Used in "proper company" both forms are capitalized, as the *Isthmus of Suez* and the *Isthmian Games*

**it** is one of the so-called personal pronouns. But it rarely refers to a person! Like other pronouns, especially personal and relative, *it* is wrongly used when it does not refer to a specific word—noun or other pronoun. It should not be used to refer to a group of words—phrase or clause or sentence—as antecedent. Least of all should its antecedent be implied in a preceding verb, as in *I fell down stairs and it hurt me very much* or *which hurt me very much*. In the one form *it*, and in the other *which*, refers really to the idea expressed in the verb *fell*. This is even more incorrect, if possible, than *There was general discussion and it was therefore considered very successful*, for here *it* refers vaguely to an implied idea of meeting or conference. Corrected, these illustrations should read *I took a fall down the stairs and it hurt me very much* or *My fall down stairs hurt me very much* and *There was general discussion at the meeting and it was therefore considered very successful*. Violation of this rule is to be found in the pages of literature of all periods, but the rule should nevertheless be borne in mind, especially by young writers and speakers. Its observance makes for clarity. The indefinite use of *it* is and should be confined to a few idiomatic expressions, such as *It rains*, *It snows*, *It is said*

**ital' ic** is pronounced with short, initial *i*; the *c* is *h*. Don't say *eye tal' ik*. But in *ital' icize* the *c* is soft, the last syllable being *size*. The word *size* is printed in small italics. Here it is in capital italics: *SIZE*. Italics are used for emphasis, as a rule. Titles should be printed in italics. In case of a larger title and a lesser one appearing together, the larger is printed in italics and the smaller in quotation marks, as "The Wood Call" is appearing in *The Granger Weekly*. Some newspapers do not observe this rule because of mechanical exigencies. In the preparation of copy italics are indicated by underlining. Some authorities rule that italics should not be used for emphasis. They should not be so used to excess. But they are so used correctly and advisedly on occasion

**It'a ly** is trisyllabic. Don't say *it' li* but *it' ale*. Officially this name is *I ta' lia—e tah' yah*. Note the forms *I tal' ian*, *I tal' ian ate*, *I tal' ian ism*, *I tal' icism*, *I tal' ian ize* in which the initial *i* is always short and the

*ian* always *yan*. Don't say *eyetalian*, and so on. You wouldn't say *Eye' tal y*, would you, and expect Mussolini to be pleased. The adjective *Italian* is used to indicate the *ab* sound of *a*, as in *hablj* and *cablj*, indicated in the dictionaries by the dieresis or two dots above the *a*, as *ä*. The initial form *It' a lo* is likewise pronounced with short *i*, as *Italo-Austrian relations*

*it'd* is altogether too loosely used as a contraction of *it had* and *it would*, as *It'd rained all day* for *It had rained all day* and *It'd pay you to go* for *It would pay you to go*. Don't use *it'd* for *it should*

*-ite* is an adjective, noun, and verb suffix, as, respectively, in *favorite* and *exquisite*, *Brooklynite* and *Hooverite*, *expedite* and *unite*. It is used also in scientific words to indicate quality or property containers, as *aerolite*, *anthracite*, *dolomite*, *nitrite*, *zeolite*. Added to a proper noun, this suffix is always pronounced with long *i*; added to other words, pronunciation usage varies. The tendency is to shorten the *i* and to drop the *e*. The *i* is always short in *opposite*, *composite*, *favorite*, *granite*, *hypocrite*, *infinite*, *opposite*, *respite*; always long (tho in some a termination rather than a suffix) in *anchorite*, *appetite*, *contrite*, *despite*, *eremite*, *excite*, *expedite*, *finite*, *hermaphrodite*, *ignite*, *indite*, *recondite*, *satellite*. It tends—yet—to be long in scientific terms. But like *-ite* and *-ine* (*q v*) it is undergoing positive evolution

*It'h' a ca* is trisyllabic, with voiceless *th*, short *i*, and neutral *a*'s. Say *itb' a ka*, not *itb' ka*

*itin'er ary* is a route or record of a journey; as adjective, it means pertaining to a journey or to roads. The first two syllables are *i* and *tin* indeed. The third syllable is *er* to rime with *per* in *pervert*, the fourth syllable is *er*, the *a* being short *e* as in *efface*; the *y* is short *i*. Don't slur the last three syllables into *ree*, as the Britisher is likely to do—*i tin' ree*. Don't accent a fourth syllable wrongly conceived as *rare*—*i tin' a rare' y*. The initial *i* is long also in *itin'er ant* and *itin'er acy* (also *itin'er an cy*)

*-i' tion*, pronounced *ish' un*, is a suffix used in forming nouns. It is the same as *-ation* (*q v*) in meaning and use. If you remember your Latin conjugations, the *a* and the *i* root endings before the *tion* will probably help you in keeping the two classifications clear and apart. Here are some of the more commonly used *-ition* words: *abolition*, *acquisition*, *addition*, *admonition*, *ambition*, *ammunition*, *apparition*, *attrition*, *audition*, *coalition*, *cognition*, *condition*, *contrition*, *definition*, *deglutition*, *demolition*, *dentition*, *detrition*, *disposition*, *disquisition*, *ebullition*, *edition*, *emolition*, *erudition*, *exhibition*, *expedition*, *extradition*, *fruition*, *ignition*, *inhibition*, *inquisition*, *intuition*, *monition*, *munition*, *nutrition*, *opposition*, *partition*, *parturition*, *perdition*, *perquisition*, *petition*, *position*, *premonition*, *prohibition*, *recognition*, *rendition*, *repetition*, *requisition*, *sedition*, *superstition*, *supposition*, *tradition*, *transition*, *tuition*, *vendition*, *volition*. (See *ation*, *sion*, *tion*)

*it'll* cannot be seriously objected to as a contraction of *it will*, as in *It'll rain today*, for it is a well established colloquialism. Its use as a contraction of *it shall* is not good. A mother said of her child "It'll do as I say." The father said "It'lln't." And the mother retorted "it'll AND it'll," meaning it shall and will!

*its* is the possessive singular of the pronoun *it*. Do not confuse it with *it's*, the contraction for *it is* and (unfortunately) *it has*. This error is rapidly becoming a public nuisance. We see *its* for *it's* or *it's* for *its*

on the screen, in advertisements, on placards, even in newspaper headlines occasionally. *It's* high time each one of these words is permitted to go *its* own way unmolested by human blundering! Don't use *it's* for *it has* except perhaps in conversation. *It's I* and *It is I* are preferable to *It's me* and *It is me*, in spite of much that is said and written in "high place" in regard to "letting down the bars." There are now many authorities in English who insist that *It's me* and *It is me* constitute preferred usage. What they really mean is that they are weakly yielding the momentum of illiteracy in this expression, and are too weak or too indifferent to fight it. Their case would be stronger if they would explain just where they would keep the bars up, if this solecism be admitted as correct. What do they propose to do about *He don't* and *You was* and *I aint*, and so forth, errors that are as frequently made as is the *It-is-me* error? Either they must all be admitted and sanctioned in textbooks, or they must all be excluded, since they are birds of a feather

*it self'* is the reflexive and intensive form of the personal pronoun *it*. Don't use the intensive pronominal forms superfluously. *He whistled to it* (bird) is correct. Don't say *He whistled to itself*. But these uses of the reflexive *itself* are correct: *The kitten is washing itself*, *The cat itself opened the door*, *The baby helped itself to candy*, *The chicken has hurt itself*. (See *himself*, *yourself*, etc.)

*I van'*—Russian for *John*—is correctly pronounced *e vahn'*. But the anglicized *I' van* is colloquial and acceptable, and distinguishes from *Yvonne* which is almost a homophone of the former

**-ize** is increasingly used as the ending of words pronounced with the hard sound of *s*, that is, with the sound of *z*. Both **-ise** and **-ize** are suffixes used in forming verbs, and they mean the same thing, namely, in transitive verbs, to subject to, to make like, to render, to place in conformity with; in intransitive verbs, to practise or conduct or carry on. *Ize* is adaptable to word inventions for business, especially advertising purposes; *ise* is seldom so used. In this popular use *ize* is not infrequently used with a proper noun (surname) to form a trade verb, as *simonize*, *hooverize*, *fletcherize*. Following is a good working list of *ize* words: *aggrandize*, *agonize*, *anatomize*, *anglicize*, *apologize*, *apostrophize*, *appetize*, *apprize* (to appraise), *authorize*, *baptize*, *brutalize*, *canonize*, *capitalize*, *catechize*, *catholicize*, *cauterize*, *centralize*, *characterize*, *christianize*, *civilize*, *classicize*, *colonize*, *criticize*, *crystallize*, *demobilize*, *demoralize*, *deputize*, *dogmatize*, *dramatize*, *economize*, *emphasize*, *energize*, *epitomize*, *equalize*, *eulogize*, *evangelize*, *extemporize*, *familiarize*, *fertilize*, *fossilize*, *fraternize*, *galvanize*, *generalize*, *gormandize*, *harmonize*, *hellenize*, *humanize*, *idolize*, *immortalize*, *italicize*, *jeopardize*, *journalize*, *legalize*, *liberalize*, *localize*, *macadamize*, *magnetize*, *materialize*, *memorialize*, *mercize*, *mesmerize*, *metamorphize*, *methodize*, *minimize*, *modernize*, *monopolize*, *moralize*, *nationalize*, *naturalize*, *neutralize*, *organize*, *ostracize*, *oxidize*, *particularize*, *pasteurize*, *patronize*, *penalize*, *philosophize*, *plagiarize*, *polarize*, *prize*, *professionalize*, *protestantize*, *pulverize*, *realize* *recognize*, *reorganize*, *revolutionize*, *satirize*, *scandalize*, *scrutinize*, *signalize*, *solemnize*, *soliloquize*, *specialize*, *spiritualize*, *standardize*, *sterilize*, *stigmatize*, *subsidize*, *summarize*, *surprize*, *syllabize*, *symbolize*, *symbolize*, *sympathize*, *synchronize*, *systematize*, *tantalyze*, *temporize*, *tranquillize*, *tyrannize*, *utilize*, *vaporize*, *visualize*, *vitalize*, *vocalize*, *vulcanize*, *vulgarize*. (See **-ise**)

**iz' zard** is an old name for the letter *z*. It rhymes with *lizard*

## J

*There is no calamity which right words will not begin to redress*

RALPH WALDO EMERSON

*j* is alphabetically pronounced *jay* to rime with *way*. Its plural is *j's* pronounced *jayz*. It is the same as soft *g* in most of its pronunciations. It may be *h* in a Spanish adoption, as *chaparajos* (*q v*), or *zh* in a French, as *déjeuner* (*q v*), or *i* or *y* in a Hebrew, as *hallelujah* (*q v*). It is heard for *dg*, *di*, *du* in some words, as *codger* (*koj'er*), *soldier* (*sole'jer*), *ordure* (*or'jur*). Don't pronounce *j* like its correlative *ch* in such words as *jail*, *jam*, *John*, *jury*; *chail*, *cham*, *Chon*, *chewry* are illiterate pronunciations. Don't palatize *di* as *j* in such words as *insidious*, *invidious*, *melodious*, *studious*; *insidjus*, *invidjus*, *melodjus*, *studjus* are illiterate pronunciations. The word *tedious* is permissibly but not preferably *tee'jus*. But the *du* in *assiduous* and *deciduous* may be *j* according to Webster but not according to Standard. They may be respectively *a sij' u us* or *a sid' yu us* and *de sij' u us* or *de sid' yu us*. The *dy* (*di*) in such combinations as *could you*, *did you*, *had you*, *should you*, *would you* is preferably not palatized. It is an equally illiterate error to spell *j* for *g* when the soft sound of the latter is indicated, as *jem* for *gem*, *jelatin* for *gelatin* (the advertising writers sometimes do this to arrest attention), *jentian* for *gentian*. While *J* is the tenth letter of the alphabet, it by no means always indicates the tenth lettered row of seats in an auditorium; owing to its similarity to *I* and the confusion thus caused in reading the two letters, *J* is skipt and *K* becomes the tenth-row letter as a rule

*ja' cinth*—the reddish-orange gem of the zircon family—is pronounced with long *a* or with short, that is, *jay' sintb* or *jass' intb*. The *tb* is voiceless. Don't say *jax' intb*

*jack' al*—the wild dog, and, figuratively, any one who does base or vicious acts for another (the jackal according to legend is a "food agent" for the lion)—is pronounced *jack' awl*. The plural may be the same as the singular, or *jack' als*

*jack'-o'-lan tern* is an ignis fatuus, a will-o'-the-wisp, a face cut out of a pumpkin with a light within. This term is pluralized regularly—*jack-o'-lanterns*. Don't say *lantren* for *lantern*

*Jac' que line* may be spelt *Jaq' ue line*, but phonetic *Jak* or *Jack' ue line* is seen only now and then. Last-syllable *i* may be short, or it may be long *e*; thus, *jak' we lin* or *leen* (*line* is sometimes affected). The second syllable is popularly pronounced as neutral *a* or *e*, but *we* is correct. This is the feminine of *Jacques*

*Jacques* is the French equivalent of *James*. It is preferably monosyllabic, but actors time out of mind have persisted in making it dissyllabic—*jak' wes*. Better say *jak* (the well-known *Jack*) or *zhak* (flat *a*). *Jac que rie'* is pronounced *jak ree'* or *zhak ree'*; this is a singular proper noun, used in reference to the revolt of the French peasants in 1358, who took the name from the mock title *Jacques Bon homme'* (*bo nawm'*) a sort of contemptuous *John Doe* of the period

*Jaf' fa* may be pronounced with both *a's* Italian and with *y* for *j*—*yab' fah*—or with first *a* short and final *a* neutral and with initial *j*—*jaf' a*. This is the biblical *Jop' pa*

**jag'uar** rimes with *tag car*. The *u* is pronounced *w*. Don't say *jag' you are*, but *jag' wahr*. There are two syllables, not three

**jail'er** is generally spelt with *er*, but *jail'or* is likewise correct. The Britisher spells it *gaol'er* but pronounces it as we do with soft *g*. The rime is *sailer*

**jal'ou sie'** is a shutter having sloping slats that admit light and air and exclude sun and rain. The pronunciation is *zhahl'oo zee'* or *zhahl'oo zee'*; that is, the *a* may be short or Italian. In England the accent is usually placed on the first syllable. The rime is *shall you see*

**Ja mai'ca** has long accented *a*, the other two *a*'s being neutral. Say *ja may' ka*, not *ja my' ka* or *ja mah' ka*. The agent noun as well as the adjective follows suit—*ja mai' can*—*ja may' kan*

**jam bo ree'** rimes with *Sam go spree*. Don't say *jam bree*. This word began as slang more than fifty years ago. It has now graduated into colloquial status in both Australia and the United States. But don't strain it into French elegance by pronouncing it *zhahm b' ray'*, as *Milady of the Salon* has been known to do

**Jame'son** is a dissyllabic surname—*jame* and *sun* indeed (not *sahn*). *Jam'ie son* is a trisyllabic surname—*jame'e sun*

**Jan'ua ry**, don't forget, is a four-syllable word. Don't "go British" with the *-ary* words (*qv*) and say *Jan'u ry* or *Jan'ree*. The first *a* is short; the *u* and the second *a* are intermediate; the *y* is short *i*; thus, *jan'u er e*. Don't use *January* as a verb, as *They januated in Florida*

**Jap a nese'** is spelt the same in both numbers. The preferred pronunciation is *Jap a neeze'* to rime with *slap a sneeze*. But there is good authority—and much usage—to sanction *Jap a nees'* to rime with *slap a niece*. Don't say *Jap a nee'*, to rime with *slap a knee*

**jape** rimes with *cape*. It is noun and verb meaning a jest, a fraud; to jest, to trick. The agent noun *jap'er* rimes appropriately with *cap'er*. Note also the noun *jap'er y*—*jape'er e*

**Ja'ques** is pronounced *jay' kweeze* or *kwiz*, to rime with *may sneeze* or *may quiz*. Don't say *jack wheeze* or *jocks*

**jar'gon** is pronounced *jahr' gahn* or *jahr' gun*. It may be both noun and verb, but the latter is also sometimes written *jar'gon ize*. It means gibberish, debased expression, a linguistic mixture; so-called Pennsylvania German (commonly and wrongly called Pennsylvania Dutch) has been set down as jargon. The word also means the phraseology common to a given field of endeavor, as the jargon of the garage. The gem of the zircon family may be pronounced and spelt exactly like this word; it may also be *jar goon'*, to rime with *car soon*

**jas'mine** or **jas'min** (take the simpler) rimes with *has been*, tho there is preponderance of authority for keeping the *s* soft—*jass' min*. It is a species of fragrant flower belonging to the olive family, used largely in France in the manufacture of perfume

**jas'per**—a variety of quartz stained in various colors—has soft *s* and short *a*. It is frequently mispronounced *jahr' per*. Please make it rime with *clasp'er*. There is some authority for the Italian *a*, but none for *z*

**jaun'dice** is pronounced *jawn'diss* or *jahn'diss*, the former being preferable. The imperfect tense is *jaun'diced (dist)* and the present participle is *jaun'dic ing (diss ing)*



**jaunt**, noun and verb, is pronounced *jawnt* or *jahnt*, preferably the former. Don't say *jant* to rime with *pant*. This caution applies likewise to *jaun' ty* and *jaun' ti ness* and *jaunt' ing*, and other forms

**Ja' va** is pronounced *jah' va* (final *a* neutral). Don't say *jay' va*. In the agent noun and adjective the first *a* becomes short—*jav a nese'*—*jav a neeze'* or *jav a neese'*, riming with *have a sneeze* or *have a niece*

**jave' lin** is preferably dissyllabic—*jave' lin*—to rime with *have in*. There is authority, however, for trisyllabic *jav' e lin* to rime with *have a pin*

**Jean** rimes with *bean*. In French it is *Jeanne*, still pronounced *jeen* in English, but *zhahn* in French. You must say what the bearer of the name desires

**je june'** means dry, insipid, lacking stimulus and interest, said of literature, for instance. It is pronounced *je joon'* to rime with *the moon*

**Je mi' ma** has half-long *e*, long *i*, and almost negligible *a*. Say *je my' ma*, not *je meem' a*

**Jen' ghis** or **Gen' ghis Khan'** is pronounced *jen' ghis kahnt'* to rime with *then kiss Don*. The *s* may be *z* in both spelling and pronunciation

**jeop' ard** rimes with *shepherd*. It entered English with William the Conqueror. It was (and is) a verb meaning to expose to injury or danger. But the fashionable *ize* was added to it, with the result that *jeop' ard ize* has supplanted it. The noun is *jeop' ard y*—*jep' erd e*. Don't say *jop' er dy* or *jep' dy*. (See *hyphen*)

**jer e mi' ad** is the now common noun taken from the proper name *Jeremi' ah*. The rime is *her* (not *air*). Jeremiah was a prophet of denunciation, lamentation, and complaint; thus, *jeremiad* is a complaint or lamentation. Don't capitalize this word except when used as a title

**Je romé'** rimes with *the home* in the United States, with *stir' m* in England—*jer' um*

**Je ru' sa lem** has long *oo* for *u* and soft *s*. Say *je roo' s' lem*, not *je rew' za lem*. Make all four syllables heard. Don't say *je roo' z' lem*

**Jes' per sen** has *y* for *j* in pronunciation—*yes' per sen*

**jes' sa mine** rimes with *guess again* or, at least, so says musical comedy. It is the same as *jasmin* (*q v*) but is more commonly used in this country as well as in literature. The last syllable is never pronounced with long *i*. Jessamine (sometimes called yellow jasmin) is the State flower of South Carolina

**jeu d'es prit'** is a French term of three words meaning literally sport or frolic of spirit; thus, mental gaiety and cleverness and wit. The pronunciation is *zhbu de spree'*. The plural, pronounced the same, is *jeux d'esprit'*

**jeune fille'** is a two-word French term meaning miss or young woman. The newspapers use it in their social columns. The pronunciation is *zhun fee' y*; keep it dissyllabic by sliding the voice from *ee* to *y*, merging the two sounds as one

**jew' el er** or **jew' eller** (take the simpler) is correctly pronounced as trisyllabic; it rimes with *du' el er*. Don't say *jooler*. The Britisher prefers the two *l's* in this word as he does in *dueller* and in *jew' el ler y*, making the latter quadrisyllabic while we make it trisyllabic—*jew' el ry*

**Jew'ish** may be pronounced *joo'ish* (long *oo* to rime with *who*) or *jew'ish* (long *u* to rime with *dew*) *ish*. Don't say *joosh*

**jibe** rimes with *bribe*. Don't make the *i* short. The word is also spelt *gybe* and *gibe* (*g* pronounced *j*). It means to sneer or ridicule; to disagree; to veer a vessel to make sails equal; a cutting or insulting remark. Note the noun *jib' Er*, riming with *briber*

**Jid'da** or **Jed'da** rimes with *kid* or *bed* followed by *d* and neutral *a*. Don't make the last syllable *dab*

**jig' saw'** should not be spelt *gig saw*. The two words are equally accented. It is a small saw used to cut circular and ornamental figures—"to do a jig in and around a piece of wood." The verb *jig' saw* may be written solid—*jigsaw*—and accented as indicated

**jin' go** is pronounced *jing' go*. The plural is *jin' goes* (*ʒ*). The word is also an adjective, as is the form *jin go is'tic*. The abstract form is *jin' go ism* (*iʒ'm*) and the noun of agent *jin' go ist*. A jingo or jingoist is one who aggressively insists upon preparedness for war, one who is overprotective and overpatriotic. The oath *by jingo* is now almost archaic because it is too mild to meet modern demands of blasphemy

**jin rik' i sha** or **jin rick' sha** (take the simpler) is a Japanese word meaning man-power vehicle. As the spelling indicates, it may be either quadrisyllabic or trisyllabic, but even the first form is usually made trisyllabic—*jin rick' shah* or *shaw*. Indeed, the clipt *rick' sha* or *rick' shaw* is the most commonly used form, especially by foreigners

**jinx** is pronounced *jingks* to rime with *minx* (*mingks*) and *sphinx* (*sfinɡks*). It is American slang meaning hoodoo, anything or any one supposed to exercise a spell or cause luck of some kind (usually bad). The monosyllabic *oom* was once used by a cult in the belief that it would bring peace and contentment. *Aska Wanna Jinksa Hoo* was prescribed by a doctor, to be repeated by the patient until cure resulted. These, like baby talk, are forms of jinx jargon. Don't confuse *jinx* with *jink* meaning prank or frolic, or (as verb) to dodge or turn quickly. In the plural *jinks* (*jingks*)—its more generally used form—it is an exact homophone of *jinx*. Note *high jinks*; don't write *high jinx* or (plural) *high jinxes*

**Jo'a chim** is pronounced *yoe' ab kim*, riming with *no ab swim*

**Joan of Arc** is spelt *Jeanne d'Arc'* and called *ʒahn dark'* by the French and by many English, the syllables almost equally accented. But *jone* and *joe' an* and *jo an' uv abrk'* are all permissible for the former spelling

**Joc'e lin** or **Joc'e lyn** or **Joc'eline** is always trisyllabic, however spelt. The first syllable is *joss*; the second is neutral *e*; the third is *linn*

**jo cose'**—humorous, jesting—rimes with *no dose*. The noun *jo cos'ity* has short *o* in the second and accented syllable (see *sagacious*, *veracious*, *verbose*). *Jocose* denotes chiefly the idea of being waggish and sportively mischievous

**joc' u lar** has short *o*, never long—*jok' u ler*, not *joke' u ler*. The *u* is half long. The noun is *joc u lar' ity*, pronounced *jok u lar' it*, the third and accented syllable riming with the first syllable of *car ry*. Don't pronounce it *lahr* or *lare*. *Jocular* denotes a spirit of jesting and openly making fun

**joc' und** may be pronounced either *jok' und* or *joe' kund*, the former preferably. The *o* is half long—between the other two—in the noun *jo cun'dity*—*jo kun' d t*. *Jocund* denotes the idea of frank and open and good-humored merrymaking and cheerful behavior

**jodh' purs**—riding breeches that are loose above the knees and tight from knees to ankles—is an adaptation of the name of a town in India. It is pronounced *joad' poor*, to rime with *goad boors*. Like *breeches* it is plural in form and use. Don't use the tautological expression *jodhpur breeches*, as even the sports magazines have been known to do

**Jo han' nes burg** is pronounced *yo kahn' ess burg*. The second syllable does not rime with *man* but with *don*

**John** is pronounced *jahn*, not *jawn*, to rime with *on*, not with *lawn*

**Jo hore'** rimes with *no more*—*joe bore'*. Don't accent the first syllable

**joie de vi' vre** is a French term of three words meaning literally joy of life or joy in living; thus, zest and eagerness in the pleasures afforded by life. The pronunciation is *zhwah de vee' vr*, the *a* Italian, or flat

**join** rimes with *coin* and *loin*. Don't say *jern*; don't say *jine*. A *join' Er* is, specifically, a woodworker, and his trade is known as *join' Ery*. Don't say *join' ry* or *join' ory*. *Join' der* is a legal term meaning the acceptance of some issue or the uniting of two parties, as plaintiff and defendant. *Join* is frequently used tautologically in such expressions as *join together*, *join unitedly*, *join in*, *join with*. You join a church, not in a church. You join the singing, not with the singing. You join the forces, not join *up* with them. You join a union, not *in with* a union, and so on

**joint** rimes with *point*. Don't say *jernt* and *pernt*. It has many meanings—slang, colloquial, regular. But it is frequently used tautologically in such expressions as *joint partnership*, *joint cooperation*, *joint participation*. The noun *join' ture*—a legal term meaning joint tenancy—is pronounced *join' chur* or *join' yure*. A *joint' res* or *join' tur ess* is a woman who has interest in a jointure

**Jo' li et** is trisyllabic. Say *joe' le et*, not *jole' yet*, tho the latter is popular pronunciation

**jolt** is pronounced with long *o* as in *Joe*; thus, say *Joe* and add *lt*. Don't say *jahl* or *jowl*. It rimes with *bolt* and *colt*

**Jon' son** and **John' son** and **John' ston** are frequently confused in spelling and pronunciation. The first two are homophones—*jahn' sun*. The third must be pronounced so that the *t* is heard, the last syllable being *stun*, not *sun* or *stone*

**Jo' seph** is pronounced *joe' zef*; the *o* is long, the *e* short, the *s* is *z*. Don't say *Joess' f* or *Joess' if*

**Jou bert** is preferably pronounced *zhoo bare'*, which is French pronunciation. The Anglicized pronunciation is *yow' bert*

**joule** is generally pronounced to rime with *school*. But James P. Joule, who worked out the theory of electrical work or energy units, pronounced his name to rime with *howl*

**jour' nal** is really the Latin *diur' nal* (from Latin *dies*) meaning daily. *Journal* is the French form of it which retains the same idea of daily. The term *daily journal* is really tautological therefore. And don't say *joy' nal*, please! The noun *jour' nal ese'* is used in reference to any style of expression that is characteristic of newspaper writing. The last syllable is pronounced *eeze*

**joust** is preferably pronounced *just*, tho there is sound authority (particularly British) for *joost*. Don't say *jowst* to rime with *Faust*, even tho many of your friends do

**jo'vial** means literally in relation to Jove or to the planet Jupiter which, according to astrology, bestowed joy upon those born under it. The word now means merry, jolly, happy, hilarious. The first and accented syllable is *jo* indeed; the second and third syllables have short vowels, but they must not be merged into one—*jove'yal* is without authority. Say *jo'vul*

**jowl** rimes with *cowl* and *fowl*, and phonetically should do so. There is still, however, a more or less affected tendency to make it rime with *soul*, and there is sound authority for this. But the former is preferable, if for no other reason than that it makes for keeping the language consistent. Don't for the world say *jool*! The *jowl* is (variously) the jaw, the under jaw, the cheek, the hanging or folding part of a double chin, the dewlap of cattle, the wattle of a fowl, the head of a fish. But it is from the Anglo-Saxon *ceafl* meaning jaw

**Jua ni' ta** is pronounced *wah nee' ta*, final *a* neutral. It is a Spanish name of endearment—little Joan. Don't confuse it in spelling and pronunciation with *Juniata* (*infra*)

**Ju de' a** or **Ju dae' a** has long *oo* for *u*, long *e*, neutral *a*; thus, *joo dee' a*. Don't say *jew' dee*. *Ju de' an* or *Ju dae' an* follows suit—*joo dee' an*. This was the name of southern Palestine under the Romans. *Ju' dab—joo' da*—is the name of the son of Jacob, and also of the southern Palestine kingdom. The adjective *Ju da' ic—ju day' ik*—means Jewish; it is sometimes written *Ju da' ic al—joo day' i kal*. Note also the forms *Ju' da ism* and *Ju' da ist*, the first two syllables pronounced *joo' da*

**judg' ment** is preferably spelt without the *e* after the *g*. *Judgement*, tho not incorrect, is rapidly becoming archaic. Don't say *jedg' munt*

**ju' di ca tive**—having power and ability to judge—has long *oo* for *u* and long *a* in the third syllable; thus, *joo' di kay* or *k' tiv*. *Ju' dica tOr*—one who judges—follows suit, but note the adjective *ju' dica to ry* which is pronounced *joo' di k' toe re* or *ter e* and the noun *ju' dica ture* pronounced *joo' di k' chur* or *teur*. The last is collective meaning jurisdiction or province of courts as well as the general functioning and profession of judges

**ju di' cial** is pronounced *joo dish' al*, the first syllable riming with *boo*. *Ju di' ci a ble* is pronounced *joo dish' i a b'l*; *ju di' ci ar y* is *joo dish' i er e*; *ju di' cious* is *joo dish' us*. In all of these words, note, the *ju* is *joo* to rime with *boo*, and the *ci* is *sh*. Judicial means relating to the administration of justice, or passing judgments as in a critical sense. *Judicious* means wise, tactful, sound in opinion. A judicial body may issue a judicious opinion. The judiciary is the system of courts in a community; *judiciary* is also an adjective meaning judicial

**jug' u lar** may be pronounced *jug' u ler* or *joo' gu ler*, the former preferably. The second *u* is half long. Don't accent the second syllable. The word means pertaining to the jugular vein or, more generally, to the throat and neck. The verb *ju' gu late*—to cut the throat or to strangle—rimes with *two you ate*, that is, *joo' gu late*, preferably not, thank fortune, with *bug you ate*

**ju' jube** rimes with *boo boob*, that is, *joo' joob*. Don't say *joo' joo be*. It is the fruit of a tree of the buckthorn family, and is used in making jellies and lozenges

**ju jut' su** or **ju jit' su** or **jiu jut' su** or **jiu jit' su**—the first is probably the form preferred in current writing—is pronounced *joo jut' soo* or *joo-jit' soo*, the first and last syllables riming with *boo*. This is adjective,

noun, verb, and is the adopted Japanese word meaning the art of self-defense à la Japanese

**Jul'ia** is dissyllabic—*jool'ya*. Don't say *jool'ia*. This name is the feminine of *Julius*

**Jul'ian** is dissyllabic, as is *Jul'ius*. Say *jool'yan* and *jool'yus*, not *jool'-ian* or *jool'ius*

**Julian'a** is quadrisyllabic—*joolian'a* or *jooliah'na*. Don't say *jool-yan'a*. This is the feminine form of *Julian* (*supra*)

**Ju li et** is preferably trisyllabic, tho *jool'yet* is generally heard. Say, rather, *joo'le et*. Either first or last syllable may be accented. This is the "little-girl" form of *Julia*

**junc'ture** is pronounced *jungk'tsher*. The palatized *tu* may be cleared, if you wish—*teur*—but this is regarded as an affectation. The word means a joining or a coming together of events. *Exigency* means the same but with the implied idea of necessity or pressure, and *emergency* adds the idea of suddenness. The noun *junc'tion*—*jungk'shun*—also means act of joining or a place of joining or union. It is not used of time, as *juncture* may be. But the two nouns are synonymous in most uses. *At this juncture of our discussion, the train arrived at the junction where we were obliged to change cars* illustrates the correct use of the two words

**Jung'frau** is pronounced *yoong'frow* (see *frau*). Don't say *young'frow*

**Ju ni at'a** is quadrisyllabic. Say *joo ne at'a*, not *joon at'a*. Don't confuse with *Juanita* (*supra*)

**jun'ior** is dissyllabic—*june'yer*. Don't say *jew'ni or*; don't say *chew'nyer*. This word is used to indicate the son of a father having the same name, as *William Boner, Junior*, and *William Boner, Senior*. It is not used of a nephew or grandchild or other namesake not a son, or should not be. The word *second* is used properly for the namesake not a son; the word *third* in case of three of the same name. (See *senior*)

**ju'ni per** is pronounced *joo'n'per*, not *jew'n'per*, not *joon'per*. The Latin is *juniperus*. "The word *geneva*," says Taylor, "is only an Anglicized form of the Dutch *jenever*, the *juniper*, from the berries of which plant the peculiar flavor is derived."\* The flavor referred to is the warm pungent quality sensed in certain oils and varnishes, and especially in *gin* (corrupted first syllable of *geneva*)

**ju rid'ical**—relating to justice and its administration—has short *oo* for *u* (as in *foot*) and other vowels short—*joo rid'ikal*. Don't omit the third syllable and make the word trisyllabic. *Ju rid'ic*—*joo rid'ik*—is a synonymous adjective. The first syllable of *ju ris dic'tion* and *ju ris pru'dence* and *ju'rist* follows suit—*joo ris dik'shun*, *joo ris proo'* (long *oo*) *dence*, *joo'rist*. The *s* is always soft; don't make it *z*

**-jus** is the sound of *geous* and *gious* at the end of words, as *gorgeous* and *contagious*—*gawr'jus* and *kontay'jus*

**just** must not be pronounced *jest* or *jist* or *chust*. It is frequently mispronounced, and is frequently used tautologically. It is unnecessary in such expressions as *just merely*, *just about*, *just about to*, *just going to*, *just exactly*, *just right*, *just immediately*, *just lately*

**ju'venile** is pronounced *joo've* (mute *e*) *nill*. The Britisher makes the last syllable *nile*. This word is both noun and adjective. Note also

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the noun *ju'venil'ity*, the third and accented syllable of which rimes with *till*. The awkward adverb *ju'venilely* is little used. *He behaved like a juvenile* or *in a juvenile way* is better than *He behaved juvenilely*. (See *agile, febrile, fertile, hostile, senile*, and so forth)

*jux ta pose'*—to place side by side—is pronounced *juks ta poze'*, to rime with *plucks a rose'*. The noun is *jux ta po si' tion*—*jux ta poe zish' un*. Neither of these words is used primarily to denote disorder or incoherence

## K

*The smallest word has some unguarded spot,  
And danger lurks in i without a dot*

OLIVER WENDELL HOLMES

**k** is alphabetically pronounced *kay* to rime with *say*. Its plural is *k's* pronounced *kayze*. It is silent when it precedes *n*, as *knack, knave, knee, kneel, knob, knock, knot, know, knuckle*. It is the sound of hard *c* or hard *ch* in *call, cat, collect, cull, chorus, chronic*. It is also the sound of *qu* and *que* in *cheque, liquor, masque, pique*, and other similar words. In three particular Scotch words it is pronounced for *gh*—*hough, lough, shough*—*hok, lok, shok*. *K's* is the sound of *x* in many words spelt with initial *ex*. It is sometimes excrement as in the pronunciation of such words as *length (lengkth), strength (strengkth), anxious (angkshus)*. Don't pronounce *k* like *g*, especially final *k* in words that may thus be made ambiguous, as *bring, ring, sing, thing, wing* for *brink, rink, sink, think, wink*. This is sometimes called "adenoidal *k*." At the end of a word *k* frequently indicates abruptness or immediacy of stoppage, as *knock, lock, mock, shock, stock*, and so on, and thus yields an imitative or onomatopoeic quality. (See *c ch e ex gh ng x*)

**Kal a ma zoo'** must not be called *kalm soo'* but *kal a ma zoo'*. Make all four syllables heard

**ka lei' do scope** is pronounced *k'lye' d' scope*, the *a* and the first *o* being mute, the other vowel sounds being long. In the adjective *kaleidoscop'ic* the accent moves to the fourth syllable, and the *o* of that syllable is short, to rime with *top*. In addition to meaning the instrument that displays the many-colored forms, this word is used to denote any varied view or changing outline or pattern

**Kam chat' ka** is frequently mispronounced as quadrisyllabic—*kam a chat' ka*. Say *kam chat' ka* (final *a* neutral). The first two syllables rime with *Sam hat*, not with *Don what*

**Kan a ka**—a Hawaiian, or a Polynesian or Melanesian—may be accented on the first syllable or on the second—*kan' a ka* or *ka nak' a*, accented *a* short, other *a's* neutral

**kan ga roo'** is pronounced *kang ga roo'*. Don't pronounce the *oo* long *u*—*kang ga rew'*. The plural may be the same as the singular, or *kan ga roos'*

**Kan ka kee'** is pronounced *kang ka kee'*, not *kahn kah kee'* or *kan kee'*

**Kan' sas** is not pronounced *kan' saw* (see *Arkansas*) or *ken' sez*, but *kan* riming with *man*, and *zas*. The agent noun and adjective *Kan' san* follows suit—*kan' zan*

**Kant** is pronounced *kabnt*. But the adjective *Kant'ian* and the abstract noun *Kant'ianism* have short *a* in the first syllable. Don't say *kant'-yan* or *kant'chan* or *kant'yanism* or *kant'chanism*

**kap'pa**—κ K—is the tenth letter of the Greek alphabet; it is equivalent to *k* or to *c* pronounced hard. It rimes with *rap'a* (final *a* neutral)

**Kath'arine** is the most individualistic of given names. Some prefer this trisyllabic form. Some use *Kath'erine*; some *Kath'ryn*; some *Cath'arine*; some *Cath'erine*; some *Kathari'na* (*ree'na*); some *Cathari'na*; some *Katri'na* (*kabtree'nab*); some *Ka'trin* or *Ka'trine'* or *Kath'ren* or *Kath'rin*. Some prefer the Irish *Kathleen* (accented on either syllable). First-syllable *a* is always short, *cath* and *kath* riming with *hath* (*th* voiceless). Last-syllable *i* (or *y*) is always short. Storms have rent their fury about middle-syllable *a* or *e*. Be careful. There is no rule but the individual's whim. Better say *Kate*!

**ken'nel** is pronounced *ken'el* or *ken'nl*. Don't say *kin'nel*. The imperfect tense and the present participle may be spelt with two *l*'s but one is now preferable in the United States—*ken'neled* and *ken'neling*

**Ken'ne saw** has double *n*, please note. It rimes with *benna slaw*

**Ke no'sha** is not pronounced *ken'o sha* but *ke know' sha*

**Ke'o kuk** is trisyllabic. Say *kee'o kuk* not *kee'kuk* or *kee'cook* or, worse, *kee kewk'*

**kept** is the imperfect tense and past participle of *keep*. Be sure to make the *t* heard when you pronounce this word. Most persons, it is feared, do not

**kernel** is pronounced *kur'nel* or *kur'n'l*. Don't say *ko'i'nel*. Don't confuse with *colonel* which, tho different in appearance, is pronounced the same. Used as a verb meaning to ripen or to produce kernels, this word may be spelt with two *l*'s in the imperfect tense and the present participle, but one is preferable in the United States—*ker'neled* and *ker'neling*. This word is used widely in a figurative sense to mean the principal part of anything, the gist, the essential, the core, the nucleus

**ker o sene** may be accented on either the first or the third syllable. The first *e* is short, the second long, the *o* is half long; hence, *ker o seen*. Don't say *ker o sin* or *keer o seen*, the latter frequently heard in provincial parts where it is also commonly known as *coal oil*

**Kes'wick** is preferably pronounced *kez'ik*, as it always is in England. But it may also be *kez'wik*, as all *wick*-suffix names are likely to be made in the United States

**ket'tle** rimes with *settle*. You don't say *sittle*, do you? Why then do you so frequently say *kittle*

**Keynes** is preferably pronounced *canes* (*kanes*). But *kines*, tho unauthorized, is frequently heard

**kha'ki** is pronounced to rime with *stocky*—the *a* is Italian and the *i* is short; thus, *khab'ke*. Don't pronounce to rime with *tacky*. The word is adjective and noun

**Khar toum'** or **Khar tum'** rimes with *bar room*, that is, *kabr toom'*

**kib'itz er** is an adoption from Yiddish which adopted it from the colloquial German *kiebitzen*, meaning to look on, as at cards. This noun means a meddler, one who gives uncalled-for advice. The rime is *bib fits'er*

**kick'shaw** is a solid compound—*kickshaw*. It is more frequently used in the plural—*kickshaws*—than the singular. It is an "eroded" form of the French *quelque chose* meaning something. This English form is to a certain degree a term of contempt used of anything that is fantastic or toy-like, or of a fancy dish such as tidbit or other delicacy

**kid'nap** is now generally spelt with one *p* in the derivative forms—*kid'naped* (*napt*), *kid'naping*, *kid'naper*. Two *p*'s are still permissible however, and preferred in England. Those who object to the single *p* say that logically the *a* becomes long unless it is doubled, and that we have really *naped*, *naping*, *naper* riming with *raped*, *raping*, *raper*. This would be more convincing reasoning if the simple form were *kid nape*. But *nap* is an English dialect word meaning to "nab," to seize suddenly and make away. *Kid* has been a colloquial or slang term for *child* for centuries; it comes from the old Norse *kið*

**Ki lau e' a** is pronounced *kee lou a' ah*, accented *a* long, *lou* riming with *how*

**Kil lie cran' kie** is pronounced *kil i kranG' ke*. Don't say *kill crank' e*

**kiln** is pronounced *kill*. There is now authority, however, for sounding the *n* but it is not generally accepted. The Anglo-Saxon *cyln* gives us the *n*, as does also the related Latin *culina* meaning kitchen; hence, *culinary* (*qv*)

**kil'o** means thousand, as an initial form used in the metric system. It is also a contraction of *kilometer* and *kilogram*. As the latter it is preferably pronounced *key'low*, but it may also be *kill'owe* which is its pronunciation as initial form in such words as *kil'o cycle*, *kil'o gram*, *kil'o liter*, *kil'o meter* (don't say *kilom'eter*). A kilometer is one thousand meters or about five eighths of a mile. (See *altimeter*, *pentameter*, *speedometer*)

**kil'ter** or **kel'ter** riming with *filter* or *shelter* is a colloquial term. It means order or condition, used principally in a negative sense with *out of*. It is correct, however, to say that a thing is *in kilter* or *kelter* meaning that it is in working condition

**ki mo'no** has one short *i* and two long *o*'s, and is accented in the United States on the second syllable. Colloquially the last syllable is generally pronounced *na* (*a* neutral). In Japan it is pronounced *kim'o no* with the *o*'s again long. The plural is *kimonos* (*ɾ*)

**kin** means relatives, kindred, race, family; it is now archaic as blood or tribe. It is an adjective and a collective noun, this form being both singular and plural. In the expression *kitb* and *kin*, *kitb* means friends and *kin* relatives. *Kinship* is an intensive form of *kin*, meaning related by blood or marriage. *Kinsfolk*—*kins' foke*—is used in the plural only; *kinsfolks* is now archaic. *Kinsman* and *kinswoman* are pluralized *kinsmen* and *kinswomen*. These words are solid compounds

**kind** is singular. Do not use *these* or *those* before it as modifier. *This kind* and *that kind* are correct. After *kind of* do not use *a* or *an* (*qv*). These two particles indicate one. It is absurd to say *kind of a* or *kind of one*. Do not use *kind of* for *somewhat* or *rather*. Say *I am somewhat or rather tired* instead of *I am kind of tired*. Don't say *kinder tired*. Do not use *kind* in a servile or obsequious manner in letters and conversation. It is too frequently used in ordinary expression. It should be reserved for sincere appreciation and consideration. Make the *d* heard when you pronounce this word. Don't say *kine* for *kind*; don't say *ky' ind*



**kind'ly** is both adjective and adverb, as *He is a kindly person* and *Will you kindly give me that*. Like other *ly* adjectives, the word *kindly* may be written in the regular adverbial form—*kindlily*. But as in the other cases—*likely* and *lonely* and *lovely*, for instance—the form is awkward and is rarely used. *Kindly* should be carefully placed in a sentence so that it really modifies the word intended. In the sentence *Enclosed kindly find check for which send me the book*, the word *kindly* is misplaced; it should modify *send*, not *find*. This is correct: *Enclosed find check for which kindly send me the book*. (See *please*)

**kin'dred** may be pronounced *kin' dread* or *kin' drid*, the former being preferable. Don't misspell and mispronounce this word as *kin' derd*. (See *children, hundred, massacred, modern*)

**king's English** is a term used to mean pure English, good English, English that would be given the stamp of royal or official authority. The term *queen's English* has the same meaning

**ki'osk'** means, in Turkish, an open summerhouse or pavilion. But in other countries it has come to mean a similar structure used as a newsstand, a bandstand, and (quite without reason) the structure over entrance to a subway. It is pronounced *kee ahsk'*. There is no authority for *kye' osk* but there soon may be

**Ki shi nev'** or **Ki shi neff** is pronounced *ke she nyaww'* or *nyawf'*. Don't say *kish' neff*

**kis' met**—destiny or fate—may be pronounced *ki'z' met* or *kiss' met*. It may be spelt *kis' mat* and pronounced *ki'z'* or *kiss' mut*

**kitch'en** must not be pronounced *kish'en*. The first syllable rimes with *stitch*. This caution applies to *kitch'en ette'* or *kitch'en et'* (take the simpler), and to other derivatives

**klep to ma'ni a** means an uncontrollable inclination to steal. One so afflicted is a *klep to ma'ni ac*. The third and accented syllable in each word is *may*. Don't say *klep to man' i a*. And don't reduce the syllabication—*klept may' nya* and *klept may' nyak* are illiterate forms

**Klon' dike** rimes with *Don' Pike*. Don't say *klawn' dike*

**knick-knack**—any small item, usually more ornamental than useful—is preferably a hyphenated compound, as Oxford gives it, in order to prevent what appears to the eye as double *k* when it is written solid—*knickknack*. The more sensible spelling is *nicknack*, written solid. Some authorities accent the syllables equally; some accent the first

**knight'-er' rant** means wandering knight, one who went out in search of adventure and exhibited prowess in so doing. The first and second syllables are equally accented. The *e* is short as in *end*; the *a* almost obscure; thus, *nite-er' nt*. The first or noun part of the compound is pluralized—*knights-errant*

**Knight' Tem'plar** is a member of an order of freemasonry descended from the ancient Templars. The two nouns are equally important. *Knight* is not an adjective modifying *Templar*; neither is *Templar* an adjective modifying *Knight*; thus, the plural is *Knights Templars*. Don't say *Tim* for *Tem* riming with *them*. The second syllable of the second member is *pl'r*. Don't hyphen this term

**knit** may be either *knit* or *knit' ted* in the imperfect tense and past participle. The simpler form is preferred. *I knit all day* and *She has knit*

- all day* are correct. Figuratively this word is used to indicate plotting or scheming, uniting or binding. The *k* is, of course, silent
- knoll** rimes with *pole*, not with *doll*. Don't say *noll* or *null*. It is a low hill or mound; its use in the sense of *knell* is now archaic
- Knollys** is pronounced *nowls* to rime with *bowls*. Don't rime it with *jollies* or with *holies*
- knout** is pronounced to rime with *pout*, the *k* being silent. In Russia it is pronounced to rime with *snoot*. It is a sort of cat-o'-nine-tails used for flogging prisoners
- knowl' edge** is preferably pronounced *nabl' ej* or *ij*. The long *o* is much heard, however, in England—*know' lej* or *lij*. The occasionally used adjective is spelt *knowl' edgE a ble*. Note well the capital *e*; don't say *null' ej*
- Ko' be** rimes with *no see*. Don't rime it with *robe*
- Ko' blenz** or **Co' blenz** rimes with *no sense*, that is, *koe' blents*
- ko' dak** rimes with *no tack*. It is not necessarily capitalized unless it is used in special reference. As verb, the *d* is not doubled in the imperfect tense and the present participle—*ko' daked* and *ko' daking*. The noun of agent *ko' daker* follows suit. The word was adopted as a trade name about the last decade of the nineteenth century by the Eastman Kodak Company of Rochester, New York
- Ko' ran**—the Mohammedan Scripture—may be pronounced with Italian *a* or with short *a* or with almost no *a* at all. The *o* is preferably long, but it may be made only half long; thus, *koe' rabn* or *ko' ran* or *koe' r'n*. In current pronunciation the first, riming with *Joe Kabin*, and the second, riming with *Joe ran*, are generally heard
- Ko re' a** (see *Chosen*) rimes with *no see a* (final *a* neutral). Don't rime it with *Gloria*
- Kos ci us' ko** rimes with *Flossy fuss so*. Don't make the third and accented syllable *uz* or *iz*
- ko' sher** rimes with *no sir*. Don't say *koo' sher*. It is sometimes spelt *ka' sher*—*kab' sher*; this is the Hebrew word for correct or proper. It means ceremonially clean according to Jewish law, and applies especially to food
- Kos suth'** is preferably pronounced *kab sooth'*. But *kabsh' ut* is also correct
- ko tow'** or **kow tow'** rimes appropriately with *low bow*. Popular pronunciation, however, frequently makes it rime with *cow now*, but this corrupt pronunciation is not yet recorded in the dictionaries. It is really a Chinese word meaning kneel or bend, or making obsequious bows to some one. As noun, it means such homage, or prostration with face on the ground in greeting another
- Kra' kau** or **Kra' kow** or **Cra' cow** rimes with *pray go*. But the Pole says *kra' koof*, and the German *krab' kow*
- Kron' stadt** or **Kron' shtadt** is pronounced with long *o* and Italian *a*—*krone' shtabt* to rime with *grown bot*. Don't say *krabn* or *krawn*
- ku' dos** means fame, renown, glory, frequently in a humorous sense. It is the Greek word *kydos*, glory, naturalized into English as both noun and verb. The first syllable is preferably *kew*, but it may be *koo*; the second rimes with *boss*, not with *dose* or *hose*
- Kyo' to** or **Kio' to** is dissyllabic. Don't say *ke owe' to*, but *kyoe' to*, the first *o* long, the second half long, riming with *no go*

## L

*Alice had not the slightest idea what latitude was, or longitude either, but she thought they were nice grand words to say*

LEWIS CARROLL

**l** is alphabetically pronounced *ell* to rime with *bell*. Its plural is *l's* to rime with *bells*. It is silent in some words, as for example, *almond*, *alms*, *balk*, *balm*, *calf*, *calm*, *chalk*, *could*, *folk*, *half*, *palm*, *psalm*, *qualm*, *salmon*, *should*, *solder*, *talk*, *would*. As an initial letter and as a medial letter, *l* offers few if any pronunciation difficulties. As final it is far too frequently slurred or omitted altogether, or is permitted to cause the omission of letters following it. Avoid such slovenly pronunciations as *a* for *all*, *baw* for *bawl*, *ca* for *call*, *cul* for *cult*, *ja* for *fall*, *fel* for *felt*, *bow* for *bowl*, *lil* for *little*, *rea* for *real*, *shiel* for *shield*, *sma* for *small*, *sol* for *sold*, *wa* for *wall*. While *l* is one of the liquids (*l m n r*) supposed to have soporific quality, it is nevertheless one of the greatest offenders in the alphabet in what are known as baby-talk formations. "Does my ittie ovey-dovey ove his mama's oving ullabies?" is supposed to be, "Does my little lovey-dovey love his mama's loving lullabies?" It is as meaningless with the *l's* provided as it is without them, but their omission is no help whatever to an already bad job

**la' bel** rimes with *Mabel*—*lay' b'l*. Spell the imperfect and the present participle with one *l* according to rule (see *consonant*) and thus simplify life. It cannot be considered wrong, however, to use *lab' elled* and *lab' el ling* in case you are devoted to conservative spelling. The Britisher always uses two *l's* even in the noun *la' bel er*—*la' bel ler*—riming with *stable'er*

**la' bial** is pronounced *lay' b l*. Don't say *labe' yal*. In phonetics it means letters—consonants—that are articulated chiefly by the lips, as *b f m p v w*

**la' bor** or **la' bour** (the latter in England) retains the *u* in England in *la' bour er* and *la' bour ite* but not in the adjective and the adverb—*la bo' ri ous* and *la bo' ri ous ly*. We omit the *u* in all forms. Note that the second and accented syllable in the adjective and the adverb is pronounced with long *o* riming with *go*

**lab' o ra to ry** has five syllables and all must be pronounced. Don't say *lab' rat re* or, worse yet *lab' tree* (frequently heard in England). The first and accented syllable rimes with *stab*; secondary accent falls on *to* (long *o*); other vowels are short but must not be obscured; that is, *lab' o r' toe re*. The Britisher is likely to make the fourth syllable *ter*; the American, *tore*. *La bor' a ter e* is likewise heard in England, and Oxford gives this as alternative with first-syllable accent

**Lab ra dor** may be accented on either the first or the last syllable. Say *lab ra dawr*, not *lab door*. Don't make the last syllable *dahr*

**lab y rin' thine** rimes with *dabber in thin*. The Britisher makes the last syllable *thine* indeed to rime with *dine*. The corresponding adjectives—*lab y rin' thi an* and *lab y rin' thic*—likewise have all vowels short. The noun is *lab' y rinth*. Be careful not to double the *b* in any of these words. The adjectives mean involved, intricate, puzzling; the noun, any place having intricate and bewildering passageways in which one may easily be confused and lost. All forms are used figuratively

**lac'er ate**, verb meaning to mangle, to rend, to tear, and thus figuratively, to afflict or torment, is pronounced *lass'er ate* riming with *pass'er late*. In the noun *lac'er a'tion* the accented *a* is likewise long. The adjective forms *lac'er ate* and *lac'er at ed* have respectively half-long *a* and long *a* in the third syllables. There is no authority for Italian *a* in the first syllable of any of these forms; don't say *labs'er ate*

**lach'es**—looseness, laxity, neglect—rimes with *matches*. The second syllable may also be pronounced *iz*. This is principally a legal term

**Lach'e sis**—one of the three fates—is pronounced *lackey sis*. The *e* is half long. Lachesis is the fate who decides the length of the thread of life

**lach'ry mose** or **lac ri mose** (take the simpler) is pronounced *lak'ri moess*, to rime with *pack the gross*. The *s* is soft, not *z*. It means tearful, shedding tears

**lack a dai' si cal** is a favorite at spelling-bees. The third and accented syllable is *day*, not *die*. Other vowels are short or neutral. Say *lack a-day' z kal*. Don't say *lack' daisy'l*. It means listless, "chronically tired," manifesting "don't-care-ism"

**la con' ic**—brief, succinct, pithy, severe, economical of words—rimes with *a tonic*. The noun is *lac'o nism*—*lak'o nizm*. Sparta was in Laconia, and Spartans or Laconians were notoriously terse and pointed in expression; hence, *laconic*. (See *sardonic*)

**La Crosse'**—two unhyphenated words, both capitalized—may be pronounced *la krahs'* or *la kraws'* (see *o*)

**la drone'** is a thief, a robber, a brigand. The *a* is short, the *o* long; thus, the rime is *a groan*. The noun *la dron' ism* is used in the Philippines to denote gangsterdom, that is, organized robbery and intimidation

**la'dy** should not be confused with *woman*. It is the correlative of *gentleman*, and is frequently used as a courteous synonym for *woman*, as in *Please allow these ladies to enter*. It connotes certain proprietary standing or position. Don't say *saleslady*, *scrubladylady*, *lady chauffeur*, *ladies' rest room*. The word *female* connotes sex; *lady* social position; *woman* the general run of usage between the two, especially in connection with work or occupation of any kind—*woman's work*. In England *lady* is the title prefixed to the name of a marchioness, a countess, a viscountess, or a baroness; of the wife of a baronet or knight; of the daughter of a nobleman not lower than an earl. It is used adjectively in such terms as *lady friend* and *lady doctor*, and, in combination, *ladylike*. *Woman* may be correctly substituted for *lady* in most usage; *lady* may not be so easily interchanged with *woman*. (See *woman*)

**La Fol'lette** rimes with *ah collet*. Don't rime it with *ah rosette* in the United States. Don't say *la foe lay'*

**La Fon taine'** is pronounced *lah fawn ten'*, not, please, *lah fahn tane'*

**La'ger l6f** is pronounced *lab' ger leuf*, the umlaut *ö* being much like our *u* in *but*

**la gniappe'** or **la gnappe'** (use the simpler) is "Creole French" meaning any small gift given by tradesmen to customers, especially in Louisiana. It rimes with *man trap*; that is, *lan yap'*

**La'go Mag gio're**—two unhyphenated words, both capitalized—is pronounced *lah go mahd joe're*

**La hore'** rimes with *a shore*. Don't say *lay' bore*

**laissez faire'** or **laisser faire'** is a two-word unhyphenated French term meaning let (the people) do or make what they will. It is a term much used in economics to indicate that government should not interfere with the rights of people, especially of laboring people. It is sometimes popularly translated "leave-alone" policy. The pronunciation of both forms is *le say fare'*. Written with hyphen—*laissez-faire'*—it means tolerant or disinclined to interfere

**lamb' da**—λ Δ—is the eleventh letter of the Greek alphabet; it is equivalent to *l*. The *b* is silent; the first syllable is therefore *lamb* indeed; the second syllable is chiefly *d* with slight *a*

**la me'**—a rich (dress) fabric with gold or silver threads woven through silk or wool or other material—is pronounced *la may'*, the first *a* intermediate, riming with *the way*

**lam'en ta ble** is accented as indicated, and the adverb too carries the accent on the first syllable—*lam'en ta bly*. Don't let the verb—*la ment'*—trick you into saying *la ment' a ble* and *la ment' a bly*. The noun is *lam'en ta' tion* to rime with *dam in station*; used in the plural in reference to the book of the Old Testament it is of course capitalized

**Lan' cas ter** is pronounced *lang' kas ter*. Don't say *lan kas' ter*

**lan'dau** is pronounced *lan' daw*, riming with the words *man law*. Don't call it *lan dow'* or *lan doo'*. It is a closed, four-wheeled vehicle with covering so adjusted that it may be opened over the rear part where riders sit, the front or driver's seat always being open

**Lands End**—two unhyphenated words, both capitalized—may be written *Land's End*. The two forms are interchangeably used

**Lang' muir** has long *u* in the second syllable—*lang' mewr*

**lan' guage** is pronounced *lang' gwij*. The two middle *g*'s are hard and should be voiced. Don't say *lan' guij* or *lang' wij* or *lank wij*

**lan' guor** is pronounced *lang' ger*, *u* being silent. Two authorities give *gwer* but not as preferred. Better hold to *lang* riming with *sang*, and *ger* riming with *ber*, both *g*'s hard. The adjective *lan' guorous* is similarly *lang' ger us*. But note that *lan' guish* is *lang' gwish*, and that *lan' guid* is *lang' gwid*. We may not spell *languor* without the *u*—yet

**La nier'** rimes with *a beer*, that is, *I near'*

**Laon** is monosyllabic, pronounced *labn*, to rime with *don*. Don't say *lay' on* or *lab on'*

**lar' board** is pronounced *lahr' board* or *lahr' berd*. This was once in general use to indicate the lefthand side of a vessel as you face the prow. It is now rarely used, *port* having superseded it. The antonym is *star-board* (*q v*)

**La re' do** rimes with *a day go*. Don't rime it with *Larry go*

**large** should not be used to denote line or linear measurement. Say *great depth* and *great height*, *great distance* and *great breadth*, not *large* in any one of these expressions. Say you walked a *great distance*, not a *large distance*; that you viewed the *large area*, not the *great area*; that you marveled at the *great height* of the building, not at its *large height*. Figuratively *large* means generous or comprehensive, as *He took a large view of the misunderstanding*; *great*, eminent or distinguished, as *He made a great speech*

**lar' gess** or **lar' gesse** (prefer the simpler) is pronounced *labr' jes*, Italian *a*, short *e*, soft *s*. There is no authority for second-syllable accent with the French *ʒb* sound for *g*. The word means liberal gifts or generosity

**lar' ghet'** to is pronounced *labr get' owe*. It is a musical term meaning moderately slow in tempo. (See *allegro*, *andante*, *largo*)

**lar' go** rimes with *cargo*. It means very slow, with slow dignity and stateliness. It is primarily a musical term. *Largo* is to *larghetto* what *andante* is to *allegro*. (See these terms)

**lar' iat** is a lasso, a rope with which animals are caught. All vowels are short; it rimes with *Harriet*

**La Roche fou cauld'** is pronounced *la raw'sh foo koe'*. The particle *de—d'* with obscure *e*—precedes. The *a* in *la* is flat

**lar' ynx** is frequently misspelt and mispronounced *lar' nyx*—*lar' niks*. Don't make this mistake. The pronunciation is *lar' ingks*, riming with *ar* (as in *arrow*) *jinx*. The plural is *lar-yng' es*—*la rin' jeeze*—or *lar' ynxes*—*lar ingk' sez* (or *siz*). The adjective *lar yn' ge al* meaning pertaining to the larynx, is pronounced *la rin' je'l* and also (secondary) *lar in jee' l*. The adjective *lar yn' gal* meaning produced in the larynx, is pronounced *l' ring' gal*. The noun *lar yn gi' tis* is *lar in jie' tis*, all vowels short but the accented *i*, the third and accented syllable riming with *tie*

**las civ' ious**—wanton, lewd, lustful—has short vowels only but four syllables—*la siv' e us*. Don't say *la siv' yus*. The noun has five syllables—*las civ' ious ness*—with equal temptation to slur. These two pronunciations are heard and they are equally bad—*las' civus* and *lash' ivus*

**las' so** is pronounced *lass' owe*. Oxford gives *la soo'* (short *a*) as secondary. The Spanish (Mexican) is *la' so*. The plural is *lassos* or *lassoes*. The verb follows suit. The imperfect tense is *las' soed* (*lass' owed*) and the present participle *las' so ing* (*lass owing*). The noun of agent is *las' so er* (*lass over*). It is a long rope or leather with which cattle are picketed by means of a running noose. It is also a verb meaning to catch animals in such manner

**late** has two comparative forms and two superlative forms—*later* and *latter*, *latest* and *last*. *Latter*, antonym of *former*, refers to one of two; *last* to one of three or more. Both of these words may refer to recency in time order and also to recency in order of mention or placement. *Later* and *latest* are preferably used to refer to time as antonyms respectively of *earlier* and *earliest*. But this distinction is by no means strictly observed by even the best of presentday writers and speakers. You may say *Of the two reports the latter is the better* or *the later one handed in is the better*. You may also say *the latest one is the better*, *latest* in this use meaning the one giving the latest data or findings. A *latest* report may not be a *last* report, or a *last* one a *latest*. *Last* means the final in a series. *Last* and *first* are frequently hyphenated with *named* or *mentioned* to refer to the last or the first in a preceding series consisting of more than two members. Strictly speaking *last* refers to that which follows all others; *latest* to that furthest advanced in a given time nearest the present; thus, *the last page* and *the latest train*. But, of course, the last train may be the latest train, or vice versa. *Last* is also used to mean final or conclusive, as in *This is my last word*. *Past* may be used interchangeably with *last* in such expressions as *the last month*, *the last term*, *the last year*, and it has the advantage of being usable either before or after the noun it modifies, as *the past term* or *the term past*. Don't say you will come *latter*. What you mean is that you will

come later. Don't say you will come in the later part of the week (tho this is correct but unidiomatic). What you mean is that you will come in the latter part of the week. You wouldn't speak of Christ's latest judgment, for that might be taken to mean that another is expected. You say, rather, The Last Judgment, just as you say The Last Supper instead of the latest supper, for the former denotes finality. The adverb *latterly* has been supplanted by *lately*. It is correct to say *Latterly he has been spending his weekends at the shore*, but the expression is old or becoming so very rapidly. *Lately* is better now in such use. *Late* is not compared, as a rule, in the sense of recently existing, as *the late Mrs Burns* and *the late administration*; it is generally regarded as absolute in such usage. Don't say *the very late Mrs Burns* unless you wish to be ironic or affected, or both

**lath**, noun and verb, rimes with *bath*; the *th* is voiceless. But the *th* may or may not be voiced in the plural *laths*, the voiced form sounding *ɾ* for *s*. Laths are narrow strips nailed to rafters and side-wall construction, to which plaster is attached

**lathe**, noun and verb, is pronounced with long *a* and voiced *tb*—*laythe*. It rimes with *bathe*. The plural—*lathe*s—is regular. It is a machine for holding and rotating work while being trimmed or shaped by tooling; as verb, it means to operate a lathe

**lath'er**—soap or sweat or other foam; also, as verb, to spread such froth or foam, to beat as with a cane or strap—rimes with *rather*. The *a* may be flat or Italian. The Britisher always says *labth'er*, just as he says *rabth'er*. Don't say *lay'ther*; don't pronounce the *th* voiceless—the first syllable does not rime with *bath*. Billy Boner says he loves to watch his father leather his face when he shaves

**lat'i tude** is trisyllabic. Don't say *lat' tude*. The rime is *sat a dude*. The *u* is long; don't say *lat' itood*. The geographical meaning is degrees of distance measured from the equator to the north and the south. In general usage it means breadth of understanding, liberal, not narrow. A *lat i tu di nar' i an*—*lat i tew di nare' i an*—is one who is broad and tolerant, especially in matters pertaining to religion. Keep the long *u* also in the adjective *lat i tu' di nal* and the adverb *lat i tu' di nally*

**Lat' via** or **Lat' vi ja** is trisyllabic. Say *lat' ve a* or *lat' ve ya*—no long vowels. Don't say *labt' vah*

**lau' da num** may be either dissyllabic or trisyllabic; that is, the authorities have succumbed to the slurring of the second syllable, and now say *law' d' num* or *lawd' num*. There is likewise authority for *lab' d' num* and *labd' num*. The former is preferred

**laugh** is preferably pronounced in the United States with Italian *a*. The leading authorities are now unanimous about this, tho they have been a long time coming around. Say *labf*, not *laff* or *lawf* or *leff*

**launch**, noun and verb, may be pronounced *lawncb* or *labncb*—*au* as *aw* or *ah*. Don't use flat *a* to make it rime with *branch* as pronounced in parts of the United States. (See *craunch*, *haunch*, *staunch*)

**laun' der** is pronounced either *lawn' der* or *lahn' der*. And this choice extends to *laun' dress*, *laun' dry*, *laun' der er*, *laun' dered* (not *dred*), *laun' der ing*. The former is, however, preferred by the dictionaries. Don't insert an extra syllable in *laundry*—the word is not *laun' dary*, riming with *quandary*

**lau' re ate** means crowned with laurel, one so crowned, to honor by crowning. It is used chiefly today as a proper noun—the official name of the

crown poet of Great Britain. Call your sister Laura, *Laurie*, and instead of saying *Laura ate*, say *Laurie et*, and you'll have the correct pronunciation of this word. There is authority, however, for making the last syllable *it*

**Lau sanne** is pronounced *lo zan'*—half-long *o*—to rime with *no man*. Don't say *lo' zah'n*

**la' va** is pronounced *lab' va*, first *a* Italian, second *a* slight. A short first *a* is permissible but not recommended. It means fluid rock that issues from a volcano

**la val lière'** or *lav a liere'* or *lav a lier'* (take the simplest) rimes with *have a cheer*. But the French pronunciation (the first spelling) is *la val yare'* riming with *have a care*. It is a pendant or other rich ornament, usually suspended from a chain. Don't spell the last syllable *leer*, tho it is so pronounced

**lav' en der** has one *a* and two *e*'s. This is another spelling-bee favorite, *dar* being the most general mistake. Don't pronounce as dissyllabic—*lawn' der*. The first syllable rimes with *have*, tho the Italian *a* is affected now and again—*labv*—but there is no authority for this. It is the fragrant European mint; also the bluish blue-red color which so many confuse with purple. It may be a verb, as to lavender your old love letters when you "tie them away" with satin ribbon

**law' merchant** is an unhyphenated term meaning the rules and regulations pertaining to merchandising, mercantile law. It means not a merchant who understands law but one who understands merchant law. The pluralization is therefore *laws merchant*

**lay** means to put or place or deposit, as *Lay my hat there*; to present, to bring forth, to charge or impute, as *I lay my plan before you*, *The hen lays an egg*, *He lays the blame*. This verb is transitive and usually requires an object (see *lie*); it must not therefore be used in the sense of reclining or resting. Its parts are *lay*, *laid*, *laying*, *laid*. See the dictionary for other meanings and uses, especially idiomatic uses. But don't confuse *lay* with *lie*

**lay' out** is now a solid compound—*layout*—tho *lay-out* is still seen. It means a plan or diagram or outline, especially of advertising copy or make-up of a publication. In some senses it is slang, as *What a fine layout you gave us*, meaning what a fine party or entertainment; and *He deserved the layout* (or *laying-out*) meaning scolding or reproof

**la' zar** rimes with *razor*. Don't rime it with *has her*—*has'er*. It means a poor person who is suffering from some loathsome disease, leprosy as a rule. *La'z' arus*—riming with *has a pus*—is capitalized when used as a proper name, but used to denote any poor leprous beggar, it is a common noun

**-le** is a suffix indicating intensity or frequency or repetition, when it is suffixed to a verb. With nouns it means small or diminutive. In many native nouns and adjectives, however, *le* is a component part of the word, as it is also in words that come to us through the French. Here are some *-le* words in which the syllable is preceded by the consonants *b c d f g k p s t z*. Don't spell these words with *al* or *el*: *addle*, *ample*, *angle*, *apostle*, *article*, *assemble*, *baffle*, *battle*, *beadle*, *bottle*, *bramble*, *bristle*, *brittle*, *bubble*, *buckle*, *bundle*, *bungle*, *bustle*, *canticle*, *castle*, *cattle*, *chickle*, *circle*, *couple*, *crackle*, *cripple*, *dangle*, *dazzle*, *dimple*, *disciple*, *double*, *dribble*, *drizzle*, *dwindle*, *epistle*, *example*, *fable*, *fickle*, *fiddle*, *fizzle*, *foozle*, *frazzle*, *frizzle*, *gargle*, *gentle*, *giggle*, *girdle*, *grapple*,



gristle, grizzle, gurgle, guzzle, huddle, handle, bumble, icicle, isle, jingle, joggle, juggle, kettle, kindle, ladle, mantle, meddle, mettle, miracle, muddle, muffle, muscle, muzzie, myrtle, needle, nestle, nettle, nibble, nimble, noddle, nozzie, obstacle, oracle, paddle, particle, pebble, peddle, people, pestle, prattle, principle, puzzle, rabble, raffle, rankle, rifle, ruffle, scramble, scribble, scruple, scuffle, scuttle, settle, shackle, shuffle, shuttle, sickle, simple, single, sizzle, snuffle, snuffle, sparkle, spindle, sprinkle, squabble, startle, steeple, stiffl, strangle, struggle, subtle, suckle, table, thimble, thistle, treadle, treble, tremble, trestle, trickle, trifle, triple, trouble, turtle, twinkle, uncle, vehicle, whistle, wrangle, wrestle. (See -al and -el)

**Lea' cock** is preferably pronounced *lee' kok*, not *lay' kok*

**lead**, riming with *seed*, is noun, verb, adjective. It is the name of any thing or person that goes first in an action, leadership, precedence, a first blow in a fight, a first play at cards, the most prominent part in a play, the first or summarizing paragraph in a news story, a lode in a mine, the course of a rope from one end to another. As verb it means to go ahead, to precede, to strike first, to play first, and so forth; as adjective, pertaining to any thing or person that leads, as a *lead horse*, a *lead man*, a *lead car*. In all of these uses, as noun and verb and adjective, *except one* this word rimes with *seed*. The one exception is the imperfect and past participle form of the verb which is *led* riming with *dead*. The parts of the verb are *lead*, *led*, *leading*, *led*. Don't spell this exceptional form *lead* and thus confuse it in spelling, meaning, and use with *lead* meaning the metal. The rime with *seed* holds in such derivatives as the noun *lead' er*, one who leads, an editorial, a water or other pipe, any principal article of trade, a row of dots in printing to denote omission or to lead the eye to corresponding matter; as the noun *leadoff* (a solid compound) a beginner in a game or the leading action itself; as the noun and adjective *lead-in* (the noun is not hyphenated—*leadin*), the former meaning anything that leads in but especially a *lead-in* wire or electrical conductor, and (noun) that part of an antenna in a radio set which runs to the transmitter or receiving set. So then, the only troublesome element in the use of this word is the imperfect tense and the past participle form *led*. This short monosyllable, however, causes a great deal of trouble. You may see it confused with *lead* every day in sales as well as other "literature"

**lead**, riming with *dead*, is noun and verb. It is the name of the heavy, pliable, inelastic dark or black metal; any article made of this metal, especially in reference to bullets in the parlance of gangsters; a roofing (especially in England); the writing material in pencils; a weight-line or plummet for making soundings at sea, sometimes called *leadline*; a thin strip of type metal placed between lines to separate them at different widths (also *leading*). As verb, it means to cover with lead, to treat or mix with lead, to repair window panes, to separate lines of print. In all these uses, as noun and verb, and in still others, this word is always pronounced to rime with *dead*. Its parts as verb are *lead*, *leaded*, *leading*, *leaded*. There are two adjectives—*lead'y* and *lead'en*—both meaning made of lead, resembling lead, and the latter used figuratively to mean dull, sluggish, phlegmatic. Don't confuse this word with *lead* riming with *seed*, tho the temptation to do so is admittedly diabolical

**lean**—noun, verb, adjective—rimes with *dean*. The imperfect and past participle form is preferably *leaned*, not *leant* (pronounced *lent*). A *lean-to* (note the hyphen) is a wing or shed extending from another structure

**leap**—noun and verb—rimes with *sleep*. The imperfect and past participle form is preferably *leaped* (*leapt*), not *leapt* (riming with *slept*)

**learn** means to acquire knowledge through study, diligence, observation, and teaching. Don't say *loin*. Say *The book teaches* (not *learns*) *me*. The imperfect tense form *learned* (or *learnt*) is monosyllabic. Used as adjective this form, according to the dictionaries, must be dissyllabic—*learn' ed*. But most presentday speakers and even some modern poets treat it as a monosyllable—*lurnd* riming with *spurned*. And this simpler form is recommended. *Learnt* is never used adjectively. (See *teach*)

**lease** is both noun and verb. It is a contract by means of which some kind of property, usually real estate, is conveyed to some one for a certain period for certain specified payment of rent. It also means to grant or convey and to hold or occupy under specified conditions. It may therefore be used as either noun or verb by both parties to a lease, the one who leases or *les' sor* or *les sor'* (riming with *guess or*, or, especially in law, *guess ore*) and the one who becomes tenant under a lease or *les see'* (riming with *bless me*). Note these agent forms particularly: they occur so frequently as *leas' or* and *leas' ee* in business, that these two corrupt forms are already beginning to have recognition. *Lease* in this sense is practically synonymous with *let*, but it usually implies a somewhat more formal arrangement. The *s* is soft. Don't say *leaze*. The *e* is long. Pronounce the word *leese*, to rime with *geese*. Billy Boner says it's no fun taking the dog out on a lease. (See *hire* and *let*)

**leave** means to go away from, to withdraw or depart, to cease from, to bequeath or devise. As noun it means permission or liberty granted, as *leave of absence*. *Leave* means the mere act of departure (see *quit*). The parts of the verb are *leave*, *left*, *leaving*, *left*. Don't say *leaf* for *leave*. Don't confuse *leave* with *let* in such expressions as *Let alone*, *Let me be*, *Let me go*, *Let me read*. The term *leave alone* means to leave a person or thing deserted, "out of the swim," with no one or nothing near. *Let alone* means to stop bothering or annoying. *Leave off* means to stop or desist. These are the principal cautions in regard to this frequently misused word. The dictionary may be consulted for additional uses and meanings. (See *let*)

**leav' en** rimes with *seven*. It means any substance that causes fermentation, such as yeast in bread; therefore, anything that makes for a general mixing or assimilation of masses. It is both noun and verb, and in its participial form an adjective, most commonly used in the negative as *unleavened bread*

**Leav' en worth** contrarily rimes with *heaven worth*, not with *leavin' earth*

**lech' er ous**—lewd, lustful, obscene—rimes with *stretcher us*—*letch' er us*. Don't say *lesh' er us*. There are two nouns—*lech' ery* and *lech' er ousness*—the former having preferred usage. The agent noun *lech' er* is now little used. The first syllable of all forms rimes with *stretch*

**Leeu' wen hoek** rimes with *haven shook*, that is, *la' ven hook*. The particle *van*—*vahn*—precedes

**lee' ward**—the side of the ship farthest from the place where the wind blows, the lee or sheltered part—is for most of us *lee' ward* indeed, but for the true and tried seaman it is *lew' erd*. *Leeward tide* or *lee tide* is a tide that runs in the same direction in which the wind blows. *Leeway*, in the parlance of the sea, means the lateral movement of a vessel to the

leeward or windward of her course; colloquially, any space or allowance or room for action

**left' hand** and **left' hand' ed** are still written with hyphen in the dictionaries. But in more than fifty per cent of usage they are written solid, as *the leftband side* and *He is a lefthanded pitcher*. There is authority for accenting equally the two members of *leftband*

**leg' ate** is pronounced *leg' it*, not *lee' gate*, not *leg' ate*. It means delegate, envoy, ambassador; especially, a representative of the Pope vested with the authority of the Holy See

**leg a tee'**—one to whom something is bequeathed—rimes with *peg a tee*. *Le ga' tor*—a testator or one who bequeaths—rimes with *be ate' er*

**leg a' to** is a musical term meaning smooth and flowing, without tonal breaks; thus, figuratively, pleasant and calm to get on with. The pronunciation is *la gab' toe* or *le gab' toe*. The antonym is *staccato* (*q v*)

**leg' end** must certainly not be pronounced phonetically as a foreign lecturer, not too well acquainted with English, pronounced it recently in a long discussion of legendry. Both *e*'s are preferably short, the second being merely voiced—*lej' nd*. There is some authority, however, for *lee' jnd*. This applies to *leg' endry* (*lej' en dre*) and to *leg' endary* (*lej' en der e*). Don't say *legendry* for *legendary*; the former is a noun meaning legends collectively, the latter an adjective meaning like or pertaining to legends, fabulous. Don't say *leg en dare' y*. Legend has been called fictitious history, and myth fictitious theology. At any rate, the former has to do with human beings who may or may not be actors in supernatural affairs; the latter with gods and goddesses or similar beings. Legend is the term used for the descriptive title of an illustration or picture placed above or below it; another name for this is *caption*. (See *legion* and *legionary*)

**leger de main'** means literally light of hand; any trick manipulated by hand, sleight of hand. The *g* is *j*; the last syllable is *main* indeed. Pronounce all four syllables; don't say *ledger main* but *lej er d main'*. This word is written solid

**legged** is better kept monosyllabic in all uses—*legd*. The authorities still rule that in combinations it is dissyllabic. But a *three-legd stool* is correct and acceptable; you may, however, say a *three-leg' ged stool* if you wish. The Britisher prefers *legd* always

**Leg' horn** is written solid—*leghorn*. The Italians call this city *Li vor' no—le vawr' no*

**leg' i ble** rimes with *dredgeable—lej' i ble*. Don't say *lej' ble*. Don't use *a* for *i* as the second syllable. It means capable of being read, easy to read, plain as to print and set-up. The negative form, which is probably more generally used, as *il leg' i ble*. The noun is *legibil' ity*. (See *unreadable*)

**le' gion** rimes with *region*, the first syllable being *lee*. *Le' gion ary* follows suit—*lee' jun er e*. Don't say *le' jun ri*. *Le gion naire'* is pronounced *lee jun air'*. It means a member of a patriotic organization, or a veteran of military or naval service. Note well the double *n*. Don't confuse with *legend* (*supra*)

**leg' is la ture** is pronounced *lej' is lay chur*. Last-syllable *teur* is an affectation. Don't say *lej is lay' chur* or *le jis' la chur*. First-syllable accent

must be given in *leg' is la'tor* and *leg' is la'tress* (but not in *leg is la' trix*); in *leg' is late* and *leg' is la'tive* (but not in *leg is la' tion*). The third syllable in all forms is *lay*. The feminine forms are rapidly becoming archaic. (See *-ure*)

**le git' i mate** rimes with *be bit a bit—le jit' i mit*. It is verb and adjective and, collectively, a noun. It means real, sanctioned, conforming to law and custom, as *a legitimate child*, one born of lawful wedlock. Note the negative form *il le git' i mate*. The noun is *le git' i ma' cy*. The agent noun *le git' i mist* means especially one who supports established authority, and the verb *le git' i mize* to make legitimate

**Le Ha' vre**—two unhyphenated words, both capitalized—is pronounced *le ah' vr* by the French. English-speaking people omit the particle *le*, and say *bab' ver*

**Leices' ter** is pronounced *Lester*. Don't say *lye sess' ter*

**Lei' den** or **Ley' den** rimes with *ridin'*, not with *raidin'*

**Lein' ster** is not pronounced *line' ster* or *lean' ster*. The first syllable rimes with *den* or *din*

**Leip' zig** rimes with *ripe* and *sick—lipe' sik*. Don't pronounce the *g* at all; the *z* is *s*

**lei' sure** is pronounced with short *e* in England and with long *e* in the United States; that is, in England it rimes with *treasure*, in the United States with *seizure*. But we are weakening as result of British influence—the British lecturer and actor. Our dictionaries now give *lee' zher* first but they all permit *lez' her*. Better use the former for a little while yet. Don't say *lay' sbure*. *Leisure* is both noun and adjective. *Leisurely* is both adjective and adverb, as *He leads a leisurely life* and *He works leisurely if at all*

**Lem' berg** is pronounced *lem' berk*. Don't pronounce the *g*. The Polish call it *Lwow—lwoof*, short *oo* as in *wool*

**lend** is a verb. Its parts are *lend*, *lent*, *lending*, *lent*. It should not be used as a noun. It means to grant temporary use of. Don't confuse this word with *loan* which is a noun meaning something lent. Say *Can you lend me ten dollars*, not *Can you loan me ten dollars*, and of course not *Can you make me a lend of ten dollars*. (The last has been heard not a hundred miles from so-called cultural centers.) Don't say *lend from*, *lend of*, *lend out*. Don't use *lend* in the sense of *borrow*, as *Can I lend ten dollars from you* (or *of you*)

**length** must have the *g* sound pronounced. Don't say *lenth*. Take your time to get the *length* well vocalized; then add *th*, tongue forward against upper teeth. Practise the word a little as if it were dissyllabic—*leng-ith*. Then drop the *i* and pronounce *leng-th* as one syllable. *Lenth* and *strenth* for *lenGth* and *strenGth* (*q v*) are illiterate

**length' en** is pronounced *leng' then*, voiceless *th*. Make the *G* heard. This is a verb meaning to make or become longer; it must not be used as a synonym of the adjectives *long* and *lengthy*. You see a long rope, not a lengthened one, unless, indeed, one has been lengthened. Don't speak of a lengthened story when you mean a long story

**length' wise** is somewhat preferable to *lengthways*, meaning in the direction of the length or longitudinally. Don't say *lenthwise*. Take the pronunciation slowly—*leng' th wise*

**le'ni ent** is preferably trisyllabic—*lee'ni ent*. There is sound authority, however, for the dissyllabic—*leen'yent*. The noun *le'niency*—*lee'niency* follows suit with all vowels short but the first; *leen'yenc* is also recognized. The meaning is mild, merciful, not severe, softening

**Len in grad** may be pronounced *len'in grad*, riming with *men in bad*, or *lyen engrabt'*, riming with *lien in bot*. The former is preferred in English. Don't say *l'neen' grad*

**l'en voi'** or **l'en voy'** is literally *the sending*—French *le* and *envoi*. The anglicized pronunciation *len voi* to rime with *Ben boy* is now correct, but the French *lahn vwa'* is more frequently heard. It is a literary term chiefly, meaning postscript to any literary writing, as a short stanza added to the end of a poem; the author's final words. It is rarely found in presentday writing, but is more or less common in earlier literary periods. It is written solid—*l'envoy*

**Le'on** is preferably pronounced *lee'on*, but the French *lay'on*, used increasingly, cannot be regarded as incorrect

**le'o nine** is pronounced *lee'o nine*, to rime with *plea o' mine*, not *lee'o nin* or *lee'o neen*. It means characteristic of the lion or pertaining to the habits of the lion. The novelist who described a character as having a leonine beard paid questionable compliment to both man and beast. A line of poetry in which the last word rimes with a middle word is said to have leonine rime. This is more commonly known as internal rime. (See *internal* and *medial*)

**lep'er** rimes with *stepper*. Don't rime it with *leaper*. And don't confuse in punctuation and spelling with *leop'ard* (riming with *shepherd*). *Lep'ro sy* is pronounced with short *e* and *y*, and half long *o*. The adjective is *lep'rous*, not *lep'o rous* or *lep'e rous*. *Lep'rose* (riming with *step rose*) is not alternative with *leprous*. It means scurfy or scurvy, usually as indicated in plants

**lese maj'esty** are two French words, unhyphenated, meaning crime committed against a sovereign, or any offending liberty taken against one in authority. The first word is pronounced *leez*, riming with *sneeze*. The second is *majesty* indeed. Don't say *lee zay'*

**-less** is a suffix used in forming adjectives to indicate free from, destitute of, without, incapable of, as *careless*, *fruitless*, *lawless*, *motherless*, *restless*. It is frequently equivalent to *not*, *non*, *un*, *in*, or any other negative prefix, as *heedless* (unheeding), *spoiless* (not spotted), *useless* (not usable). It must not be used with a word already having a negative element, as *unceaseless* or *irregardless*. There really are no such words as these—cannot be—for they “commit suicide” by using both a negative prefix and a negative suffix. Say *ceaseless* or *unceasing*, *regardless* or *disregarded*. *Less* is usually hyphenated to a word ending with *l*, always to a word ending with two *l*'s, as *girl-less*, *pearl-less*, *shell-less*

**lest** is a conjunction meaning for fear that, that not. Don't use it in an expression in which a negative idea is already contained, as *Be careful lest you may not fall*. This means that you wish a fall. Say, rather, *Be careful lest you fall* (read *that not* for *lest*)

**let**, in the old days, meant to hinder or prevent or impede; and as noun, hindrance or obstacle. Its medical sense is now likewise almost archaic, as in *to let blood*. In general use now *let* means to permit, allow, suffer, as in *to let go*, *to let fly*, *to let loose*. Its use in *a house to let* is special, meaning to lease or rent. It is followed as a rule by an infinitive with *to* understood, the so-called elliptical infinitive, as *Let me (to) see*, *Let*

*me (to) know, Let me (to) have it. Say Let go of that, not Leave go of that; Let me be, not Leave me be; Let me go, not Leave me go. Let me alone* (use the expression sparingly) means stop bothering or annoying me. *Leave me alone* means abandon me or depart from me or I wish to be alone. The term *let alone* also sometimes means not to mention, as *Sincerity, let alone mere truthfulness, is not in him. Let* takes the objective case after it, usually the objective case that is subject of a following infinitive, as *Let him and me try*. Don't say *Let he and I try*. Followed by *us*, *let* usually becomes *let's*, the apostrophe denoting omission of *u*. But don't be misled and repeat the *us*, as *Let's us run* for *Let's run*. *Let* is used in many slang or colloquial expressions, such as *let up* (desist), *let on* (pretend), *let off* (a hose or hydrant), *let go* or *let her go* (release or start—don't say *leggo* for *let go*), *let slide* (give up), *let in* (admit). The parts of *let* are—present *let*, imperfect *let*, present participle *letting*, past participle *let*. The imperfect *let' ted* is no longer used

-**let** is a suffix meaning small or little. The adjective *small* or *little* is therefore unnecessary before words having *let* as a suffix. Don't say *little booklet, small hamlet, little leaflet, small pamphlet*

**leth' ar gy**—drowsiness or inaction or indifference—is accented on the first syllable, whereas the adjective *lethar' gic* is accented on the second. The first syllable of the noun rimes with *breath*; the second syllable of the adjective with *are*. The last syllables are *je* and *jik* respectively

**Le vant'**—name given to the eastern shore of the Mediterranean—rimes with *the pant*. The *a* is not Italian, tho *le vabnt'* is frequently heard

**lev' ee**—a reception, a court assembly for men only (as in England), any gathering of guests; an embankment or pier or quay—may be pronounced *lev' y* to rime with *heavy* or *le vee'* to rime with *the sea*

**lev' el** rimes with *bevel* and *devil*, not with *evil*. Since the accent falls on the first syllable, *lev' el ed* and *lev' el ing* are preferably spelt with one *l*—but not in England

**le' ver** may rime with *clever* or with *cleaver*, that is, it may be pronounced with short *e* or with long *e* in the first and accented syllable. Webster gives *lee' ver* first place. The noun *le' ver age* may likewise be *lee' ver ij* or *lev' er ij*

**Leve' son** is not trisyllabic—*le' ve son*—but dissyllabic, pronounced *lew' son*

**lev' i tate** means to rise by inherent lightness or buoyancy. The *e* in the first and accented syllable is short; the *a* is long. If you ever call your Reverend *Rev* for short, you have a rime for *lev*; *tate* rimes with *mate*. For musical comedy purposes a rime would be *heavy weight*. Don't say *leave' itate* or *lev' tate*; respect the second-syllable *i*. The word *lev' ity* is used now exclusively to indicate lightness or frivolity or fickleness or unsteadiness in disposition and character. The noun *lev' ita' tion*—*ta' y shun*—is used technically to mean the illusion or phenomenon of maintaining bodies—even the human body—in the air without support

**lev' y** rimes with *bevy* and *heavy*. The wellknown surname is sometimes pronounced in this way, but usually it is *lee' vy*. As noun meaning an exacting, as of taxes, or a calling into service, as of troops; and as verb meaning to exact, to call to collect, this word is always pronounced *lev' y*—short *e*, short *i* for *y*. Don't say *leev' y* or *leev' ied* or *leev' ying*. Be sure to make the present participle *lev' ying* trisyllabic. Don't say *lev' ying*

**Lew'** is **ton** is trisyllabic—*lew' is tun* or *loo' is tun*. Don't say *loose' ton* or *looze' ton* or *loo' ee ton*

**Lhe vinne'** rimes with *a green'*, that is, *la'veen'*

**li' a ble** means answerable, responsible, bound in law, subject to dangerous or unpleasant contingencies. It is correct to say *You are liable for damages if you run into me*. It is also correct to use the infinitive after *liable* with the suggestion of danger, trouble, risk, and the like, as *You are liable to catch the fever if you go in there*. Don't say *li' ble*. The word has three pronounced syllables—*a* as in *abound* being the second syllable. (See *likely*)

**li ai son'** is pronounced *lee a' zawn'* (riming with *see day dawn*) the first two syllables being equally accented, primary accent falling on *son*. The Britisher says *lee a' zun*. Colloquially it is frequently accented on the first syllable but there is no authority for this. The word means a bond or an alliance, as between countries or departments or organizations; an illicit relationship between a man and a woman

**Li' bau** rimes with *see now*, not with *see low*; that is, *lee' bow*

**li' bel** is pronounced *lie' b'l* as both noun and verb. Legally used this word means defamatory statement in writing that tends to bring a person into public contempt or hatred. In the derivatives *li' beled*, *li' beling*, *li' beleee*, *li' beler* (not *or*), *li' belous*, *li' belant* (not *ent*), use one *l* and thus abide by the final consonant rule (*qv*). But double *l* is also correct, and is insisted upon in England. All are accented on the first syllable which is pronounced *lie*. A *libelant* is one who founds a suit on a libel. (See *slander*)

**lib' er al** is trisyllabic. Don't say *lib' ral*. Don't slur similarly in pronunciation of *lib' er ally*, *lib' er al ism*, *lib' er al' i ty*, *lib' er ate*, *lib' er al ize*, and the other forms. Note the nouns of agent *lib' er al ize'r* and *lib' er a t' or*, the former meaning to make or become liberal, the latter to set free or emancipate. *Liberal* implies emphasis upon the outward or objective attitude—upon an amount given or a view held. *Generous* (*qv*), by comparison, is subjective, reflecting attitude of mind and heart. The former implies abundance; the latter, emotional readiness

**lib' er tine**, adjective and noun, is pronounced to rime with *fibber mean*. The last syllable may be *tin*; it may also be *tine* (is likely to be in England). It means a freethinker, an uncontrolled person, a dissolute person, one who is unrestrained; it is now usually used in a derogatory sense

**li bid' i nous**—lustful, licentious, salacious—rimes with *the kid in us*. Don't pronounce the second syllable *bide*

**li bi' do**—energy or urge or desire driving from within, as sex instinct or general animal spirits—is pronounced *li bye' doe*, first vowel short, remaining vowels long. This word is frequently mispronounced, especially by psychoanalysts and drawingroom gossips who find or make occasion to use it excessively. Don't accent the first syllable—it is not *lib' i doe*. Don't say *li bee' doe* either; at least not yet

**li brar' y** has three syllables, the first of which has long *i*—*lie*. Be sure to pronounce the second syllable to rime with *rare*, both *r*'s heard, not with *car* or *burr*. Don't say *lie' bre* or *lie' berry*. In the same way say *li brar' i an*, not *li ber'* or *bare' yan*. These words are very often mispronounced

**li' cense** or **li' cence**—authorization granted, liberty or freedom, abuse of liberty or privilege; to permit or authorize—is preferably spelt with one *c* and one *s*, not with two *c*'s. The latter spelling is disappearing in all forms—*licensee'* rather than *licencee'*, *li' censer* rather than *li' cencer* (in law the termination is *sor*). The pronunciation is, of course, *lie* and *sense*. *Li cen' ti ate*—*lie sen' she ate* (not quite long *a*)—is one who has license to practice a profession, and in European universities a degree between the baccalaureate and the doctorate. The adjective *li cen' tious*—*lie sen' sbus*—means unrestrained, lawless, lewd, profligate; the noun form is *li cen' tious ness*—*lie sen' sbus ness*

**li' chen** is pronounced *lie' ken*, not *litch' en*. It is a green, gray, or yellow fungus growth found on rocks and tree-bark

**lic' o' ris** is a dictional vaudevillian (or, as Billy Boner has it, a *vaude-villain*). It is preferably spelt as here indicated, but it may be *lic' o' rice*, *liq' uo rice*, *lick' er ish*, *liq' uor ish*. The last two do not mean the same as the first three, but in provincial parts they are used with the same meaning. They mean pertaining to fondness for liquor, eager to taste and enjoy, lustful, the unpretty picture being the dog licking his chops. Now inasmuch as licoris is a tasty confection (in original Greek it means sweet root) it is understandable how it gets itself called lickerish by those in their first and second childhood. It is really the dried root (or the dark extract from it) of a sweet pod-bearing plant. How *liquor* got into the picture is a long story briefly indicated by saying that the Romans corrupted the old Greek words (*glykys rhiza*) for sweet root into something that eventually became *liquor*. *Lickerish* or *liquorish* is first cousin to *lecherous*. This word is pronounced *lik' o' riss* to rhyme with *stick o' this*. The Britisher prefers *liquorice*—*liq' uo rice*

**Li' do** rhymes with *we know*. This word means shore or reef or bank. It is the ridge of sand outside the lagoon of Venice, and the pleasure resort located there

**lie** is a noun meaning falsehood. It is also a verb meaning to tell a falsehood; its parts are *lie*, *lied*, *lying*, *lied*. There is little if any trouble in regard to these two words. But in regard to the verb *lie*, meaning to recline or to rest, there is a good deal of confusion. The parts of this irregular verb are *lie*, *lay*, *lying*, *lain*. It is intransitive; *lay*, with which it is so frequently confused, is generally transitive. Note these correct forms, and consult *lay*: *I am going to lie down*, *I shall lie down*, *Yesterday I lay on the couch two hours*; *I have lain in bed all morning*, *Lie down for a little while*. The imperfect tense of *lie*—*lay*—and the past participle—*lain*—are the trouble-makers in the use of this verb

**Liech' ten stein** is pronounced *lik' ten sbtine*. The last syllable is sometimes pronounced *steen*, but this is not authorized for English pronunciation. Neither is *lish* for first-syllable *lik*

**lief** is pronounced neither *leave* nor *live*, but *leaf*. Cassius' play upon it —“I'd as lief not be as live to be in awe of such a thing as I myself”—was a little hazardous even in Shakspeare's time. It means glad, willing gladly, willingly. Used as *rather* it is compared and becomes *liefer*, but both the comparative and the superlative—*liefest*—are now archaic. It is used chiefly in such expressions as *had as lief*, *would as lief*, and, occasionally, *had liefer*, *would liefer*

**Li ége'** is dissyllabic in English pronunciation. Say *le ezb'* or *le aazb'* (long *a*). The French make it monosyllabic—*lyazb*—almost riming with *raisb* (“alcoholic” *raise*)



**li'en** is, strictly speaking, a two-syllable word, pronounced *lee'en*, but there is some authority for *lean*, and this is colloquial. It is a legal term meaning right to hold or control property until some legitimate claim against it is satisfied

**lieu** is pronounced *lew*, long *u* as in *sue* and *cue*. It means place or stead, as in the expression *in lieu of*. The word is becoming archaic

**lieutenant** is pronounced *loo'ten'ant* in the United States, and similarly in England in naval reference. It is *leften'ant* in England in military reference. In the navy a lieutenant is a commissioned officer next above an ensign and below a lieutenant commander; in the army a commissioned officer next below a captain. Don't say *lev'ten'ant*

**ligament** is anything that ties or binds, a bandage; a tough body tissue that holds or supports bones or organs in place. The foreign plural *ligament'ia* is rarely used; write and say *ligaments*. The rime is *fig a cent*. Don't omit *a*—*lig'ment* is wrong. The word is trisyllabic. *Ligament'ia* is polysyllabic. Don't say *lig'men'tre*

**ligature** means anything that binds or the act of binding. It is used in connection with printing to indicate the setting of two letters as "twins" or one character, as *fi*, *ff*, and especially the vowel combinations *æ*, *œ*. The tendency in printing is to give up these ligature characters. There were many more in early English than there are today. Note these words in which the ligature is sometimes used: *anæmia*, *anæsthetic*, *cyclopædia*, *diæresis*, *diarrhæa*, *æon*, *œsophagus*, *æsthetic*, *fœtus*, *gynæcology*, *homœopath*, *manœuvre*, *mediæval*, *orthopædic*, *paleography*, *paleolithic*, *paleontology*, *pharmacopœia*, *subpœna*. All of these words, along with many others in which *æ* and *œ* once appeared invariably, may now be spelt simply, *anemia*, *anesthetic*, *cyclopedia*, *dieresis*, *diarrhea*, *eon*, *esophagus*, *esthetic*, *fetus*, *gynecology*, *homeopath*, *maneuver*, *medieval*, *orthopedic*, *paleography*, *paleolithic*, *paleontology*, *pharmacopeia*, *subpena*. This modernization necessitates the changing of a word from one letter to another in alphabetical arrangement, when the ligature begins the word, as *Aeolian* and *Eolian*, one of many reasons why the change has been so long delayed. Of the words here given *pharmacopœia* is the only one in which the Standard Dictionary, the leader in recording spelling reform, retains the ligature. In handwriting the sign *~* is used, or was once used, to indicate the ligaturing of letters. The pronunciation is *lig'achur* or *lig'a'tewr*, the first and accented syllable riming with *fig*

**light**, the verb, is *lighted* or *lit* in the imperfect tense and past participle. The present participle is *lighting*. *I lighted or lit (dismounted) from the horse* and *I lighted or lit the lamp in the hall* are both correct. Don't confuse this verb with the verb *lighten* to relieve or make lighter or enlighten. Don't say *I have lightened the lamps* but *I have lighted or I have lit the lamps*

**light'en ing** is the trisyllabic present participle of the verb *light'en* meaning to make light, to flash, to brighten, to illuminate, to reduce the weight of; hence, to relieve, to alleviate, to cheer. *It lightens* and *It is lightning* mean that there is lightning in the sky. *The day is lightning* means that the day is getting brighter. Don't confuse this word with *lightning*

**light'ning** is the flash produced by a discharge of electricity in the atmosphere. It is a dissyllabic noun, except perhaps in the terms *lightning bug* and *lightning rod* and *lightning arrester* in which it may be an adjective but is better construed as part of the compound noun. Don't confuse this word with *lightening*

*like* is a preposition meaning similar to or in a similar manner or resemblance to, as *He looks like me*; a verb expressing an attitude, as, *She likes him*; an adjective meaning same, as *Like tastes beget like interests*; a noun referring to kind or class, usually in the plural, as *They have their likes and dislikes*. As to whether *like* may be a free and independent conjunction, there has been long discussion and much bad teaching. The best authorities now rule as follows: *Like* may be used as a conjunction when, in addition to connecting, it shows resemblance. Resemblance is its major meaning, and one of its popular functions is the statement of the simile. But *like* should not be used in combination with *nothing* and *something* in the senses respectively of *not nearly* and *almost*, to form a modifier of verbs and adjectives. Don't say *I am nothing like done* and *She is nothing like so talented as Mary* for *I am not nearly done* and *She is not nearly so talented as Mary*. Don't say *He is something like finished* and *She is something like as beautiful as Mary* for *He is almost finished* and *She is almost as beautiful as Mary*. Inasmuch as *as* (*q v*) indicates equivalence without in the least indicating similarity, it very often causes ambiguity where *like* does not. In *I think you should dress as you promised you would*, for instance, the conjunction *as* leaves us in doubt whether you promised to wear a particular dress or whether the question is concerned with your dressing at all. *Like* would clarify the issue if the first thing were meant, for it would suggest manner or similarity or resemblance. But note also the opposite situation: In *He talks like a lawyer*, is it implied that he is a lawyer or, rather, a layman resembling a lawyer in his talk? In *He talks as a lawyer*, is *talks* understood after *lawyer*, and is it the meaning, therefore, that he is not a lawyer but that he talks like one? In the former case, the meaning seems to be that he is not a lawyer but talks like one; in the latter, either he talks as a lawyer—in his role as a lawyer—or in the manner in which a lawyer would talk. *As* is again the less satisfactory word. In *He views the situation as I do*, *as* is correct for the relationship between the clauses is not basically one of resemblance; moreover, there would be such an element in *He views the situation like me*. In *He plays tennis like me*, however, there is a genuinely pictorial comparison made. And this remains in *I wish you would play tennis like you agreed to play it*, that is, *in the way in which*. Don't use *like* as conjunction unless the ambiguity of *as* requires your doing so. As a suffix *like* is hyphenated only when the stem ends with *ll* (sometimes when it ends with one *l*), as *bell-like*, *shell-like*, *girl-like*, *shoal-like*.

*like'* *ly* means probable or credible, suitable or qualified. It is primarily an adjective, and as such must not be confused with *liable* (*q v*) which connotes disadvantage or undesirability. *Likely* is neutral, in comparison with *liable*. *You are liable to be arrested if you steal those apples* is correct, as are *It is likely they will come early* and *He is likely to speed when he drives, and therefore make himself liable for damages*. As adverb *likely* means in all probability, as *He will likely come*. As adjective *likely* also means promising, well appearing, as in *He is a likely young man*; and it is frequently used ironically, as *a likely story*. *Likely* means having reason to anticipate or expect or believe; *probable*, having more reason than not to anticipate or expect or believe. The latter is therefore the stronger word. The same distinction holds between *like'* *lihood* and *prob a bil' i ty*. The form *like' li ness* is now almost archaic.

*like'* *wise* means in like manner; also, moreover, too. The first syllable implies similarity. Strictly, therefore, the word means that what is

added is like what is added to. But if you say *He talked likewise* you may mean that he expressed the same views as another speaker or that he spoke also. *Likewise* and *also* are used interchangeably in this additive sense. But be careful not to use the former ambiguously. (See *also*)

*li' lac* is pronounced *lie' lak*, the *a* mute. Don't make the second syllable *labck* or *lock* or *luck*. Say *lie' l'k* if you can. The old Arabic word from which it comes is *laylak*. But don't let this tempt you into making the first syllable *lay*

*Lil' ian* or *Lil' lian* (use the simpler) is trisyllabic. Don't say *lil' yan*, tho this is the colloquial pronunciation

*Li' lien thal* is trisyllabic. Say *lee' yen tahl*, not *lil' i en thahl*

*Lille* rimes with *seal*. This city was once called *Lisle* which rimes with *style* (in sox?)

*Li' ma*, capital of Peru, rimes with *see Ma—lee' mah*; city in Ohio, with *I'm a—lime' a*

*limb* is a homophone of *limn* (*q v*), the *b* being silent in the one and the *n* in the other. As noun and verb *limb* has several wellknown meanings. In colloquial and provincial use it sometimes means a young rascal or mischief-maker. Men, women, dogs, cats, tables, chairs, and numerous other animals and things, have legs, not limbs. As the college boy long ago pointed out, there is something nasty-nice in being so proper that you must call a woman's leg her limb. Billy Boner says that a limb is something that you're out on

*lim' bo* means imprisonment, especially on the borders of hell where unbaptized children and good men who were so unfortunate as to live before the coming of Christ are confined; a condition of neglect and forgetfulness. It rimes with *slim show*. Billy Boner says that when the teacher explains equations he simply cannot understand her limbo. (See *lingo*)

*lim' erick* rimes with *slimmer hick*. It is a stanza of five verses or lines, the first and second and fifth riming and having three accented syllables, and the third and fourth riming and having two accented syllables, the last word or two of the stanza usually having an element of surprise humor, as

Last summer a chap in a shore shop  
Got a job, and became quite a store fop;  
But he told the whole gang  
How to run the shebang—  
And now he is pushing a floor mop .

(See *bring, buy, dog, there* for run-in limericks)

*limes'* is a Latin word pronounced *lee mace'*, and meaning a passage or boundary or limit or crossway. This word is used today to denote the German line of fortifications opposite the French line. A similar line called *Limes Germanicus* was built from the Rhine to the Danube in the first century to keep the Teuton barbarians out of the Roman Empire. (See *Maginot*)

*lim' ited* means confined within certain limits, narrowed or conditioned by and within certain prescribed scope. In British financing it means that the liability of a shareholder in a company is fixed at the amount of his shares or stock, or to some other guaranteed amount. The abbreviation *ltd* is used after company names to denote this arrangement. It is most commonly used in the United States as an adjective meaning narrow or confined within limit or boundary. But don't use it to indicate scarce or small or meager. Don't say *lim' ted* for *lim' It ed*

**limn** is simply *lim*, the *n* being silent. It means to draw, paint, portray, delineate. Its parts are regular—*limned* (*limd*) and *lim'ning* (pronounced *lim'ning* or *lim'ming*). The word is used but slightly in this country

**Li moges'** is pronounced *lee moezb'*. The last syllable is *mow* (in relation to cutting grass) with *zb* added

**lim ou sine'** is accented on the last syllable in the United States and on the first in England, or should be. But there is much confusion everywhere about the placement of accent. The only safe observation to make is that it doesn't fall on the middle syllable. The first *i* is short; *ou* is short *oo*; the last and accented syllable is *zeen*. It is an old French word meaning hood or cloak, and the name of an old province in France

**lim'pid**—clear, transparent, pellucid, as water or air—has two short *i*'s. This word is frequently misspelt with a final *e*. The French is *limpide* from the Latin *limpidus*. The nouns are *lim'pid ness* (not *lim'pid'iness*) and *lim'pid'ity*, the second and accented syllable riming with *did*

**lin'age** is pronounced *line'ij*. It is a printing term referring to the number of lines of print or to the alignment of printed matter. It is fortunately being increasingly written in this way, tho the dissyllabic *lineage* (*line'ij*) still persists to some degree (*line* plus *age*). The omission of the first *e* is recommended so that there will be no visual confusion, at least, with *lin'e age* (*q v*)

**Lin'coln**, please, is pronounced *linG'kun*, not *link'in*

**line** should not be used loosely to mean kind, brand, classification, pursuit, occupation. Say *What do you do* or *What's your business* or *What kind of hosiery do you sell?* Don't make *What's your line* cover all of these, and more

**lin'e age** is pronounced *lin* (riming with *sin*), *e* (like initial *e* in *event*), *ij*. It means descent or ancestry, race, family. The *lin* has the same rime in *lin'e al*, *lin'e ar*, and *lin'e a ment*. Don't pronounce it either *lean* or *line*. (See *linage* and *liniment*)

**lin'e a ment** is the outline or contour of a figure or body, especially of the face. This is quadrisyllabic; don't confuse it with *lin'iment*, a liquid application to be rubbed on the skin. The rime is *penny a gent*

**lin ge rie** is correctly accented on the last syllable but in most general usage the accent probably goes to the first which is pronounced *lan* (nasal *n* prominent). The second syllable is *zh*, and the third *ree*. But the second and third syllables are practically merged into one—*zh'ree*; thus *lan zh'ree*. The lexicographers very sensibly give *labn' zh'ree* as the popular pronunciation. The word formerly meant linen underwear. According to the dictionaries it now means underwear of silk, rayon, or other similar fabric

**lin'go**—foreign language or dialect, or language of a special subject or group of people—is pronounced *ling'go* to rime with *bring* and *go*. Billy Boner says that his sister's old dress will have to be thrown into the lingo. (See *limbo*)

**lin'gua** is pronounced *ling'gwa*, final *a* neutral, first-syllable *i* short. The plural is *lin'guae* pronounced *ling'gwee*, to rime with *sing me*. It means tongue or any tongue-like organism; hence, figuratively, speech or language, especially in *lin'gua fran'ca*—*ling'gwa frang'ka*—meaning any hybrid language or "broken" tongue such as prevails in the mixed French-Italian-Spanish-Greek-Arabic garble heard at Mediterranean ports

**lin'i ment** is a three-syllable word in which all vowels are short. It is a preparation for external application administered to relieve pain or irritation. Don't pronounce the last syllable *munt*

**Lin nae' us** is not pronounced *le nay' us*, but *le nee' us*. The adjective may be either *Lin ne' an* or *Lin nae' an—lee nee' an*

**li no' le um** has short *i*, not long. The first two syllables rime with *the roll*, not with *lie roll*, as they are frequently heard in the provinces. Billy Boner says that his mother has covered the kitchen floor with a new petroleum

**liq' ue fy**—to reduce to or convert into a liquid or fluid state, as a solid or a gas—and *lique fac' tion* and *liq' ue fi a ble* are all spelt with *ue*, please observe, not *ui*. The pronunciation is *we*, the *e* being not quite so long as in the personal pronoun. The third syllable is always *fi e*. *Liques' cent*—*li kwes' ent*—rimes with *the crescent*. *Liqueur'* (watch the spelling) is pronounced *li kur'*, to rime with *the cur*, or *li keur'*, to rime with *the cure*

**liq' uid** and **liq' ui date** and **liq' ui da tion** are all spelt *ui*, please observe, not *ue*. The pronunciations are *lik' wid*, *lik' wi date*, *lik wi day' shun*. The agent noun is *liq' ui da tor*—*lik' wi day ter*. In general usage *liquid* means fluid. In business it means movable cash or money available in cash on short notice. In phonetics, it indicates smooth or flowing sounds, like *l* and *r*. There are many other meanings of this word and its derivatives for which the dictionary must be consulted

**liq' uor** is pronounced *lik' er* to rime with *sicker*. Don't use this word as a verb meaning to drink liquor, as in *to liquor up* and *liquor it down*. It is correctly used as a verb in the sense of applying or treating with a liquor or solution of any kind. Remember that this word applies not only to alcoholic liquids but to any other liquid as well

**lis' some** or **lis' som** rimes with *kiss' um*, *i* being short and *o* very short *u*. It means nimble and supple. This word is really a contraction of *lithesome* (*q v*)

**lis' ten** should not be used as prefatory to any remark you have to make. Worse yet, if possible, is *Say, listen!* If you have anything worth saying you don't have to signal it with this vulgarism. Incidentally, if it matters, the pronunciation is *lis'n*, not *lis TEN'*. The *t* is silent, please! *Listen* is not an absolute synonym of *hear*. You may hear without listening; you may listen without hearing. But you may both listen and hear; you may hear as result of listening; you may listen as result of hearing. *Listen* always implies attention; *hear* does not except when used imperatively. The now archaic verb *heark' en* or *bark' en* means both listen and hear

**Liszt** is pronounced without the *z*. Say *list*, not *lit zt*

**lit' a ny** is a form of responsive prayer consisting of invocations and supplications. Used in reference to the Book of Common Prayer it is, of course, capitalized and preceded by a capitalized *the*—*The Litany*. The word is trisyllabic—*lit* and *any*; don't say *lit' ny*, to rime with *jitney*

**lit' er al** means according to the letter or to the word; thus, according to strict interpretation. This adjective and its corresponding adverb *lit' er ally* are too loosely used for general emphasis, without any reference whatever to exact significance of letters or meanings of words. *This is literally the coldest day I ever knew* is incorrect. *Thursday literally means the day of Thunor or Thor, the god of thunder* is correct. The literal use of a word is its use in its primary as opposed to

its figurative meaning. The noun *lit'eralism* means the practice of following the letter or the literal sense of anything, and it has come to be used in a disparaging way sometimes, to mean extreme or unreasonable realism, failure to understand in the spirit because of a too exact or rigid insistence upon the letter. One who does this is called a *lit'eralist*. Don't say *lit'ral* or *lit'ralism* or *lit'ralist*

**lit'erate**, noun and adjective, means one who can read and write; learned, literary, informed. It rimes with *bitter it*, not with *bitter ate*. Don't say *lit'rit*. The noun is *lit'era cy*—*lit'era ci*. The respective negative forms, probably more frequently used, are *il lit'erate* and *il lit'era cy*

**lit'era'ti** rimes with *hit the bay Si*. But there is difference of opinion about the third and accented syllable. Those who go in for the Italian *a* in a big way, insist upon *rab* instead of *ray*, and upon *tee* instead of *tie* for the last syllable. But *littaray'tie* has been standard ever since Phye clinched it in 1909. *Lit'era'tim*—*littayray'tim*—is an adverb meaning literally or letter for letter

**lit'era'ture** is a word of four syllables. Pronounce all four. Don't say *lit'ra'ture*. But the real difficulty is and has ever been with the fourth syllable. Phye long ago set the world agog by insisting upon *tewr*, riming with *pure* and *lure*. Oxford today gives *tsber*, riming with *ber* and *sir*. Webster (1938) would palatalize the *tur*, that is, make it *chure*. Standard gives both *chure* and *tewr*. The unaffected speaker will say *literachure*, and be right; the affected speaker will say *literatewr*, and still be right. Don't say *literachewer*! It has a damning connotation

**lithe** is pronounced with long *i* and voiced *th*, thus riming with *tithe* and *scythe*. It means flexible, pliant, easily bent, lithesome

**lithe'some** rimes with *writhe some*; the *i* is long, the *o* short *u*, the *th* voiced. It means flexible, supple, lithe

**Lithua'nia** has voiceless *th* and long accented *a*. Make all syllables heard—*lith u a' ne a*, not *lith way' nya*. *Lith u a' nian* follows suit; don't say *lith wane' yan*

**lit'igate** means to "go to law," to contest in the courts or by judicial process. The word rimes with *hit a pate*. The noun *lit'iga'tion* rimes with *hit a nation*; the adjective *lit'i'gious* is pronounced *li tij' us*; the agent noun is *lit'igant*—*lit'ig'nt*

**lit'tle** means small, diminutive, short, brief, weak, narrow, illiberal. Pertaining to measurement, it refers principally to degree, amount, value, quantity rather than to number. The comparative of this adjective is *less* and the superlative is *least*. In local or familiar conversation, *littler* and *littlest* are frequent. *Less* is the antonym of *more*; do not use it to refer to more than two. *Lesser* is an old comparative of *little*. It is still used in poetry but is becoming archaic in general usage. Like other comparatives both *less* and *lesser* are used frequently as substantives, as *The less you have the better off you are* and *Mime is the lesser of the two* and *Yours is the least of the three*. *Little*, *less*, *least* refer primarily to quantity, not to number. They should not be used as antonyms of *few*, *fewer*, *fewest*. Use *least* of three or more, not of two only. Note that the use of the article *a* before *little* enlarges its meaning. *He has little land* and *He has a little land* are not the same in meaning, the former indicating less than the latter

**lit'o'ral** means coastal, pertaining to the shore. The word rimes with *bit o' pal* (*p'l*). To distinguish it clearly in pronunciation from *literal*, you must be sure to make the *o* heard as half long—*lit'o'ral*

*lit'ur gy* is pronounced *litter je*, not *litur' je*. The adjective, however, is *litur' gic* or *litur' gical*, the first two syllables riming with *the purge*. The noun *litur' gics* follows suit, but the noun of agent *lit'ur gist* is *litter jist*. It means the form of public worship; the rites prescribed for church ceremonies; a Holy Communion celebrating the Eucharist. Liturgy is ritual and ceremony whereas litany is the utterance and repeated utterance of prayers. *Liturgical* was coined by Milton

*live*, riming with *give*, is verb only; riming with *thrive*, is adjective only. The latter is a clipt form of the adjective *alive*, but don't write it *'live*. It has been on its own long enough not to require the apostrophe

*live' ly* is one of the *ly* adjectives. It is also used as an adverb in place of the awkward form *live' lily*. After such verbs as *appear*, *be*, *become*, *look*, *seem*, it is predicate adjective, as *He seems lively*. But in *He slept lively*, that is, *livelily* or in a lively manner, it is an adverb. The first syllable rimes with *thrive*, not with *give*, in all forms but one—*live' lier*, *live' liest*, *live' li hood*, *live' li ness*, *liveoak*, *live-wire*, *live load*. The exception is *live' long* (*livelong*) which must always rime with *give song*

*loan*, strictly speaking, is a noun. It should not be used as a verb. But usage appears to be making a verb of it just the same. It is still better, however, to say *Will you make me a loan of ten dollars* than *Will you loan me ten dollars*. Fowler says of this word: "The verb has been expelled from idiomatic southern English by *lend*, but was formerly current and survives in the United States and locally in the United Kingdom."\* (See *lend*)

*loath* and *loth* are the same word, meaning averse or filled with aversion and disgust. They rime with *quoath*, *o* being long, *th* being soft or voiceless. Rime them with *both*, not with *doth*. Don't confuse with *loathe*

*loathe* means to have disgust for, to dislike extremely. The *o* is long, the *th* hard or voiced (as in *smooth*). The first syllable of the adjective *loathesome* is similarly pronounced. Don't pronounce *loathe* to rime with *quoath* or *doth* or *loath* (*q v*)

*lobe* rimes with *robe*. *Lobed* is monosyllabic—*lobd*—riming with *robed*. The adjective *lo' bar* rimes with *sober*; it means pertaining to a lobe or to lobes, as in *lobar pneumonia*. Pronounce the last syllable *ber*, not *bahr*

*lo cale'* is just *lo' cal* putting on French airs; yet it has the special meaning of characteristic features in relation to some locality. It is frequently used in connection with the setting and atmosphere of a story. It rimes with *go gal*, whereas *lo' cal* rimes with *focal*. The Latin original is *locus* meaning place

*Lo car' no* is pronounced, as it looks, *low car' no*. Don't say *low care' no* or *low cur' no*

*lo' cate* is preferably accented on the first syllable. But second-syllable accent is permissible. It means to find or assign place, to designate, to settle, to establish, to put in some particular position. But this word is too colloquially used in the exclusive sense of find and settle. In business letters it has become hackneyed and at the same time high-sounding. Say *I cannot find your order anywhere*, not *I cannot locate your order*; say *Bill is going to settle (build, live, open, establish) in Trenton*, not *Bill is going to locate in Trenton*

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**loc' a tive** rimes with *rock a sieve*. As noun and adjective it is used primarily as a grammatical term meaning the case denoting place where or within—to which, in which, from which, at which. A locative clause is usually indicated by some such adverb of place as *here, there, where, whither*

**loc' cum te' nens** are two Latin words meaning substitute, one who takes the place of another for a time. In colloquial usage *locum* is used alone, as *Tom will be my locum for a month*. The pronunciation is *low' cum tee' nenz*

**Lo' di** is pronounced *lawdy*. Don't say *low' d*

**loft** may be pronounced *lawft* or *lahft*, that is, with *o* equivalent to *aw* or *ah*. Don't say *loafed*. *Croft, oft, soft, toft* are other words in the same pronunciation category

**log' a rithm** may be pronounced *lawg'* or *lahg' a rith'm*, that is, the *o* is *aw* or *ah*; the last syllable is a homophone for *rhythm*. But don't omit the *a*—the word must be trisyllabic. This comes from two Greek words meaning word and number. It is a tabulated class of arithmetical functions for the abridgment of calculations. (See *m*)

**log' gia** may be dissyllabic or trisyllabic—*lahj' a* or *law' je a*. The *o*, as indicated, may be short or *aw*. The plural is *log' gas*, pronounced *loj' az* or *law' ji az*. The foreign plural is *log' gie*, pronounced *lawd' jay*. It is a roofed gallery, open on the sides, and a rudimentary part of an original structure, thus differing from a porch which is usually an addition or has the appearance of being an addition

**log' ia** is the plural of *log' ion*. The pronunciation is *lahj' e a*, the first syllable riming with *podge*. It means sayings, as of a philosopher or religious teacher. Used in reference to biblical sayings it is usually capitalized

**logue** is a word ending or combining form indicating a kind of discourse or speaker. It is pronounced *lawg* or *lahg*, that is, *o* is *aw* or *ah*. The *ue* may be dropt, tho the lexicographers do not generally agree to this—yet. The Britisher insists on retaining the *ue*. The following are recommended: *catalog, decalog, dialog, eclog, epilog, monolog, prolog, theolog, travelog, trialog*. (See *agogue*)

**lo' gy** is an adjective meaning heavy, dull, listless, in regard to mental reactions. It is pronounced *low' ge*, riming with *o e*. The comparative is *lo' gier*, and the superlative *lo' giest*. The *g* is always hard

**loll** does not rime with *shawl* or *shoal* but with *doll*. It is noun and verb. The agent noun is *loll' er*. The imperfect is *loll'd* and the present participle *loll' ing*. This is an early Middle English echoistic or imitative word

**Lom' bard y** is pronounced *lahm' ber d* or *lum' ber d*. Don't say *lumb' de*

**Lon' don** must always be pronounced *lun' dun*. The *lahn' dabn* affectation is intolerable

**lone' ly** is generally used as an adjective, tho it ends with *ly*. Don't omit the *e* in any of the forms—*lone' li er, lone' li est, lone' li ness*. Be especially careful not to spell the last *lon li ness* or *lone ly ness*. The same caution holds, also, for *lone' some* and *lone' some ness*. *Lonely* and all its derivatives have been spelling-bee terrors for a long time, mistakes running a gamut from *lunly* to *loanlee*. In *He is a lonely man*, *lonely* is an adjective, as it usually is. In *He lives lonely*, that is, desolately or



without company, it is an adverb. The adverb may easily be formed—*lone' lily*—but it is awkward and little used

**long**, as adjective, adverb, noun, verb, may be pronounced either *lahng* or *lawng*. The comparative is *long'er*, pronounced *long'ger*, and the superlative *long'est*, pronounced *long'gest* or *gist*. The imperfect and past participle form is *longed*—*longd*; the present participle is *long'ing*. Don't say *lonking*, or *lonk*, *lonker*, *lonkest*. In phonetics and prosody the long sound of a vowel or a syllable is indicated by the macron (*q v*) above it. Be sure to make the final *g* heard. Don't say *lon*

**lon ga nim' i ty**—patience and forbearance in suffering—is pronounced *long ga nim' i t*. Make all five syllables heard. Don't say *long nim' t*

**Long champ'** is a solid word—*Longchamp*. The French pronunciation of this word must be used also in English—yet. Say *law'n shahn'*. The plural form *Long champs* is similarly pronounced

**lon gev' i ty**, meaning length of life, is pronounced *lon jev' i t* riming with *on levity*. Don't make the first syllable *long*; it is *lon*, to rime with *don*. Note, however, that the adjective *lon ge' vous* has long *e*—*lon jee' vus*

**long' ish** is *long* and *ish*. Don't say *lonk' ish*. Don't say *long' gish*. The first syllable is pronounced *lawng* or *lahng*

**lon' gi tude** is trisyllabic. Don't say *long' tood*. The pronunciation is *lahn' je tewd*, riming with *on the dude*. Don't say *lon' gi tood*. The geographical meaning is the angular distance east or west from a given meridian, as Greenwich, to another meridian reckoned to 180 degrees east or west. Both the adjective *lon gi tu' di nal* and the adverb *lon gi tu' di nally* have the long *u*

**long' lived** is preferably accented as indicated on the first syllable. But there is authority for equal accent on both parts. *Lived* is pronounced to rime with the second syllable of *contrived*. The Britisher is likely to say *long livd* making the *i* short. The noun *long lived' ness* is likewise preferably pronounced with long *i*. The word is written without the hyphen as a solid compound quite as often as with it—*longlived*—but the dictionaries still favor *long-lived*

**look** has short *oo*, like *u* in *full* and *push*. Don't give it the sound of long *oo* as in *boo*. Don't say *lewke* or *loke*. *Look* is used intransitively and frequently has the significance of such copulatives as *be*, *seem*, *become*, *appear*. It should in such cases be followed by an adjective rather than by an adverb, as in *He looks savage* and *He looks kind* (or *kindly* since *kindly* may be and usually is an adjective). But in *He looked at her savagely* the adverb *savagely* modifies *looked*. Many errors are made in the use of *look* in such relationships, *looks good* for *looks well* being perhaps the most common one. *John looks good* means that John looks like a moral man. *John looks well* means John looks as if he has good health. In both cases the word following *look* is predicate adjective. It is wrong to say *John looks good* meaning good health, and *John looks well* meaning good character. Like *let* the verb *look* has many colloquial or idiomatic uses, such as *look out* (take care), *look alive* (step lively), *look here* (attend), *look smart* (fashionable appearance), *look high and low* (search everywhere), *look on* (observe), *look* or *looking up* (improve), *look in* or *look-in* (opportunity—this is noun rather than verb). The noun *look*, especially in the plural, is used for appearance, as *He has good looks* and in the slang *He is a good-looker*. The solid compound *lookout* means a careful watching of

something or some place, the one who watches, the place from which the watching is done, view, prospect, concern

**look-er-on'** is one who looks or observes in a more or less detached or disinterested manner. The plural is *lookers-on*. Don't say *looker-ons*. Don't say *loog* for *look*. Note the hyphen and the accent.

**lookit** is the "loudest sign" of the illiterate. It is used in illiterate circles as prefatory to remarks supposed to be important (as if anything could be better in the last, and made less severe in the second). The vulgar arrest attention with *say*; the more vulgar, with *listen*; the most vulgar, with *lookit*

**loose** is adjective, adverb, verb. It means to unbind, to be free from anything that binds. It also means incoherent, wandering, unorganized, especially in regard to thought expression. *Loos'en* is better used in connection with the meaning of restoring freedom, releasing, relaxing. Say *I loosed the rope for him* and *The rules and regulations have been loosened* and *They have been loosened from obligations* (tho freed is better in the last, and made less severe in the second). The word rimes with *goose*. Don't pronounce the *s* like *z*, and thus confuse with *lose*. The confusion of these two words is another major error in the use of English. *The belt in this machine is loose* is correct. The imperfect tense and past participle may be *loosed* or *loost*. (See *unloose*)

**lo qua' cious** rimes with *no gracious*. The first *o* is half long, and the *a* long—*lo kway' shus*. But like *capacity*, *sagacity*, *veracity*, *voracity* (*qv*) and other similar nouns, *lo quac' ity* has short *a* in the second and accented syllable—*lo kwass' it*—*kwass* riming with *lass* (tho you may say *lahss*, don't say *kwahss*). The meaning is talkative, garrulous

**lor gnette'** is pronounced *lawr nyet'*, the sliding *ny* preventing quite perfect rime with *or yet*. Don't say *lorg' net*. The *g* is silent; the accent is on the last syllable. It is a pair of eyeglasses with a long handle for holding before the eyes; also, opera glasses. It has been called a lady's most effective instrument of humiliation

**lorn** rimes with *horn*. This word is archaic in individual use, but it survives in *forlorn* and *lovelorn*. It means forsaken, desolate, lost, bereft

**Los An' geles**—two unhyphenated words, both capitalized—is pronounced *los*, to rime with *gross*, and *ang' gheles*, or *los*, to rime with *joss*, and *an' jel es*. All vowels are short except *o* in the first pronunciation. The distinction between the long *o* and the short *o* of the particle *los* is disregarded in popular pronunciation, *l's* being practically all that is heard

**lose** is a verb only, meaning to fail, to be defeated, to part with anything unintentionally, to suffer loss, to cause destruction (see dictionary). Its parts are *lose*, *lost*, *losing*, *lost*. The word is pronounced with long *oo* and with *s* pronounced like *z*. Don't confuse with *loose*. *Do not lose your pencil* is correct; *Do not loose your pencil* is incorrect. Don't say *lose out* for *lose*

**lot** means a definite part, parcel, or quantity, as in a new lot of goods, a house and lot (see dictionary for other meanings). This word, in both singular and plural, is used colloquially far too much to mean indefinite amounts and to refer to both concrete and abstract things, as *a lot of fun*, *a lot of headache*, *lots of girls*, *lots of philosophy*. These loose and indefinite uses of the word should be avoided

**loth** (also spelt *loath*) is an adjective meaning unwilling, averse, reluctant. The *o* is long and the *th* is voiceless; it rimes with *both*. (See *loath* and *loathe*)

**Lou'is**, as Christian name, should be pronounced *loo'is* or *loo'e*, not *lew'is* or *lew'e*. But *Lew'is* and *Lou'is* are used loosely and interchangeably and they are pronounced in either way. Strictly speaking *Lew'is* has long *u*, as the spelling indicates, and *Lou'is* long *oo*. At any rate, don't say *loose* or *luss* (to rime with *puss*)

**Lou'isian'a** is pronounced *loo ee zee an' a*. Don't say *lose'anna* or *lo weezee-yan'a*. The agent noun is *Louisian'ian* or *Louisian'an*—*loo ee zee-an' e an* or *an'an*

**Lou'is ville** may be pronounced either *loo'is vil* or *loo'e vil*. But don't say *lews'vil* or *loo'vil*

**Lourdes** is monosyllabic. Say *loord* to rime with the British pronunciation of *gourd* (*q v*)


**Lou vain'** rimes with *who ran*, not with *who pain*; that is, *loo van'*

**love'ly** means beautiful, charming, amiable, enchanting. Don't apply this word loosely and carelessly to every article you see. You may speak of a lovely girl and a lovely flower but hardly of a lovely typewriter or a lovely door knob. The word seldom if ever needs to be preceded by a modifier, such as *most* or *extremely*, to enhance its meaning. *Love'ly* is one of the *ly* adjectives. It is also used as an adverb on occasion instead of the awkward form *love'lily*. After such verbs as *be*, *become*, *appear*, *seem*, *look*, it is predicate adjective, as *She looked lovely*. But in *She danced lovely*, that is, *lovelily* or in a beautiful manner, it is an adverb. Don't omit *e* in the spelling of this word and its derivatives *love'lier*, *love'liest*, *love'liness*, *love'less*, *love'lorn*

**low** rimes with *show*, not with *how* or *boo*. Don't say *looming herd* for *lowing herd*. *Low'er*, *low'est*, *lower most*, *low'ly*, *low'lier*, *low'liest*, follow suit, as do the verbs *low'ered* and *low'ering*, meaning to cause or permit to descend. *Low'er* rimes with *mower* and *sower*. The antonym is *heighten*, but *higher* is found as verb, and Tennyson used *highering*. The derivative forms are regular—*low'ered* and *low'ering*. Note the solid *lowborn*, *lowboy*, *lowbred*, and the hyphenated *low-brow* and *low-down*

**low'er** or **lour**, riming respectively with *cower* or *sour*, means to frown or look gloomy, to be dark and threatening. It is noun also, meaning a frowning look. Don't confuse this word in pronunciation and meaning with *low* and *lower*. The participle may be either *low'ering* or *lour'ing*, riming with *cowering* or *souring*. It is used chiefly as an adjective meaning gloomy and overcast

**Lo yo'la** is preceded by *de* pronounced *day*. It may be pronounced *lo yoe'lah* or *loyowe'la*. Don't say *loy'ala*. The given name of the founder of the Society of Jesus is *Ignatius* (*q v*)

**loz'enge**—this figure  commonly called diamond; a small candy so shaped—is pronounced *loz'enj* or *inj*. The *o* is short, the first syllable riming with *bozz*. But a persistent dialectic pronunciation still makes the name of the candy trisyllabic—*joz'inje* or *loz'injer*. The diamond-shaped window panes, common to churches, are called *lozenges*, and such windows are said to be *lo'zenged*

**Lu cerne'** is pronounced *lu surn'*, first *u* half long. The French say *leu-tern'*, umlaut *u*; the Germans, *lootsern'*, spelt *Lu zern'*. Don't say *lu zoin'* or *lu churn'*

**lu'cre**—gain, profit, riches, usually in a bad sense—may be pronounced either *lew'ker* or *loo'ker*, the former being preferred. The adjective *lu'cra tive* and the noun *lu'cra tive ness*—*lew'kr tiv* and *lew'kr tiv*—

*ness*—must have the long *u*. The words mean respectively pertaining to profit or profit itself, but not necessarily in a bad sense. A lucrative position is one that yields profitable return

**lu gu' brious**—mournful, sorrowful, doleful—is pronounced *lu gew' breus* riming with *you knew the fuss*. Don't make the *g* soft

**lum' ber**—noun, adjective, verb—comes from the proper name *Lombard*, which as a French common noun means pawnshop. The storage room of the Lombard pawnbrokers was called the *lombard room*, which, by "vocal erosion," was worn down to *lumber room*. This was appropriate enough inasmuch as such rooms contained much heavy furniture and other ponderous household things. Lumber is itself heavy and unwieldy. Note the agent nouns *lum' ber Er* and *lum' ber man*; the verb forms *lum' bered* (not *lum' bred*) and *lum' ber ing* (not *lum' bring*). To *lumber along* means colloquially to move heavily and slowly. *Lumberjack* is provincial and technical for *lumberman*. Don't confuse this word with its homophone *lum' bar* which means pertaining to the loins, or, as noun, nerve or artery connected therewith. Pronounce the last syllable *ber*

**lu' mi nar y**—a body that radiates light; one who radiates an inspiring influence—is quadrisyllabic; the *u* is long; hence, *lew' mi ner e*. Don't say *loom' nry*

**lu mi nesce'**—to emit light, especially at low temperatures—is trisyllabic; the *u* is long; hence, *lew mi ness'*. Don't say *loom ness*. Note also the noun *lu mi nes' cence*—*lew mi ness' ens*—and the adjective *lu mi nes' cent*—*lew mi ness' ent*. The tendency is to slur the second syllable in all three words

**lu' mi nous**—shining, brilliant, enlightened, intelligent—has long accented *u*, and other vowels neutral. Say *lew' mi nus*, not *loom' nus*. The noun *lu mi nos' ity* is pronounced *lew mi noss' it*, and the adjective *lu mi nif' er ous* likewise has long *u*—*lew mi niff' er us*. The latter means yielding or transmitting light. After his famous Westminster Hall speech, Richard Brinsley Sheridan was asked why he had mentioned the *luminous* page of Gibbon. He replied with a wink: "I said *voluminous*"

**lu' na cy** is pronounced *lew' na c*, not *loo' na c*. *Lu' na tic*, both adjective and noun, must likewise be pronounced with long *u*, as must *lu' na*, the Latin word for *moon* (capitalized when used in reference to the moon goddess herself) and the adjective *lu' nar*—*lew' ner*. The *u* is half long in the adjective *lu nat' ical*, and in the slang *lun' y* or *loon' y* or *loon' ey* it is long *oo*. Lunacy is, literally, moon sickness

**lunch** and **lunch' eon** are used interchangeably. The former is the more general, the latter the more formal. The latter is pronounced *lun' chun*, not *lun' jun*. Each may be used as noun and verb. The imperfect tense of *lunch* is usually *lunched* but it may be *luncht*. *Lunch' eoned* and *lunch' eon ing* are not recommended; they savor of affectation, even more so than the colloquial *teaed* and *teaing*. There can be no objection, however, to *breakfasted* and *breakfasting*. But *dinnered* and *dinnering* for *dined* and *dining* are vulgarisms. Note the accent in *lunch-eon ette'* which, as the name of a lunching place, is acceptable, but as the synonym of *lunch* and *luncheon* is unnecessary and incorrect. *Lunch-room* is a solid compound

**lunge** is a sudden thrust, as with a sword, the act of plunging or leaping forward; to thrust or move forward, to cause a horse to rear or circle or leap forward. The *g* is *j*; the rime is *sponge*. The present participle is *lunging*—the *e* is not retained since there is no other similar verb with which to confuse it. (See *singe* and *tinge*)

**lu' rid** is pronounced *lew' rid*. The *u* is long, the *i* short. Don't say *loor' id* or, worse yet, *loord*. It means strong light as seen through fog or smoke; ghastly wan or pale; harsh, vivid, atrocious, as applied to a crime or the story of it

**lute** has long *u*, as in *tune*, according to some authorities; long *oo* as in *fool*, according to others. Usage is about evenly divided. Oxford gives *oo* first and long *u* second; Webster gives long *u* and annotates. Standard says either. Better say *lew't*

**Lux' or** may be pronounced either *luck' sawr* or *look' sawr*. Don't say *lew'k' sabr*

**lux' u ry** is pronounced *luk' shoo re* or *luks' u re*, to rime *ducks jury*. *Lux-u' riance* may be either *luks u' riance* (long *u*) or *lug zhoor' ians*. *Lux-u' riant*, *luxu' riate* (ate indeed) *luxu' rious* follow suit with long accented *u* and the *luks* or *lug* choice. The soap is *lux*—*luks*—not *lugs*. There is still some disagreement among the authorities, but the foregoing is "majority rule." *Luxuriant* means excessive or profuse growth, exuberant in fancy, florid and rich in design; it pertains especially to growth and richness as in luxuriant foliage, luxuriant imagination, luxuriant decoration. *Luxurious* means given or pertaining to voluptuousness and elegance, as of comfort and dress and surroundings, as a luxurious train, a luxurious liner, a luxurious apartment

**ly ce' um**, please note, is accented on the second syllable, which is *see*. The first syllable is *lie*, and the last is nothing much more than *m*, *u* being obscure. Don't say *ly' ce um* or *ly ce um'*. The plural is *ly ce' ums* but you may use the foreign *lyce' a* tho it is rarely seen or heard in this country. The French secondary school is called *ly cée'*—*lee say'*

**lymph**—water, sap, colorless fluid composed of colorless corpuscles and plasma—is pronounced *limf* (short *i*). The adjective *lymphat' ic*—*lim fat' ik* (riming with *emphatic*) is used figuratively to mean inert, not energetic, sluggish, flabby. Billy Boner says that ever since his sister sprained her ankle she lymphs

**Ly on'**, the French city, is pronounced *le awn'* by the French. In English it is spelt *Ly' ons* and pronounced *lye' unz*

**Ly on nais'** or **Ly o nais'** (use the simpler) rimes with *peony*, but the accent is on the last syllable rather than the first—*lee o ne'*

## M

*Words are the dress of thoughts; which should no more be presented in rags, tatters, and dirt, than your person should*

LORD CHESTERFIELD

**m** is alphabetically pronounced *em* to rime with *hem*. Its plural is *ems*, pronounced *emz*. Note that in many words *m* stands alone to form a final syllable as far as pronunciation is concerned. The word *ar' cha ism*, for instance, tho trisyllabic in written form, is quadrisyllabic in oral, a vowel being implied before the *m*—*abr' ka iz' m*. This syllabization of *m* occurs in many words, such as *chasm*, *enthusiasm*, *miasm*, *orgasm*, *plasm*, *pleonasm*, *prism*, *realism*, *rheumatism*, *sarcasm*, *spasm*. The letter *m* is far too often permitted to officiate for entire words, as *yes'm* for

*yes madam, give 'm for give him or give them.* In the words *accompt*, *compt*, *accountant*, *comptroller*, no longer used in the United States or in England to any extent, *m* is pronounced *n* and *p* is silent—*account*, *count*, *accountant*, *controller*. These are the only forms in which *m* loses its identity

**ma'am** rimes with *Sam* or with *Tom*. It is a contraction of *Madam*, once used in direct address, but now only parenthetically or at the conclusion of a remark addressed to a lady. Don't use it in place of *Madam*. Contractions and abbreviations usually have an element of discourtesy in them

**mac a ro' ni** rimes with *back a pony*. The *c* is doubled in Italian. Meaning the wheat-flour tubed paste, this word is pluralized *mac a ro' nis* (*niʒ*); meaning the traveled youth affecting foreign manners, it is pluralized *mac a ro' nies* (*niʒ*). The adjective *mac a ron' ic* or *mac a ron' ical* (also spelt with two *c*'s in Italian) means mixed or confused, especially in reference to a burlesque composition in which words of various mixed derivations are used. It is sometimes applied to music and art also. In these two forms the *o* is short, *ron* riming with *don*

**mac a roon'** is trisyllabic. It rimes with *back a spoon*. Don't say *mak rune'*

**mach i na' tion** is the plotting or contriving of some secret or hostile undertaking. The first syllable is *mak*. The word rimes with *sack a station*. The verb is *mach' i nate*, riming with *pack a date*

**ma chine'** is pronounced *ma sheen'*. It is noun, verb, adjective. The noun *ma chin' Er y* is frequently misspelt *ary*. (See *mechanic*)

**mack' er el** is trisyllabic. Don't say *mak' rel*. It rimes with *back' er well*. The form given is both singular and plural. The plural form *mackerels* is used preferably to refer to more than one species

**Mack' i nac** is pronounced *mack' i naw*, not *mack' i nack*

**Ma' con** rimes with *bacon*. Don't say *may' konn* or *may' kone*

**Mac pher' son** rimes with *Jack cursin'*, that is, the second and accented syllable is *fur*, not *fear*

**mac ro**, antonym of *micro* (*q v*), is a Greek initial form meaning long (extent or duration), large, excessive development. It is pronounced *mak' roe*. It forms solid compounds, as *macrograph*, *macrophysics*, *macrospace*

**mac' ro cosm**—the great world, the universe—is pronounced *mak' ro koz'm*; the middle *o* is half long, the other vowels short. The adjective *mac ro cos' mic* follows suit—*mak ro koz' mik*

**ma' cron** is pronounced *may' kron*, riming with *matron*. But Webster gives as secondary what the Britisher makes primary, namely, *mak' (mack) ron*. It is the short horizontal line over a vowel to indicate that it is long, as *mā cron*. Its antonym is *breve* (*q v*)

**mad** means disordered or deranged in mind. Don't confuse this word with angry. *He became mad on the death of his partner* is correct. Don't say *He is mad at me*. (See *angry*)

**Mad a gas' car** is quadrisyllabic. Don't say *mad gas' car*, but *mad a gas' ker*

**mad' am** is the anglicized form of the French *ma dame'*. In the United States the junior married woman of a family is sometimes addressed as *Mrs* and the senior as *Madam*. But any woman, married or unmarried,

may be addressed as *madam*; whereas *madame* is applied in France to married women only as a rule. The plurals respectively are *madams* and *mesdames*. In singular salutations in letters *Dear Madam* is used; in plural, *Dear Ladies* is increasingly becoming accepted style. Don't say *moddom* or *madam'*

**Ma dei'ra** is pronounced either *ma dere' a* or *ma day' ra*, the latter principally European

**ma de moi selle'**—the French title of courtesy for an unmarried woman, equivalent to our *Miss*—is colloquially *mam zel'* but correctly (that is, according to French pronunciation) *mad mwa zel'*, if you can "explode" the second syllable a little. The average American crosses between these two and says badly *mad e mo zel'*, but he is doing this so persistently (especially on the stage) that it may come to be authorized

**Ma dras'** rimes with *a pass*. Many, however, make the second *a* Italian—*ma drabs'*. The first is neutral

**Ma drid'** rimes with *a kid*. Don't affect *ma dred'*. The Spanish say *mah dreeth'*, voiced *th*

**mael' strom** (or *Mael' strom* if you refer specifically to the whirlpool off the west coast of Norway) is now used frequently as a common noun to mean any turmoil or trouble of serious and far-reaching influence. It is pronounced *male' strom* to rime with *hale from*. Don't spell and pronounce the last syllable as *storm*

**ma e' stro** is Italian (through Latin *magister*) for master, especially master or conductor in music. Strictly speaking it should be pronounced as trisyllabic—*mah ess' tro*—but in general usage it is *mice' tro* (half-long *o*) riming with *nice show*. The plural is *ma e' stros* (*z*) or *ma e' stri* (*tre*)

**Mae' ter linck** rimes with *bater drink*, that is, *may' ter lingk*. The French made the *a* flat; the Dutch make it Italian—*ma* and *mab* respectively

**Maf' e king** rimes with *taffy thing*. Don't say *mafe' king* or *mahj' king*. This name is trisyllabic

**Ma gel' lan** is pronounced *ma jel' an* to rime with *a yellin'*. The Britisher keeps the *g* hard. Be sure to double the *l*

**mag i not'**—the French line of defenses opposite the German (see *limes*)—is pronounced *ma zb i no'* or *mab zb i no'*

**mag' is trate** rimes with *madge is great*. The *g* is pronounced *j*, and this fact added to the similarity of sound between *maj* of *majesty* and *mag* of *magistrate*, leads to the misspelling of this word. Be careful, therefore, with *mag' is ter' i al* (*maj is tier' i al*) and *mag' is ter y* (*maj' is ter e*) and *mag' is tra cy* (*maj' is tra c*). Vowels are short throughout with the exceptions noted—*trate* and *ter*

**mag nan' i mous**—broad, generous, liberal of mind; noble, honorable—is quadrisyllabic. Don't say *mag nan' mus*. The syllables are phonetic—*mag* and *nan* and *i* (slight) and *muss*. The five-syllable noun is *mag-na nim' i ty*, the third and accented syllable riming with *Tim*. Don't syllabize and pronounce *mag nan im' i ty*. Don't say *mag nim' t*

**mag net' ic** is phonetic—*mag* and *net* and *ik*, all vowels short. But observe that the noun from which the adjective derives is pronounced with long *e* (as well as long *o*)—*mag ne' to* being pronounced *mag nee' toe*

**mag nif' i cent** may safely be dropt from your vocabulary for a little while. It has been greatly overworked for the past ten or twenty years, as

*marvelous* and *wonderful* and some other "emotional adjectives" have. If you must use it, however, make it quadrisyllabic. Don't say *magnif'cent*. And don't pronounce the *f* like *v*, or the *g* like *k*. *Mak niv snt* is not so very magnificent. Don't use "gushing or excruciating" modifiers before *magnificent*, as *most* or *awfully* or *wonderfully* *magnificent*. Don't spell the last syllable *cient* and pronounce it *sbent*. There are so many don't's, you see, that you will find it easier to drop the word altogether for a while

**mag nil' o quent**—pompous or bombastic in expression—rimes with *bag willow scent*. The last syllable is pronounced *kwent*, not *kent*. The noun is *mag nil' o quence*. The word is almost synonymous with *grandiloquent* (*q v*). Both connote the "grand manner" in expression, *grandiloquent* being mainly subjective, and *magniloquent* objective. You give a magniloquent explanation of a trip you have taken, and you do it with a grandiloquent air or manner

**mah'-jongg'** is a Chinese game somewhat similar to dominoes. It may be spelt with one *g*. The pronunciation is *mah jong* to rime with *Ma Tong*. The syllables are equally accented

**ma hout'** is the keeper and driver of an elephant. It is the English equivalent of the Hindustani *mabawat*. It rimes with *about*

**main tain'**—to hold or keep or continue—is preferably pronounced with both *a*'s long—*main* and *tain* indeed, both syllables riming with *bane*. But *mentain'* is likewise authorized. Don't accent the first syllable. Be sure to spell the noun correctly; the second-syllable quirk causes much trouble—*main' te nance*, not *main tain' ance*. It is pronounced *main' te nans*—*e* half long

**Mainz** is pronounced *meints*—*mine* with *ts* added. The French spell it *Ma yence'* and pronounce it *ma yabns'*

**mai' tre d'ho tel'** means, in French, master of the house. It means much the same in English adoption—chief steward, major domo, chief officer or servant in a house or hotel. It is also the name of a sauce. The two accents are equal. The pronunciation is *may' tr' doe tell'*, almost riming with *waiter go hell*, the French *tr* being impossible of perfect rime in English. This term is written *maitre d'hotel*. Don't hyphen

**Ma jor' ca** is pronounced *ma jawr' ka*, first and last *a*'s neutral. The Spanish spell it *Mal lor' ca* and pronounce it *mahl yawr' kah*

**ma jor gen' er al** is not hyphenated. The plural is *major generals*, *major* being an adjective modifying *general*. The pronunciation is *may jer jen' er al*. Don't slur *gen er al* into *gen ral*, and don't say *jin er l*

**ma jor' ity** is the greater of two numbers that make up a whole, that is, more than half of any total. If there are five hundred voters for two candidates, one of whom receives 251 votes and the other 249, the former wins by a majority of two votes. (See *minority*, *most*, *plurality*)

**make**, as result of colloquial convenience, has lost much of its fine old Anglo-Saxon meaning of form or construct or fashion or mold. We *make free* and *make merry* and *make a date* and *make money* and *make head or tail* and *make a clean breast* and *make good* and *make the grade* and *make up* and *make sail* and *make over* and *make believe* and *make headway* and *make out* and *make as tho* or *as if* (pretend) and *make tracks* and *make a girl* and *make it* (achieve it) or *don't make it* and *make no bones* and *have the makings* (qualities) and *make for*. All of these and more are in general usage, colloquial or



slang. The purists frown upon most of them. Utility words (see *on* and *take*) are necessary, and they have their picturesque quality. Too great dependence upon a few such words, however, weakens vocabulary and discourages its growth. It may be well now to let *make* (and its imperfect *made*) rest for a little. At any rate don't say *The policeman made with his eyes what he thought of her driving!*

**mal' a dy** is trisyllabic. Don't say *mal' dy*. The second *a* is neutral but it must be touched by voice. The first *a* is short, *mal* riming with *pal*. Don't say *mabl' a dy*, tho many affect the Italian *a*. Literally the word means not in good condition—any physical, moral, or mental disorder

**mal' a prop ism** means blundering in diction, especially the misuse of big words, as *an allegory on the Nile* for *an alligator on the Nile*. It comes from the character *Mrs Malaprop* in Sheridan's play *The Rivals*. The first syllable rimes with *Sal* and the third is *prop* indeed (don't rime it with *rope*)

**mal de mer'** means seasickness (literally the three French words mean sickness of the sea). The rime is *pal be square*. Don't hyphen

**mal fea' sance**—misconduct—is pronounced *mal fee' z'ns*, to rime with *gal seasons*. The agent noun is *mal fea' sant*—*mal fee' z'nt*

**malign'** is verb and adjective. As the former it means to defame or slander; as the latter it means evil, having bad intentions or attitude toward others. The *g* is silent, the last syllable being *line* indeed; the rime is *my wine*. In *malign' er* the *g* is likewise silent, the word riming with *my shiner*. But note that the *g* is not silent in *mal lig' nant*, *mal lig' nan cy*, and *mal lig' ni ty*, the vowels of which are never long, the second and accented syllable riming with *dig*

**Ma lines'** rimes with *a queen*—*maleen'*. The Britisher calls it *mech' lin*—*mek' lin*

**ma lin' ger** means to pretend to illness or other inability to work. The pronunciation is *ma ling' ger*. The second and accented syllable is *ling*, riming with *sing*; the third is *ger*, both *g*'s being hard. The *a* is slight. *Ma lin' ger Er*, one who malingers, follows the same pronunciation plus *er*

**mall** originally meant the game pall-mall, the mallet used in the game (the word is probably an abbreviation of *mallet*), or the place where the game was played. As the last was usually a park-like, partly shaded place, the word has come to mean a shaded walk. The name of the walk in St James' Park in London is pronounced *maul*; in the neighboring street Pall Mall it is pronounced *mell*. (See *pall mall*)

**mal' le a ble**—capable of being flattened or hammered or pressed into shape; susceptible to pressure—has four syllables and no long vowels—*mal' e a b'l*. Don't say *mal' a ble* or *mal' ya ble*

**Mal' ta** may be pronounced either *mawl' ta* or *mabl' ta*, final *a* neutral

**Mal' vern** may be pronounced *maul' vern* or *maw' vern*. Don't say *mel' voin*

**mam' ma** or **mam ma'** should have Italian *a* in the accented syllable (whichever you use) and neutral or slight *a* in the unaccented syllable (whichever you make it). The simpler spelling is recommended—*ma' ma* or *ma ma'* (*mab' ma* or *ma mab'*). The colloquial and popular abbreviated form *ma* is always pronounced with Italian *a*—*mab*. The Latin *mamma* means breast

**Man' chu' kuo'** or **Man' chou' kuo'** has three equally accented syllables. The pronunciation is *mahn joe* or *choo kwoe* to rime with *Don you go*

**Man da lay** may be accented on the first syllable, or on the last. The rime is *fan away*

**man' da rin** is the name of a public official in China; it is also the name of a small species of orange. It rimes with *Manda sin* or *Manda seen*; the short *i* is preferred. Don't say *man' drin* or *man' dren*. Billy Boner says he loves to peel and eat mandolins

**man' date**, noun and verb, is preferably pronounced phonetically, *man* and *date*. There is good authority, however, for pronouncing the noun *man' dit*. It is an authoritative order or command or ordinance, secular or religious; or, as verb, to issue such command. The *man da' tor—man day' ter*—is the one who issues a mandate. The *man' da tar y—man' dater e*—is the one to whom a mandate is given. The adjective *man' da to ry—man' da toe re*—means having the nature of or pertaining to a mandate; it is also a noun used interchangeably very often with *mandatary*. (This is reported to be the case in the constitutional articles of the League of Nations, but it has been explained that in the first draft, made in longhand, *o's* and *a's* were alike!)

**man'-eat er** is a person or animal that has appetite for human flesh; a cannibal, a lion, a tiger, a shark. The plural is *man-eaters*, the second part being without much question the more important part of the two members of the compound

**Ma net'**—French impressionist painter—has flat *a* and short *e* and silent *t*—*ma ne'*—*manny*—the syllables almost equally accented. Don't say *ma nay'*

**ma neu' ver** or **ma nou' vre** (use the first of course) rimes with *m' Hoover*. But the second and accented syllable may have long *u* as well as *oo*, that is, *new*. It is noun and verb, meaning any trick or stratagem or design or artifice, especially in relation to military and naval tactics. Note *ma neu' ver Er* (*ma noo'* or *new' ver er*) and *ma neu' ver a ble* and *ma neu-ver a bil' ity*, all of which may be spelt in the old way—*ma nœu' vrer*, *ma nœu' vra ble*, *ma nœu vra bil' ity*

**man' ga nese** is a grayish white metal with a tinge of red; it rusts as iron does but it is not magnetic. It is used in making glass and paint. Be sure to pronounce the *n* of the first and accented syllable. It rimes with *can the peas*

**man' go** is pronounced *mang' go*. The plural is *man' gos* or *man' goes* (ʔ). This is an agreeable tropical fruit with a thick rind, juicy pulp, and hard stone; it is also the name of the tree on which the fruit grows. Billy Boner says that he ate a flamingo for lunch today

**ma ni' a cal**—pertaining to madness, maniac—has three slight *a's* and one long *i*, the second and accented syllable being *nigh*. Be sure to pronounce all four syllables. Don't say *ma nigh' kal* or *may nee' i kal* or *may' ni i kal*, but *m' nigh' a k'l*

**man' i fest** is verb, noun, and adjective; it is most frequently used as adjective. Anything is manifest that we can perceive through the senses, that we can "put our hands on." As verb it means to make clear, to express, to show distinctly, to declare as in payment of duty. As noun it means a list or invoice, as of a ship's cargo. Keep this word trisyllabic; don't say *man' fest*. (See *apparent*, *evident*, *palpable*)

**ma nil' a**—hemp, paper, rope, city—is preferably spelt with one *l*; two are permissible when a second-best trump at cards is meant. The rime is *a villa*. The Spanish say *mab nee' lah*

**Manito'ba** is pronounced *manitoe'ba*, final *a* neutral. Don't say *mahnitoe bab'*, which is frequently heard and has at least some popular sanction

**man-of-war'** is a war vessel ready for active hostilities. The plural is *men-of-war*, *man* being the most important member of the compound, modified by the phrase *of war*

**man'or** is pronounced *manner*. The adjective is *mano'rial*—with first-syllable *a* neutral and *o* long; don't say *ma'noral* or *manor'yal*. This word means the mansion or the house of a lord, or the estate itself on which tenants paid fixed rents. The expressions *to the manor born* and *to the manner born* have caused much discussion. Either may be considered correct in such expression as *His conduct reveals him as to the manor* (or *manner*) *born*. The former expression means born into and bred in the atmosphere and cultural surroundings of the higher classes, implying better manners and greater culture than the lower classes have. The latter means born to follow a certain custom or practice, falling in naturally with given environment and conditions, as *That shoemaker goes about his work as if he were to the manner born*. To say of one *He is of or to the manor born* should mean that he evinces superior breeding. To say of one *He is of or to the manner born* should mean that he is "at home" in a given instance or situation, high or low

**man'sard**—name of a seventeenth-century architect—has short *a* and Italian *a*—*man* indeed and *sahrd*. Be sure to accent the first syllable. It is the name of a roof having two slopes on all sides, the higher one not so steep as the lower

**man'servant** is one word. The plural is *menservants*. It is the English equivalent of the French *valet* (*q v*), tho this is also widely used by English-speaking persons

**man'sue tude**—accustomed gentleness or mildness or tameness—is pronounced *man' sue tewd*, to rhyme with *pansy dewed*

**man'trap** is a solid word. The plural is *mantraps*. It is any structure or device or opening in which one may be trapped; hence, any trick or maneuver with which to trap a man

**man u mit'** rimes with *can you sit'*. Don't accent the first syllable. This word means literally to send by hand. But its special meaning is to free from slavery, to release, to liberate. The noun is *man u mis' sion*—*man u mish' un*. Don't make the *s* hard

**man'y** is an indefinite adjective pronoun meaning number rather than quantity, except as quantity may be exprest in countable units, as *many bushels of wheat*. It has a somewhat more mixed or promiscuous connotation than *numerous*, and some authorities say that the latter refers to greater numbers than the former. *Many* has the same comparative and superlative as *much*—*more* and *most*. While *many* and *much* are "companion positives" the latter refers in general to quantity and the former to enumerable persons or objects. You say *many animals* and *much livestock*, not the opposite. *Many* is the more concrete and *much* the more abstract. *Many*, tho usually plural, is used attributively with a singular to mean each one of many followed always by *a* or *an*, as *Many a man has seen the day*. It is sometimes colloquially used in a singular predicative sense, as *Many's the day* and *Many is the hour I've spent here*. But in general use *many* is a plural indefinite adjective pronoun, as *Many were there*. It is frequently used in hyphenated adjectives, as *many-colored*, *many-bued*, *many-toned*

**ma raud'**—to wander in order to thieve, to plunder, to raid—is accented on the second syllable as both noun and verb. The second and accented syllable rimes with *land*. The noun of agent is *ma raud' er*, to rime with *applauder*. Don't say *ma raid' er*

**Mar' di Gras'** is a two-word trisyllable—*mahr' dee grab'*. Don't say *mahr'd grab*. This is really Shrove Tuesday, the day preceding Ash Wednesday. But it has come to mean the festivities and ceremonials held over a period of many days and even weeks, as in New Orleans

**mar' grave** is pronounced *mahr' grave*. It is equivalent to the British title *marquis*, coming originally from the German meaning one who guarded the borders. The wife of a margrave is called *mar' gra vine*—*mahr-gr' veen*. The territory of a margrave is called *mar gra' vi ate*—*mahr-gray' v ate*

**Ma ri' en bad** is not pronounced *marion bad*, but *mahr ee' en baht* to rime appropriately with *ah bein' hot*

**ma ri jua' na** or **ma ri hua' na** (the Mexican *j* becomes English *b*) is hemp (*cannabis sativa*) or its leaves and flowers which are dried and smoked, and thus used constitute a dangerous drug (see *assassin*) called hashish in the Far East. The pronunciation is *mahr re hwab' nab*, all *a's* Italian. The underworld calls it *Mary Wanner*, but this is not quite exact. All four syllables must be pronounced. This is a New World (Mexican) word for an Old World drug that has a record for crime, brutality, and insanity, as old as history

**Mar' ion** is masculine; **Mar' ian**, feminine. But the genders are badly mixed in usage, many males using the latter, many females the former. (This is more or less customary with French proper names.) In any event, they are colloquially and incorrectly called *mar' y'n*. But *Mari' anne'* and *Mari' an' na* are, of course, feminine, and cause no confusion. The first of these is a coinage from *Mary* and *Anna*, and the latter from *Mary* and *Anna*. The *a's* may be Italian, and are frequently so pronounced, but in the United States the first syllable has short *a* or *a* as in *care*, other vowels being short

**mar' ital**, pertaining to a husband or to marriage, has short vowels only. The first and accented syllable is the *mar* of *marry*. Don't pronounce it *mahr*. Both Oxford and Webster still give the secondary pronunciation *ma ri' t'l*, the second and accented syllable being *rye*. But this is almost archaic. Don't confuse this word with *martial* (*q v*)

**mar' i time**, pertaining to or connected with the sea and affairs nautical, has the *mar* of *marry*, almost obscure *i*, and *time* indeed, or *tim*. The long *i* is preferable. *Marry time* is not quite a homophone because the *ry* is too strong for this very slight *i* (which isn't *a*, remember)

**mar' line** or **mar' ling**—a small loosely twisted twine of two strands used for catching—is pronounced *mahr' lin* or *ling*. Don't confuse with *mar' lin*, also pronounced *mahr' lin*, meaning spearfish or sailfish or other large salt-water game fish

**mar mo' re an** is pronounced *mahr moe' re an*. The synonymous adjective *mar mo' re al* follows suit—*mahr moe' re al*. Don't accent the third syllable of either. The meaning is marble-like, having characteristics of marble—white, cold, smooth

**mar quee'**—pronounced *mar kee'*—is a tent or covering used at outdoor affairs; the projecting covering over the street in front of a theater or hotel

**mar' quis**—a nobleman, hereditary in rank, above earl or count and below duke—is pronounced *mar' kwis*. The feminine is *mar quise'*—*mar kee'z'*. Note the change of accent. *Mar' quess*—*mar' kwess*—is a variant of *marquis*

**Mar seille'** and **Mar seilles'** are pronounced respectively *mar se'y'* (which is *mar say*) and *mahr sales'*. The former is preferred. *Mar seil laise'* is pronounced *mahr se laze'*

**mar su' pi al** is pronounced *mahr sue' p al*. Don't say *mahr soo' pal* or *mahr shoe' pal* as even scientists have been known to do. It is the species of lowest mammal form, such as kangaroo, opossum, wombat, equipt with pouches for carrying their young

**mar' tial**—under the power or influence of Mars, pertaining to war—is pronounced *mar' shal*, the first and accented syllable being *mar* indeed

**mar ti net** may be accented on the first syllable or on the last, preferably the former. The rime is *bar the bet*. Don't say *mart net*. It means a strict disciplinarian, and is used as a rule in an uncomplimentary sense as of one who is petty in supervision and direction. It is the name of an uncompromising militarist in the army of Louis XIV. Note the adjective *mar ti net' tish*—*mahr t' net' ish*

**mar' tyr**, noun and verb, is pronounced *mahr' ter*, riming with *carter*. A martyr is one who sacrifices himself for a cause or principle, or (as a verb) to make this sort of sacrifice. One is always a martyr *for* a question or principle or cause (objective martyrdom) and *to* a state of mind or disease (subjective). Other forms are the verb *mar' tyr ize*, and the nouns *mar tyr i za' tion* (*eye zay' shun*), *mar' tyr y* (a martyr's shrine), *mar tyr ol' o gy*

**mar' vel ous** means astonishing, remarkable, extraordinary, as a marvelous steamship or a marvelous painting. Don't use this word loosely. There are no such things as a marvelous handkerchief and a marvelous eraser. Don't use a modifier before this adjective; it is preferably spelt with one *l* as is its corresponding verb *mar' vel*—*mar' veled* and *mar' vel-ing*. Two *l*'s may be used, however, in the adjective and the derived verb forms, but *mar' vel*, noun and verb, is always spelt with one. In England two *l*'s are required in all forms but *marvel*. A marvel is not so arresting and baffling as a miracle; it is anything that begets great wonder and astonishment, but it is not unaccountable as a miracle is

**Ma' sa ryk** has undergone many variations of English pronunciation. *Mab' sa reek* is the best established—first *a* Italian, second flat, *y* long *e*

**Mas ca' gni** is pronounced *mahs kabn' ye*. Don't attempt to make the *g* heard

**mas ca' ra** is not pronounced *mahs cahr' a*, please. The *a*'s are short, the last one "shorter than short." It is pronounced *mass kar' a*, the second and accented syllable riming with *par* in *par i ty*. It is an eyelash dye. Billy Boner says he doesn't like girls who wear too much massacre on their eyes

**mas' cu line** is pronounced *mass' ku lin*, riming with *pass you in*. Don't make the *a* Italian—*mahs*; don't make the last syllable rime with *fine*, tho both are customary in England. The noun *mas cu lin' i ty* keeps the short *i* in the third and accented syllable. *Masculine* is used preferably to refer to gender; *male* to sex. Don't say *masculine sex* and

*male gender.* Don't refer to a boy you see coming down the street, as masculine. He is male. But his name or the name of his class—*boy*—is masculine. You speak of a male chorus, because you wish to indicate the sex of the voice

*mas' ochism* is pronounced *maʒ' ok iʒ'm*, all vowels short. It is from *Masoch* surname of the Austrian novelist who first explained it. The agent noun is *mas' ochist*, and the adjective *mas och is' tik*. It is the abnormal passion that gets satisfaction from being abused by one's associate. Its antonym is *sadism* (*q v*)

*mas' sa cred* is sometimes carelessly misspelt *mas' sa cerd*. Don't make this mistake even tho the troublesome last syllable is pronounced *kerd*. (See *children*, *hundred*, *kindred*). This caution pertains to *mas' sa cring* (*kring*); don't say *mas' sa ker ing*

*mas sage'*, both verb and noun, is pronounced *ma sabʒh'*, the first *a* being barely heard. The man who *ma sabʒh'es* is called *mas seur'*—*ma sur'* (*sur* riming with *her*). The woman who *ma sabʒh'es* is called *mas seuse'* *ma suʒ'* (*u* being German umlaut *ö* like the *oe* in *Goe' the*)

*mas' ter ly* is adjective and adverb meaning skilful, expert, in a skilful manner. The noun is *mas' ter li ness*. *Mas' ter ful* is an adjective meaning authoritative, dictatorial, commanding, haughty, overbearing. The noun is *mas' ter ful ness*. It also means having the skill and expertness of a master. But the two words are frequently confused in usage

*Ma tan' zas* has three Italian *a's*—*mab tabn' sabs*. But popularly pronounced *tan* rimes with *man*, and the other two *a's* are neutral

*ma ter' ial* is quadrisyllabic. The second and accented syllable rimes with *here*. Don't say *ma tare' yal*. Make all five syllables heard in *ma te' ri al ist* (*ma teer' e al ist*) and in *ma te' ri al ize* and *ma te' ri alism* (*iʒ'm*), and all six in *ma te ri al ist' ic*. These are the more generally used forms, all of which lend themselves to slovenly slurring

*math e mat' ics* is quadrisyllabic. Don't say *math mat' ics*. The *th* is voiceless. Don't make the first syllable rime with the first syllable of *rather*. And don't say *math the mab' ics* unless you really must. This noun is plural in form but singular in construction—*Mathematics is not my favorite subject*. Make careful note of the *E* in this word

*Ma til' da* or *Ma thil' da* (use the simpler) is always *till* in the second and accented syllable, whether or not it is spelt with *b*. Don't say *ma thil' da*

*ma tinée'* rimes with *bat away*. The Britisher accents the first syllable—*mat' inée'*—riming with *bat away*. While this word is from the French *matin* (*morning*), it means entertainment of any kind held in daytime, usually in the afternoon

*Ma tisse'* rimes with *a fleece*. Don't make the *a* Italian—*mab*—or the *s's* *ʒ*—*teeʒe*. Say *ma teese'*

*mat' rass* and *mat' tress* are not pronounced exactly alike. The first syllables are the same, but the second syllable of the one is *rass* and of the other *ress* or *riss*. The former—a chemical term meaning a round-bottomed, long-necked flask or a glass tube closed at one end—is sometimes spelt *mat rass*, and sometimes even *mat tress*, so the confusion is perfect. You must depend upon context to help you out of any difficulties that may arise as result of similarity in spelling and pronunciation of these two words

**ma'trix** has many meanings (see dictionary), its most common use being in reference to the metal plate that forms a mold of type faces. The preferred pronunciation is *may'tricks* but there is secondary authority for *mat'ricks*. The plural is *ma'trices*—*may'tricks ez* (iɛ)—or *mat'rices*—*mat'ri seize*

**ma'tron** is *may'trun*, the vowel of the last syllable being almost negligible. The *a* is long also in all the variants—*ma'tronly*, *ma'tronage*, *ma'tronliness*, *ma'tronize*. Don't say *mat'ron*

**mat'ter** is greatly overused, as both noun and verb. The dictionary should be consulted for its wide variety of uses and applications. But don't overdo this word in reference to problems or questions or situations, as *Regarding the matter, I shall talk the matter over, I want to see you about a certain matter*. Similarly, avoid its excessive use as a verb, as *Nothing mattered to him, What can it matter, It has always mattered to me*

**Mat'terhorn** rimes with *botter scorn*, not with *scatter scorn*

**mat'ter-of-fact'** means holding clearly and firmly to facts, not diverted by fancy or pretense, as in *matter-of-fact person*, *matter-of-fact description*. This compound term does not mean ordinary, and it should not therefore be used in the sense of *commonplace* (q v). Like *matter-of-course*, meaning logical or expected outcome, it is an adjective. The adverbial form *matter-of-factly* is increasingly used in periodical and other publications, and is now sanctioned by the lexicographers

**ma'ture'**, both adjective and verb, is accented on the second syllable. The pronunciation is *ma'tewr'*, not *matoor'* or *ma'chure'*. The noun *ma'turity* follows suit, the second and accented syllable being *tew*. The word means fully worked out, or developed, due, complete. Billy Boner says that mature is what his father puts on the lawn in the fall to make it look well in the spring

**ma'tu'ti'nal** means early or pertaining to the morning. The second and accented syllable is *tew*. But the Britisher pronounces it *ma'chutie'nal*, and Oxford sanctions. Be sure to pronounce all four syllables. Don't say *ma'toot'nal*

**matz'oth** is a Hebrew word meaning the unleavened bread eaten at Passover. It is pronounced *mat* indeed and *soth*, the latter riming with *oath*

**maud'lin** rimes not inappropriately with *bawd sin*. It is a corrupt form of *Magdalen* (look up the interesting history of this word). It means excessively sentimental, "showing off" with tears, sufficiently drunk to be emotional and silly

**Maugham** is monosyllabic. Say *mawm*, not *mawg'am* or *mabm*

**Mau pas sant'** has half-long *o* for *au*, and two Italian *a's*; thus, *moe pah-sahn'*. It is preceded by the French particle *de* with neutral *e* as in *the*

**Mau rois'** rimes with *no pah*. The last and accented syllable is *rwah*. Don't say *moe'roy* but *moe rwah'*

**mau so le'um**—an elaborate or pretentious tomb—is pronounced *maw so-lee'um*. Don't pronounce *s* like *z*. And don't say *maw so'le um*. The plural is regularly formed by adding *s* (pronounced *z*). It is not necessary to use the foreign plural—*mau so le'a*. The word comes from Mausolos, King of Caria, whose magnificent tomb was one of the seven wonders of the world

**mauve**—the delicate purple or lilac or violet color—is pronounced as if *au* were long *o*, to rhyme with *grove*. Say *now*, meaning to cut the grass, and let it melt into *v—mowv*

**ma vour' nin** or **ma vour' neen** is an Irish word meaning darling or other endearing term. The second syllable rhymes with *tour*; the last with *seen*

**max' im** rhymes with *packs 'em*, that is, *mak' sim*. A maxim is a precept or rule that has grown out of practical experience, and is used and passed along for the guidance of others, as *Don't put all of your eggs into one basket*. (See *proverb*)

**may** implies permission or sanction or possibility, physical or mental or moral. Don't use *may* for *can* (*q v*) or *can* for *may*. The most common misuse occurs in requests for permission in which *can* is always wrong. These are correct: *I shall come if I may*, *He will help you if he may*, *May I leave the room?* Note that in the second example *can* is correct if his helping is a question of his ability to help; *may* if permission alone is all that is required. Don't use the contraction *mayn't*. While it is a logical form, in view of *can't* and *don't* and *haven't*, and so forth, it has never been successful even in colloquial usage. The imperfect form of *may* is *might*, but *might* does not express so great a degree of possibility as *may* does. In other words *It may rain* expresses a possibility of rain that approaches likelihood. *It might rain* connotes possibility colored with doubt. *May be* is a solid compound—*maybe*—meaning perhaps. It is an adverb, tho used in a colloquial or slang sense as an adjective, as *He's a maybe man* (one who never makes up his mind). Don't say *mebbe* for *maybe*, and don't confuse *maybe* with the two independent auxiliaries in *He may be going*. (See *can*)

**may' hem** is the legal form of *maim*. It may also be spelt *mai' hem*. It is phonetic—*may* and *hem*—*may' em* is permissible. It means the disabling of any part of the body; action under the statute covering such wilful disfigurement

**may on naise'** is pronounced *may*, short *o*, and *naze* (riming with *daze*). Don't bother with the French pronunciation of this now fully-adopted English word

**may' or al ty** is a quadrisyllable. Don't insert *i* before *t*. Don't clip it to trisyllabic *mare' ilt*. The pronunciation is *may' er Alt* riming with *player Algy*. The word means the office of mayor or service as mayor or term of service as mayor

**mean** is noun, verb, adjective. Its many meanings need no elaboration. It is used colloquially in such expressions as *a mean job*, *a mean man*, *a mean day*, *to look mean*, *to mean business*, *to mean well*, and the like (see *make, on, take*). The imperfect tense and past participle is *meant* (riming with *sent*), not *meaned*. The noun and adjective mean respectively middle or average or intermediate value or position. The plural form—*means*—may be regarded as singular or plural according to the context, as *Every means has been taken* and *All means were taken*. *Means*, used in the phrase *by some or any means*, requires no other modification. Don't say *by any means at all* or *by any means whatever* or *by some means or another* or *by some means or other*, for the plural *means* covers *at all*, *whatever*, *another*, *other*. In figuring, a *mean* is the number arrived at by adding quantities together and dividing by the number of quantities involved. (See *average, median, medium*)

**meas' ure** is pronounced *mez' er*. Don't say *may' zhure* or *may' shure*. In the same way *meas' ure ment* is *mez' er ment*, and *meas' ur Able* is *mez' er a ble*. Don't say *may' sher munt* or *may' shur ble*



**me chan'ic** rimes with *the panic*. The adjective *mechanical* and the noun of plural form but customarily singular usage—*mechanics*—are likewise accented on the second syllable. But note *mech'anism*, *mech'anist*, *mech'anize* in which the accent goes to the first syllable pronounced *mek* to rime with *peck*. The adjective *mechanistic* and the abstract *mechanization* (*nigh'zay'shun*) also have first-syllable *mek*. All of these words pertain, of course, to machines and the mechanic arts. But three forms in particular—*mechanism*, *mechanist*, *mechanistic*—are used widely in psychological and philosophical senses. *Mechanism*, for instance, may refer to the details of actual or physical machinery; but it is used in the so-called new psychology to denote means for satisfying feeling or desire, as in the term defense mechanism, and is now a show-off word in drawingroom conversation. *Mechanist* may mean one skilled in mechanics—tho he is more likely to be called *machin'ist* (*ma'sheen-ist*)—but the word is now more generally used to indicate one who holds to the doctrine that natural processes are determined mechanically, and are to be explained through the laws of the natural sciences. And *mechanistic* is today confined principally to the philosophy of mechanism, tho it may be used in the sense of mechanical.

**med'dle**—to interfere, to intrude impertinently—rimes with *peddle*. A *med'dler* is one who meddles or interferes or intrudes. A *med'dlar* is a tree with its pearlike fruit (see *pedlar*). *Med'dle some* is the adjective form, and *med'dle some ness* the noun. You meddle *with* or *in* another's affairs, that is, you intrude officiously. You may also meddle with (not *in*) some contraption or instrument. When you tamper with anything you make uninvited alterations; when you tamper with a person you change his mind for him, perhaps, or otherwise influence him.

**Me de'a**—enchantress daughter of the king of Colchis, and aid to Jason in winning the Golden Fleece (see dictionary)—is pronounced *me dee'a*—first *e* half long, second *e* long, *a* neutral.

**Me'dia** is trisyllabic. Say *mee'da*, the *a* almost obscure. Don't say *meed'ya* or *meed'ja*.

**me'dial** has long *e* and short *i* and *a*—*me'd'l*. It is an adjective meaning being located in or toward the middle, as *v* in *fever* and *o* in *tone*; pertaining to an average. It is also a noun meaning the middle letter as well as a form of letter used medially. Medial rime is rime of the middle word in a verse with the last word, as *The splendor falls on castle walls*. (See *internal* and *leonine*)

**me'dian** is pronounced *mee'd'n*, the first two syllables riming with *seedy*, the last syllable being merely voiced *n*. It means medial or middle or being in the middle. Take the amounts \$25., \$40., \$55., \$60., \$75., the median is \$55. The average (*q v*) is \$51.—all five added and divided by five.

**me'diate**, adjective meaning indirect or brought about by a medium or condition, rimes with *seedy bit*; verb meaning to interpose or conciliate, rimes with *seedy fate*. Billy Boner says he had to take his mother to school to meditate with the teacher.

**Me'di ci—de'** **Me'di ci**—is pronounced *day med'ichee*, to rime with *they led a spree*. There is some authority for *me'dee chee*, but it is not preferred. The plural *de Me'di cis* is pronounced *day med'ichees* or *de me'de cease*. The adjective is *Medice'an*, to rime with *wed a spreein*—*med ic'n*.

**med'icine** is trisyllabic. Don't say *med' sin*. All vowels are short, the last syllable being *sin*. While the first *i* is almost negligible it must not be crowded out altogether, as it usually is in England and has been since Dr Johnson recorded it as *med'cine* in his dictionary, quoting Dryden to substantiate

I wish to die, yet dare not death endure;  
Detest the med'cine, yet desire the cure

In the same way the Britisher formerly said *med' sinal* or *med i si' nal* (*sigh' n'l*) for *me dic' inal* (*me diss' in'l*) (Dr Johnson recorded *med i si' nal*)

**me di e' val** or **me di æ' val** (take the simpler of course) is pronounced *mee d e' val*—*meedy evil*. The Britisher syllabizes *med i e' val* and pronounces the first syllable to rime with *wed*. Be sure to pronounce all four syllables. Don't say *mee d evil*. It means pertaining to the Middle Ages. Note the noun *me di e' val ism* or *me di æ' val ism*—*mee d e' val iz'm*

**Me di' na** is pronounced *ma dee' nah*, not *med' a na*

**me di oc' ri ty** has all vowels short but the first which is *me* indeed. The first two syllables are *mee' dy*, the remaining three *ok' r't*. The meaning is ordinariness or commonplaceness in quality. Note that in the adjective *me di o' cre* the *o* is long—*meedy owe' ker*. Preferred spelling is still *re* but *er* is occasionally seen in the United States

**Med iter ra' ne an**, please note, has six syllables. Make them all heard—*med e te ray' ne an*. Don't say *med train' yan*

**me' di um** is pronounced *mee' dum*, not *mee d' jum*. The plural is quite correctly written *mediums* (*s* is *z*), but you may also use the Latin plural *me' dia*, if you wish. The old distinction between mathematical *media* and spiritualistic *mediums* has fortunately passed. Crabb long ago pointed out the *medium-mean* distinction: "*Mean* is but a contraction of *medium*. The term *mean* is used in all speculative matters, *medium* in practical matters. There is a mean in opinions between the two extremes; this mean is doubtless the point nearest the truth, sometimes called the *golden mean*. Computations are often erroneous from being too high or too low; the medium is in this case the one preferred."\* As an adjective *medium* means intermediate in amount or quality or degree. You may say that something is *of medium size*, *size* being object of *of* and *medium* an adjective modifying it. You may say that something is *medium-sized* in which expression *medium-sized* will be a predicate adjective. But you may not say *His office is medium size*, for *size* is not an adjective and *medium* is not an adverb. Say *He has a medium-sized office* or *an office of medium size*

**meg' a-** is a Greek prefix meaning great, mighty, powerful. It is pronounced *meg' a*, the *a* being neutral. It means million in the solid compounds *meg' a metre* and *meg' a volt*, and in other terms of the metric system. In *meg' a lith*, *lith* means stone; hence, large stone. In *meg a ce phal' ic*, the latter part means head; hence, large head. A *meg' a phone* means literally, large sound; a *meg' a scope*, a large view (it is a lantern for throwing a magnified image on a screen)

**meg' a lo** is a Greek prefix meaning large, great, huge. It rimes with *peg a toe*. For practically all purposes of usage it is the same as *mega* (*q v*). A *meg' a lo saur* is a gigantic dinosaur

\* *English Synonyms* by George Crabb. Used by permission of Harper and Brothers

**meg'a lo ma'nia** is a disordered mentality causing the one afflicted to have delusions of grandeur. The only long vowel is the *a* in the fourth and accented syllable—*may*. *Meg'a lo* rimes with *peg a toe*; *ma'nia* is *main'e a*

**mel'an chol'y** rimes with *Bell an' Polly*. The Britisher rimes it with *Bell an' Tully*. The third syllable, that is, is *kol* (riming with *doll*) in the United States, and *kul* (riming with *dull*) in England. The *ch* is *k*; don't pronounce it *g*—*melangoly* is a vulgar pronunciation

**mê lée** may be pronounced *ma lay'* or *may' lay* or *mel' a* (riming with *well say*). Take the first—*ma lay'*. It means an affray, a confused quarrel or skirmish

**mel lif' lu ous** has two *l*'s and one *f*, please note. Don't pronounce this word *mel li flu' ous*. All vowels are short but *u* which is short *oo*—*me lif' loo us*. Don't try to say *me lif' lew us*. Literally it means flowing honey; hence, flowing smoothly, as words in a poem or musical melody

**mel' o dy**—an agreeable succession of sounds of musical quality—rimes with *bell' o d*. But the adjective *melod' ic* is accented on the second syllable which rimes with *clod*, and the adjective *me lo' di ous* is also accented on the second syllable which rimes with *go*. Don't say *me load' ic* or *me lah'd' e ous*

**Mel pom' e ne**—muse of tragedy—rimes with *well Tommy see*. Don't say *mell' poe mean* or *mel pun' ne*

**Me' mel** rimes with *stay well*, that is, *may' mell*

**me men' to**—something that stirs memory—is a rime for *the men go*. The plural is *mementos* or *mementoes* (*toes* indeed in either case). Don't confuse this word with *momentum* (*q v*) as has been done, and not purposely either, for the sake of humor

**mem' oir** is pronounced *mem' war*, to rime with *stem war*. It is used chiefly in the plural—*mem' oirs*. The last-syllable pronunciation as *wah* and *wabs* has no authority now. Don't say *mee' mwar*; don't accent the last syllable. It means a record of events, history written from personal knowledge, with authoritative letters and other papers

**mem o ran' dum** is correctly pluralized *mem o ran' dums* (*dumz*) to mean separate lists of items. The foreign plural *mem o ran' da* means items themselves. The third and accented syllable rimes with *man*. The Italian *a* should not be used. Don't say *mem rabn' dum*. Don't say *memorandas*

**mem' o ry** has three syllables. Pronounce them all. Don't say *mem' ry*. The noun and adjective *memo' rial* has four syllables, the second and accented syllable being *moe*. Don't say *mem ore' yal*. In *mem' o rable* the accent remains on the first syllable, but don't say *mem' ra ble*. All four syllables must be heard—*mem' o' r' bl*. The noun *mem o ra bil' ia* has six syllables. The fourth and accented syllable is *bill* indeed. Don't combine the fifth and sixth syllables into one—*ya*. This word means articles worthy of record and safe keeping

**Mem' phis** rimes with *them kiss*—*mem' fiss*. Don't say *mem' viss*

**men' ace**, noun and verb, rimes with *tennis*. Don't say *min' is* or *me nace'*. The imperfect tense, like the past participle, is *men' aced* and the present participle and adjective is *men' ac ing*. The adverb is also accented on the first syllable—*men' ac ing ly*. It means threat, or to threaten

**menage'**—household, housekeeping, management of a house—is adapted from the French. The *e* is either neutral, or intermediate *a* (as in *chaotic*). The second syllable is *nabzh*; thus, *m' nabzh'* or *ma nabzh*

**menag'erie** has a troublesome accented second syllable. Most authorities agree on *naj* (*nadge*). Phyfe has carried for a long time *menazh' ere* (*er* riming with *her*, and *i* short). Webster says either *me naj' ere* or *me nazh' ere*, in this order; the *a* is never Italian

**Menck'en** is pronounced *mengk'en*, not *menk'* or *mink'* or *ming'en*

**men da' cious** rimes with *men gracious*. But the long *a* becomes short in the noun *men da' ci ty*, the second and accented syllable riming with *pass* (see *capacious*, *ferocious*, *veracious*, and so forth). The meaning is falsifying, deceptive, given to vicious lying

**Men' dels sohn** has long *o* in the last syllable which rimes with *tone*, not with *ton*—*men' del sown*. Colloquially it is *men' del sun*, however, nine times out of ten

**men' di cant**—a beggar—has short *e* and neutral *i* and *a*; hence *men' d k'nt*. The abstract noun is *men' di can cy*—*men' d kan c*. The abstract form *men dic' i ty*—*men diss' i t*—is now little used

**men' ses**—the periodic (every four weeks) flow of the female—is plural in form and plural only in construction. It is pronounced *men' seize*. The adjective *men' stru al* is pronounced *men' stroo al* and the verb *men' stru ate*, *men' stroo ate*

**men' u** is given sensibly by Standard and Webster as *men' you*. Oxford sets down *me' noo*. And numerous persons insist upon the French *me* (*e* as in *her*) *nü* (German umlaut *u*). Better just say *men* and *you*

**mer' can tile** is pronounced *mur' kantill* or *tile* (the latter in England). Don't make the last syllable rime with *steal*

**mer' ce na ry** rimes with *mercy Terry*. Don't say *mer' sen ry* or *mers' nry*. It is noun and adjective, meaning servile, sordid, acting merely for the sake of "What's in it"; a hireling, especially a hired soldier. While *mercenary* is generally used to denote serving merely for the sake of reward, it implies nothing of dishonorable conduct or baseness of character for the sake of getting the reward. *Venal* (*qv*) does imply such dishonor and double-dealing

**mer' chan dise** refers especially to wares or goods that have been made ready for and are offered for sale, as opposed to raw material, as in *The incoming merchandise will be placed on the counters as soon as it is received*. Don't pronounce this word with a *t* as if the second syllable were *chant*. The *s* is pronounced *z*; that is, *dize*, not *dice*. (See *commodity*, *goods*, *produce*)

**mer' chant man** formerly meant a merchant. It is now used only to mean a trading vessel, especially in England. It is written solid. The plural is *mer' chant men*

**mer cu' ri al** is quadrisyllabic. Say *mur kew' re al*, not *ma kure' yal*. It means pertaining to or characterized by the temperament resulting from being born under the influence of *Mer' cu ry* (*mur' ku re*)—clever, swift, eloquent, volatile, and thus commercial or thievish. (See *saturnine*)

**mere'ly** means lacking something or just barely meeting requirement; not otherwise than. It is usually an adverb, but may sometimes be used as an adjective, as *merely men*, *merely Mary Ann*. This use is almost a usurpation of the adjective *mere*, tho there is a slight but easily apparent difference between *mere men* and *merely men*. Don't misplace *merely*. It should always stand as closely as possible to the word that it logically modifies. *He merely escaped* is correct. *He merely escaped with his life* is incorrect, for here *merely* modifies the adverbial phrase *with his life* and should therefore stand closely to it. (See *barely*, *hardly*, *only*, *simply*)

**mer e tri' cious** is from the French through the Latin. It means, literally, pertaining to or characteristic of a prostitute or one who earns by prostitution. In general use it means tawdry, gaudy, alluring through false show or pretense. The first syllable is the *mer* or *mer it*; the third and accented syllable is *trish* riming with *fish*; thus, *mer e trish' us*. Don't omit the second syllable—the word is not *mer trish' us*

**Me' ri da** is correctly pronounced *may' re thab*, voiced *th*. But *may' re dab* and *merry dab* are popular pronunciations

**mer id' ian** is quadrisyllabic. Don't say *mer id' yan*. The second and accented syllable is *rid* indeed. The first syllable may be pronounced with short *e* or with half-long *e*. This word is adjective and noun meaning midday or noon (see dictionary for many other meanings). Don't confuse the noun and adjective *mer id' ian* with *meridian*. Both words come from the Latin *meridies* midday, noon, south. The five-syllable *mer id' ian* means pertaining to a meridian; but its more important meaning is south, southern peoples; any person who lives in the south of Europe. The first three syllables of both words are pronounced alike; the half-long *o* is the point of departure

**Me ri mée'** is trisyllabic. Say *ma ree may'*, not *mare' may*

**me ringue'** is pronounced *me rang'* or *m' rang'*. The *ue* at the end is, of course, merely ornamental and may one day be dropt

**mer' it** rimes with the last two syllables of *inherit*. Don't say *mur' it*, or *mare' it* or *meer' it*. Both noun and verb are accented on the first syllable. Don't double the *t* in the imperfect tense and the present participle—*mer' it ed* and *mer' it ing*. The adjective *mer ito' rious* has five syllables—*mer i toe' re us*. Don't say *mert ore' yus*

**me'sa** is a plateau or a high and abrupt terrace with steep or steeply sloping sides. This is the Spanish word for table, the *e* being pronounced like long *a*, thus making the first syllable *may*, and the *a* being Italian, thus making the second syllable *sah*—*may' sah*

**mes dames'** is pronounced *maydam'*. It is the plural of *madam* and *madame*; therefore of *Mrs.* But in the salutation of a letter addressed to two ladies in business, say *Dear Ladies* rather than *Dear Mesdames*. And don't use this word in a general sense for ladies or women. Don't say *Twenty mesdames were present*, but *Twenty ladies or women were present*

**me self'** is a vulgarism for *myself*. Don't say it. Bad, socallea "ham" actors who play the "sticks" may use it if they wish, in the proud belief that they are following Booth and Macready, but they are mistaken

**Mes si' na** is pronounced *me seen' a*, *e* short, *a* neutral. Don't say *mess' a na*

**metab'olism** is the sum total of those bodily processes that make for building tissue and energy as new material is assimilated through the regular channels. The accented syllable is *tab* indeed; the *e* is short; the *o* is half long; the last syllable is *liz'm*

**metamor'phosis** is a change or striking alteration in structure, appearance, character. The pronunciation is *met a maw' foe sis*. The plural is *met a mor' pho ses* (*seize*)

**met'aphor** may be pronounced *met' a fer* or *met' a fawr*. It means literally to carry over or to bring to bear; thus, a figure of speech by means of which one sort of idea or thing is used for another by way of suggestion or analogy, as *a harrowing experience* and *The propellers churn the sea*. Billy Boner says he is going to make announcements through the metaphor at the game next Saturday

**metath'e sis** rimes with *be bath a kiss*. The plural is *me tath'e ses*, to rime with *be bath a sneeze*. It means different placement or change, such as the transposition of letters in words—*numbred* for *numbered*, *gathred* for *gathered*, *sculptred* for *sculptured*, and other similar re-er confusions; *diary* for *dairy*, *calvary* for *cavalry*, *prehaps* for *perhaps*; *hubsand* for *husband*, *ephilant* for *elephant*, *lips* for *lip*. These are sometimes called letter spoonerisms. It is by process of metathesis, however, that many words have come down to us as we have them today: *third*, for instance, was Anglo-Saxon *thridda*, *bird* was *bridd*, *clasp* was *clapsen*. Defective seeing and hearing, and carelessness and rapidity of speaking, are the primary causes of metathesis. It has been source of much interest in the history of words, and of much innocent fun in various walks of life. A college professor once said to a large group of students: "The conversation of pan-mower is perimitive for the perservation and prefecion of our matriphony." The word is also used in science to denote reactions or chemical changes. (See *er, re, spoonerism*)

**metempsycho' sis** means the transference or transmigration of the soul at death into a new body of the same or a different species; hence, any revolutionary change. The fourth and accented syllable is *koe* riming with *go*. The first three syllables rime with *the Dempsey*. The plural is *me tempsycho' ses* (*seize*)

**me'teor** is trisyllabic—*mee'te er*. Don't say *meet' yer*. The adjective *mete or' ic* is pronounced *mee te ahr' ik*, not *mee te ore' ik*. The noun *me'te or' ite* is pronounced *mee'te er ite* (long *i*). The noun *mete or' ogy*, please note, has six syllables. Pronounce them all. The accented syllable rimes with *doll*. *Meteor* is used figuratively in the sense of momentary brilliance, as of some temporary hero. Remember that a meteor is a falling star (also any other atmospheric phenomenon, such as rainbows, hail, whirlwinds); the well-meaning and often-heard *His rise has been meteoric* would therefore seem to be of doubtful figurative quality

**metic'u lous** rimes with *the sick you nuss* (if for the moment we may use a provincial pronunciation of *nurse*). The noun *meticu los' ity* is little used, but note the change in the fourth syllable from *lus* to *lahs* (see *curious* and *generous*). It means fussy, finicky, scrupulous in regard to details

**metier'** means that in which one is specially skilled, one's gift or "forte" or aptitude. The French pronunciation must be used—yet—*may tyay'*. The first *e* is intermediate *a* (as in *chaotic*); the second is long *a*, *i* being *y*, and *r* being silent; thus, *may tyay'*. Oxford makes the first *e* short, and the last syllable again *tya* (long *a*)

**me ton' y my** is frequently misspelt *me ton' o my*. It rimes with *economy*. It is a figure of speech characterized by a sign for a thing signified, a container for the thing contained, as *a good table* (meaning good food), *the boiling kettle*

**Met' ter nich** rimes with *better hick*, not with *better hitch*. The last syllable, that is, is *nik*. This name is preceded by German *von—fon*

**Meuse** is pronounced *mews* in English. The French say *muʒ*, umlaut *u*

**mews** is the plural form of *mew* but is singular in construction. It means, particularly in England, the royal stables, or any range of stables with carriage houses built near around an area. The word is used in many American cities as the name of a street or alley, once used for stabling horses but now converted into artistic (?) residential quarters. The pronunciation is *mew*, to rime with *few*, and *mews*, to rime with *fuze*. (See the dictionary for additional meanings and uses)

**Mex'ico** is not pronounced *meg' zi hoe*, but *meks' e hoe*. The agent noun and adjective *Mex'ican* rimes with *vex a man*

**Meyn'ell**—Alice—rimes with *kennel*. Don't say *mine' l*

**me zu' za** or **me zu' zah** is Hebrew for doorpost. The pronunciation is *me zoo' zah*, the *e* short, the *a* Italian, the second and accented syllable *zoo* indeed. It is a parchment on which is written Deuteronomy vii:4-4 and xi:13-21 in twenty-two lines. The parchment is rolled into a case of metal or wood or glass and attached to the doorpost, in compliance with the biblical injunction

**mez' za nine** is a floor, usually next above the ground floor, between two others; usually the low story between the ground and second floors. The first syllable is *mez* (short *e*) not *metz*; the second syllable is obscure *a*; the third is *neen*—*mez' a neen*. Don't say *metza nine*. There is some authority, however, for making the last syllable rime with *sin*

**Miam' i** rimes with *I am e* or *I am a*, the final vowel neutral. *Mee am' e* and *mee abn' e* are not recommended

**mias' ma** is pronounced *my az' ma*—*i* long, both *a*'s short, *z* for *s*. Alternative pronunciation makes *i* short also. The plural is *mias' mas* (*maʒ*) or *mias' ma' ta*—*a*'s still short, *i* preferably long. The adjectives *mias' mal*, *mias' mic*, *mi as mat' ic* follow suit. The meaning is any noxious mist or dampness radiating from rotten matter, as from swamps; hence, derivatively, bad influence or atmosphere

**mi' ca** rimes with *strike a* (neutral *a*). It is a crystallized mineral silicate that separates easily into thin layers or leaves that are pliable and semi-transparent. The popular name is *isinglass* (*q v*). The adjective *mi ca' ce ous* is pronounced *my kay' she us*

**Mich el an' ge lo** is written solid—*Michelangelo*. Say *my kel an' je low*, that is, *michael*, not *mishel* or *mitchel* for the first two syllables. But it is allowable to use the original Italian pronunciation *me kel an' je low*. The given name was *Buo nar ro' ti*—*bwaw nahr raw' t*

**Mich' i gan** is pronounced *mish' i gan*, to rime with *wish again*. Don't make it dissyllabic—*mish' gan*. Don't say *mitch' i gan*, tho this pronunciation has some authorization

**mi'cro** is a Greek initial form meaning small, petty, minute, of very fine texture or grain, expanding or enlarging, as the microscope (enlarging view) and microphone (enlarging sound). It is pronounced *my'crow*. It forms solid compounds, as *microbiology*, *microchemistry*, *microphysics*, and so forth

**mi'crobe** is pronounced *my'krobe*, riming with *my probe*. Don't pronounce *i* short. It is from two Greek words meaning small life

**mi'cro cosm** means a little world, man or other animal or community or institution regarded as a reduced copy of the great world; it is the antonym of *macrocosm* (*q v*). The pronunciation is *my'crow koʒ'm*. The adjective is *my cro cos' mic—my crow koʒ' mik*

**mi'cro phone** is too well known to require definition except to say that it is an apparatus for magnifying sound, and is pronounced *my'crow fone*. There is authority for making the first syllable *mik*, riming with *sick*, but the long *i* carries the day, especially in the slang contraction *mike*

**mi'cro scope** is *my* and *crow* and *scope*, the first *o* slightly shorter than the second. Don't say *mick'rowscope*. The derivatives *micro scop'ic*, *micros'copist*, and *micros'copy*, follow suit as far as the first-syllable long *i* is concerned, but the *o* of the accented syllables becomes short—*skop* to rime with *stop* and *kross* to rime with *joss*. There is some authority, however, for the long *o* in the third syllable of the last two—*koe*—and the abstract form may be *my'kro skoe p*

**midst** is a noun meaning interior or central place or position; the position or condition of being surrounded. It is usually preceded by *in* or *from*, especially in such expressions as *in our midst*, *from our midst*, *in the midst of us*, which the purists have long since labeled improprieties; but they have become established as sound idiomatic phrases. It is the old superlative of *mid—middest*; the comparative is lacking. In Matthew xvii:20 it is written: "For where two or three are gathered together in my name, there am I in the midst of them"

**mien** is pronounced *mean*. While *lien* is set down by the leading authorities as either monosyllabic or dissyllabic, *mien* has no such versatility. It must be monosyllabic. It means personal air or bearing as revealing mood and character

**mi'graine** means literally half skull. It means headache that is confined to one side of the head. It is preferably pronounced *my'grain*, according to Webster, tho it may also be *mi'grain'* and *mee'grain*. The Britisher calls it *mee'grim* and spells it *me'grim*. It is almost impossible, therefore, to mispronounce this word

**mi'grate**—to move from one country or region to another—has long *i* and long *a*—*my'grate*. Don't accent the second syllable. Note the noun *mi gra'tion—my gray'shun*

**mil'i ta rism** has neutral *a*. Don't pronounce the third syllable *tar* or *tare*, but *ta*, the *a* barely touched—*mil'it'riʒ'm*. Don't slur syllables to make the pronunciation *mil' trism*. *Mil'itary*, noun and adjective, is not *mil'tre*, but *mil'itere*, the third syllable riming with the first syllable of *error*. Make all five syllables of *mil'itaris'tic* heard; make all six of *mil'itariʒa'tion* (*ʒay'shun*) heard

**mil'i tate**—to have influence or weight, to exercise favor or disfavor—rimes with *fill a date*



**Mil lais'**—John Everett—rimes with *the day*, that is, *m' lay'*. It is a homophone of *Millet*

**mil len' ni um**—a thousand years; figuratively, a period of great happiness and perfection of living—is quadrisyllabic. Don't say *milen' yum*. The plural is *mil len' ni ums* or *mil len' ni a* (neutral *a*), preferably the former

**Millet'**—Jean François—rimes with *the day*, that is, *m' lay'*, in English pronunciation. It is a homophone of *Millais*. The French say *mee yeh'*

**mil' lion** is pronounced *mill' yun*, the second syllable riming with *dun*. It means a thousand thousand—\$1,000,000. Don't say *millun*

**milt** is the male reproductive glands of fishes or the secretion itself or the roe of male fish; as verb, it means to impregnate. *Milt' Er* is the male fish in spawning time

**Mil wau' kee** is pronounced *mill waw' kee*, not *mill wab' kee*

**mime** rimes with *time*. It is a kind of play in which life scenes are imitated, or the actor in such play; to mimic, to play a part in imitation without words as a rule. The noun, adjective, verb *mim' ic* is pronounced with short *i*, the first and accented syllable riming with *dim*. The adjective *mim' et' ic* may have long *i* or short in the first syllable, the first two syllables riming with *my bet* or *the bet*. A mimetic word or expression is one that is echoistic or onomatopoeic, as *whiz bang*, *tintinnabulation*, *trickling tricklets*. The letter *k* is added in the derivatives *mim' icked* and *mim' ick ing* but not in *mim' ic ry* (see final *c*)

**min' er** means one who works in a mine, one who mines. The *i* is long, and phonetically the first syllable is *mine*. It is a noun only. (See *minor*)

**min er al' o gy** has no long vowels in it. The *e* and the *o* are intermediate. The first syllable is *Min*; the third and accented syllable is *Al*; the last syllable is *je*. Don't pronounce the third syllable *oll* to rime with *doll*

**min' i a ture** is a painting in colors, or, more generally, a very small painting or portrait. In the United States this is a quadrisyllable—*min' i a chure* (or *tewr*) with no long vowels. In England it is likely to be pronounced as trisyllabic—*min' ya chure* (or *tewr*)

**min' i mize** means to reduce to the lowest possible proportion or quantity. It is unnecessary, therefore, to say minimize as far as possible or to the least degree. Similarly, the noun and adjective *min' i mum* should not be modified by *lowest* or *least*. It indicates lowest or least amount in itself. But *lowest possible minimum* is frequently heard. Two or more different minimums may, however, be compared and, thus, modified. The plural of the noun *minimum* is *min' i mums* or *min' i ma*, preferably the former. There are two other nouns, little used because unnecessary, *min' i miz Er* and *min' i mi za' tion* (*zay' shun*)

**min' nor** means inferior in degree or importance or bulk; less or lesser (thus the antonym of *major*); less by a half step than a corresponding major tone in music; a subject pursued in school and college to which less time is devoted than to a major subject; under age—a boy under twenty-one and a girl under eighteen. It is both noun and adjective. Don't confuse with its homophone *miner* (*q v*)

**Min or' ca** is pronounced *m' nawr' ka*, not *my nabr' kab*. The Spanish spelling and pronunciation are *Me nor' ca*—*ma nawr' kab*

**min or' ity** is the lesser of two numbers that make up a whole, that is, less than half of any total. The first syllable is pronounced not *my*

but *m'* (obscure *i* as in the first syllable of *militia*). If there are five hundred voters for two candidates, one of whom receives 249 votes and the other 251, the former loses by a minority of two votes. (See *majority, most, plurality*)

**min'ute** is pronounced *min'it* when it means moment or secretarial note, or when you speak of minute man or minute gun or minute hand or minute steak. But syllabized *minute'* and accented as indicated, it means something small or trifling, and is pronounced *minewt'* (*i* short) or *mynewt'* (*i* long). (See *moment*)

**minu'tia** is a precise or minor or trivial detail. The word is used chiefly in the plural—*minu'tiae*. The first *i* may be short or long, preferably short. The second and accented syllable is *new*; *ti* is *shi* (short *i*), and *a* is slight; thus, *min* or *mynew' shia*. The plural is pronounced *min* or *mynew' shi ee*

**mir'acle** has short vowels only—*mir'* (short *i*) *a k'l*. The first syllable is the same as the first syllable in *myriad* and *mirror*. The adjective *mirac'ulous* is quadrisyllabic. Don't say *mirak'lus*. The second and accented syllable is *rack* indeed. A *miracle* is an event that deviates from natural laws and thus transcends human knowledge and understanding of such laws

**mirage'** is not pronounced *myrage'*. Nor is it called *mere age'* or *meerash'*. The *i* is short; the *a* is Italian; the *g* is *zh*; hence, *mirabzh'*. It is an optical illusion in the "great open spaces" produced by strata of hot air through or across which may be seen inverted reflections of distant objects; it is used figuratively to denote anything of a deceptive or illusory nature

**mis-** is a prefix meaning amiss, ill, less, wrong, wrongly. The *less* meaning really comes from the Latin *minus*, but the distinction between Anglo-Saxon *mis* and the French *mes* (from Latin *minus*) is no longer sharply drawn. *Mis* is hyphenated when the root begins with soft *c* or *s* followed by a vowel, and thus requires a brief pronunciation stoppage, as *mis-cite* and *mis-send*. But *misspell*, *misstate*, *misstep* present no such difficulty. Don't confuse *mis* with *dis* (*q v*). You say *mis-punctuate*, not *dis-punctuate*; *disremember*, not *misremember*

**mis'an thrope** rimes with *kiss an' hope*. Don't make the third syllable rime with *top*, tho it does so in the adjectives *mis anthrop'ic* (which rimes with *kissin' topic*) and *mis anthrop'ical*. The third-syllable *o* is half long in the nouns *mis an' thropist* and *mis an' thropy*. The first syllable in all forms may be either *miss* or *miž*. A misanthrope is one who hates mankind

**mis ce ge na'tion** is pronounced *Missy G Nation*. Make all five syllables heard. It means the marriage of a member of the white race with a member of another race. The verb *mis'ce ge nate* and the adjective *mis ce ge net'ic* follow suit—the *g* is *j*, the first two syllables *miss e*. *Miscegenate* is also a noun meaning the offspring of a miscegenetic marriage. Such offspring is also called half-caste or half-breed, loose terms at best because exactly half-quality of blood can never be arrived at. The child of a white and a black is called *mulatto* (*mu lat' owe*, half-long *u*; plural *mulattoes*); of a white and an Indian *mestizo* (*mest-tee' zo*, riming with *bless me so*; plural *mestizos* or *mestigoes*); of an Indian and a negro *chino* (*she' no* indeed or *tchi' no*; plural *chinos* or *chinoes*); of a white and a mestizo *creole* (*kree' ole* riming with *free soul*). *Creole* also means one of French or Spanish descent born and reared

in a foreign part; a white person descended from French and Spanish settlers in Louisiana, and so on (see dictionary). *Creole*, like the rest of these terms, is colloquially used to denote any person of mixed bloods between darks and whites. (See *eurasian*, *octeroon*, *quadroon*)

**mis'cel la ny** is pronounced *miss' e lay ni*, *e* and final *i* being short. The Britisher says *miss cell' any*. The adjective *mis cel la' ne ous* is *miss e lay' ne us*. The noun means mixture or variety of things. A collection of literary matter is sometimes called by scholars *mis cel la' ne a* (the accented syllable still being *lay*). But *miscellany* is used in the same sense

**mis'chie vous** is accented on the first syllable, please note. It is trisyllabic, not quadrisyllabic. There is no *i* after *v*; don't say *mischie' vi ous*. The pronunciation is *miss' chi vus* (*ch* as in *chuck*). Note that *i* comes before *e* according to rule (see *ie*). Note the nouns *mis' chief*—*miss' chif* to rime with *biss* and *diff*—and *mis'chie vous ness*. The noun *mischief* is sometimes used euphemistically for *devil*, as *What in the mischief are you doing*. Don't camouflage your blasphemy. Say *devil*, and have done

**mis con strue'**—to interpret wrongly—is preferably pronounced *miss kon' stroo'*. But it may be *miss kon' stroo*. Dr Johnson placed the accent on the second syllable, and Oxford does so today. In England it is and has been *miss kon' stroo*. Don't pronounce the last syllable with long *u*. The *stroo* rimes with *boo*

**mis'cre ant** is pronounced *miss' kre' nt*—the *e* half long. Don't say *miss' krent*. It is principally an adjective meaning unscrupulous, villainous, conscienceless. The nouns *mis' cre ance* and *mis' cre an cy*, meaning villainy or turpitude, are now archaic. This word is frequently misspelt *ent* and frequently misaccented on the second syllable

**mis' er a ble** is a quadrisyllable. The *s* is *z*—*mi z' er a b'l*. Don't say *miss' ra ble* or *miss' er a ble* or *mi z' b' ra bl*. The adverb is not *mi z' rably* but *mi z' er a bly*

**mis no' mer** is a wrong name, incorrect naming. The second and accented syllable is *no* indeed, riming with *snow*. The rime is *kiss Homer*. Don't say *mis' na mer*

**mis sog' a my** is from two Greek words meaning hatred of marriage. The first syllable may have long *i* or short; the second and accented syllable rimes with *tog*. The noun of agent is *mis sog' a mist*; this may also be used as an adjective

**mis sog' y ny** is from two Greek words meaning hatred of women. The first syllable may have long *i* or short; the second and accented syllable rimes with *dodge*, that is, *soj*. The noun of agent is *mis sog' y nist*—*my soj' i nist*. The adjective is *mi sog' y nous*

**mis pri' sion**—misconduct, neglect of duty, especially in official capacities—is trisyllabic. Say *mis pri z' un* (all vowels short), not *mis pri' zi un*. The old verb *mis pri z' e* or *mis prise* (differently derived) means to despise or scorn or underestimate

**mis' sal** (note the homophones *mis' sel* and *mis' sile*) is the book containing what is to be chanted at Mass for every calendar day. *Mis' sel* is a large European thrush. *Mis' sile* is a weapon capable of being thrown, as a spear or arrow or any ordinary object. In all three words the first syllable is pronounced *miss*. For the average person the second syllable is just 'l; even the Britisher doesn't make *sile* rime with *mile*. Say *mis' l* and *mis' l* and *mis' l*

**Mis sour' i** may be pronounced *misoor'* or *zoor a* (final *a* neutral). But short *i* is also correct for the last syllable. Don't say *my soor' ee*

**mis spell'** is *mis* plus *spell*, please note. Don't spell the word with one *s*. Don't spell it with one *l* either, tho two *l*'s are foolish, phonetically unnecessary. And don't hyphen (see *mis*). The imperfect tense and past participle *misspelt* is rapidly taking the place of *misspelled*

**mis take'** is *mis took'* in the imperfect tense, and *mistak'* en in the past participle. The latter is a commonly used adjective; the adverbial form is *mistak'* enly. Note the adjective *mistak' Able*. The verb *mistake* means to misunderstand, to err or make a mistake. But note the different meanings of the word in *I mistook you for John* and *I am mistaken about your honesty* and *Unless I mistake public opinion he will be elected* and *You are mistaken*. The first means substitute wrongly; the second, wrong; the third, miscalculate; the fourth may mean that you have made a mistake or that you are misjudged (in this last sense some authorities would hyphen—*mis-taken*). In other words, *mistake* in its various forms is idiomatically used to convey different not to say opposite ideas. *You are mistaken by the boss* means that the boss doesn't understand you. *The boss says that you are mistaken* means that you are in error or, perhaps, misunderstood by him or by others

**mis'tle toe** is pronounced *miss'ltoe* or *mix'ltoe*, the latter preferably in England. Don't accent the last syllable as is so frequently done. There is no authority for last-syllable accent

**mit'igate**—to make less harsh or severe, to soften or mollify—rimes with *fit a pate*. The accent remains on the first syllable in both adjectives *mit'igable* and *mit'igatory* (*toe re*). The noun is *mit'igation* (*gay'shun*). (See *assuage*)

**mix**, like *fix*, betrays into tautological expression far too frequently, as *mix in*, *mix up*, *mix together*, *mix with*, *mix through*, *mix with people*, *mix in company*, *mixed opinions*, *mixed feelings*. These are only a few of the many colloquial uses to which this simple little word is put. Don't overuse it

**mne mon'ies** is a method for increasing memory power. The *m* is silent. The pronunciation is *ne mon'iks*, riming with *the tonics*. This word is plural in form but singular in construction (see *ics*)

**Mo bile'** rimes with *no feel*. Don't say *mowble*

**mo'bile**, movable or changeable or versatile, is a rime for *Moe* and *Bill*. There is secondary authority for *moe'beel*. But there is none for *mobb*, please! In England the long *i*—*bile* indeed—is commonly heard. This word is not to be confused with the old English word *mob'ile*—*mob'ble*—meaning the mob, the populace. Dr Johnson quoted: "The mobile are uneasy without a ruler." The verb *mo'bilize*, to assemble, likewise has long *o* in the first and accented syllable. And the nouns *mo bil'ity* and *mo bi li za'tion* are preferably pronounced with long *o* in the first syllable, tho it may be short, and the first syllable may thus be made *mob*. The third syllable of the latter may be *l'* or *lie*

**Mo'cha** is pronounced *moe'ka*, not *mab'ka* or *moesh'a*

**mock** rimes with *shock* and *stock*—*mabhk*. Don't say *mawk*. *Mock'ery* follows suit, and is spelt *Ery*, please note, not *ary*. It is trisyllabic; don't say *mock'ry*

**mode** is preferable to *mood* as a grammatical term. The latter really means a mental state or condition. Most grammarians prefer *mode*. *Mode* rimes with *code*. The adjectives *mod'al* and *mod'ish* also have the long *o*, the first syllable of each riming with *code*. (But the first syllable of *mod'el*, *mod'ern*, *mod'er ate*, *mod'est*, *mod'esty*, *mod'icum*, *mod'ify*

has short *o*, the rime being *nod* in each case. The last syllable of the noun and adjective *mod'erate* is *it*; of the verb *mod'erate* it is *ate* indeed. The last syllable of *mod'el* is *l—mod'l*.) *Mode* is used in grammar to indicate manner or state of action denoted by a verb, the way in which it is conceived by the mind. There are four modes—indicative, subjunctive, imperative, potential. The indicative is the factual mode, that is, it makes assertions or asks questions. It has six tenses. A synopsis (see *conjugation*) of the first person singular number of the verb *see* is as follows: present *I see*; imperfect or past *I saw*; future *I shall see*; perfect or present perfect *I have seen*; pluperfect or past perfect *I had seen*; future perfect *I shall have seen*. The subjunctive is almost the opposite of the indicative, that is, it does not state fact but, rather, condition, contingency, desire, exhortation, intention, purpose, supposition, uncertainty, wish. Each person is introduced by *if* as a rule, but other subjunctive introductory words are *except*, *lest*, *tho*, *till*, *unless*, *until*. The six tenses are the same as those in the indicative, except for these introductory words, for the third person singular present and perfect which are *if he see* and *if he have seen*, and for the irregular verb *be* which in all present-tense persons is *be* and in all imperfect-tense persons *were*. The potential is the mode of ability, capacity, liberty, necessity, obligation, permission, possibility, power. Some grammarians, including the joint committee on grammatical nomenclature of the National Council of Teachers of English, do not recognize the potential as a mode but call the verbal expression of possibility and capability by means of such auxiliaries as *can*, *could*, *may*, *might*, *must*, *should*, *would*, potential word phrases, or classify them as subjunctive. There are (or were) four tenses in the potential mode, as present *I can see*; imperfect *I could see*; perfect *I can have seen*; pluperfect *I could have seen*. The imperative expresses command or entreaty; it therefore occurs in the second person only, and in present tense, as *see*, and in the passive voice *be seen*. Don't make the mistake of using indicative modal forms for subjunctive expression, as *I wish I was* for *I wish I were* or *Tho he forsakes me I will be true* for *Tho he forsake me I will be true* or *Unless he come before nine (and his train make up reported lost time) he will miss the party*. These represent the most common errors in the use of the subjunctive. The Mother Tongue liberals do not regard them as serious or even as worth mentioning; they classify them, that is, to say, with such errors as *It is me* and *He don't*. Be a conservative. (See *verb*)

**mod'ern** is sometimes carelessly misspelt and pronounced *mod'ren* (see *gathered*, *kindred*, *massacred*, *numbered*, and so forth). This error is made also with the noun *mod'ernism* and the verb *mod'ernize*, and with other forms having the accent on the first syllable. It is not so likely to occur with *mod'er'nity* owing to syllabication. The *mod* rimes with *nod*; the first syllable of the last form has half-long *o*. The antonym of *modernity* is *antiquity*. Note also the nouns *mod'erniz'Er* and *mod'erniz'a'tion* (*eye zay'shun*), and the noun and adjective *mod'ernist*

**mod'ifier** in grammar is a word, phrase, or clause that limits or restricts another element in a sentence. *Qualifier* (*kwal'ifi'er*) is synonymous with it in this grammatical sense. In general usage the latter signifies something that makes less strong or serious or decisive, and *modifier* means to make certain changes in form only rather than in content. The first and accented syllable of the latter rimes with *clod*. The noun *mod'ifi'ca'tion* (*f'kay'shun*) means change, as in grammar a change in meaning brought about by elements that relate or bear upon others. Declensions and conjugations are regular forms of modification, as are

words and phrases and clauses that precede and follow other elements to change their meaning. A word modifier is a single word that modifies another word or a phrase; a phrase modifier is a phrase that modifies a word or a phrase; a clause modifier is a clause that modifies a word or a phrase. Adjectives and adverbs are the principal word modifiers, the former modifying nouns and pronouns, the latter adjectives and verbs and other adverbs. Phrases and clauses that modify nouns and pronouns are called adjective phrases and clauses; those that modify adjectives, verbs, adverbs, are adverb phrases and clauses. A simple modifier is one that modifies directly and is not modified itself, as *He is a good boy*; a complex modifier is one that, in addition to modifying, is itself modified, as *He is a very good boy*; a compound modifier is one that is made up of two or more equal or coordinated parts, as *He is a very good and very happy boy*. *Good* is the simple modifier in the first sentence above; it is the complex modifier in the second sentence, for it modifies *boy* and is itself modified by *very*; in the last sentence *good* and *happy* are a compound modifier of *boy*, each modified by *very* and therefore complex. Don't misplace modifiers. Always place them directly before or directly after the element they modify, or as closely as possible to it. Serious misunderstanding or ridiculous meaning, or both, may result if this is not done. Note these misplacements: *Wanted: Nicely furnished room by old lady with steam heat, I want three cold Rheingold bottles of beer, He showed us the spot where the motorcar was smashed on our inquiry, She returned to her old college for the reunion where she was graduated in June, Trespassing on these premises by the police is strictly forbidden.* The customary and better position of single word modifiers is directly before the elements they modify; for phrasal and clausal modifiers, after the elements they modify. This arrangement may easily be made as a rule. But the appositive modifier is better placed after the element it modifies, as *The man, cold and hungry, was grateful for our courtesies* and *The little craft, adrift all night, came floating into the harbor, its sails awry and its occupants athirst and aghast.* The prefix *a* in such words as *afloat, afraid, aground, akin, alike, alive, aloft, alone, amiss, ashore, aside, askew, asleep, averse, awake, aware*, has prepositional modifying force, and these words modify in the sense of prepositional phrases; thus, they follow the words they modify, as a rule. So also do *else, extant, extinct, fraught, martial*. (See *reference*)

**mo diste'**—dressmaker—is pronounced with intermediate *o* and with *ee* for *i*, the last syllable riming with *least*. This feminine French form is used in English as either masculine or feminine

**mo gul** (*mo gbul* is archaic) is one of great importance; a superior personage. Used to indicate a Mongolian conqueror, it should of course be capitalized. Either syllable may be accented. Webster gives *mo gul'* first and *mo' gul* second. The rime in either case is *so dull*

**mo' hair** is the English equivalent of the French *moire* (*qv*). The first *o* is long—*moe*; the second is *hair* indeed. It is a fabric made of the hair of the Angora goat, or an imitation thereof

**moi' e ty** is trisyllabic. Don't say *moi' ty*. The first syllable rimes with *boy*; *e* is barely heard; *y* is short. It may be a half of anything or more generally, a part or a small part

**moire** is pronounced *mwahr*. It is a kind of watered mohair (*qv*) or any fabric to which a watered appearance has been given. A secondary pronunciation is *more*. The adjective—watered, pertaining to watered appearance—is pronounced *mwah' ray* or *moe' ray*, as is also the noun

when it is used to mean, not the fabric itself, but the wavy or watery appearance on the fabric and on metallic surfaces. This word was originally *mohair*, the dictionaries surmise

**Mo' ji** rimes with *know me—moe' je*. Don't make the final *i* long

**mold** or **mould** (choose the simpler) rimes with *gold*. The Britisher prefers the *u* spelling in this as in all its derivatives—*moul' der*, *mould' ing*, *mould' y*—whatever the part of speech and meaning. We now tend to omit the *u* in all forms

**mol' e cule** rimes with *jolly mule* or with *bolymule*. The short-*o* pronunciation is preferred. The adjective *mo lec' u lar* has half-long *o*, the second and accented syllable riming with *check*. Billy Boner wrote on his examination paper that a molecule is a sissy

**mo lest'** rimes with *go west*. The noun *mo lesta' tion* is pronounced *mow* (to cut grass) *less tay' shun*. The agent noun is *mo lest' Er*. The meaning is to annoy or disturb maliciously and viciously. *Harass* (*q v*) is a weaker word, meaning to weary or fret with urging

**Mo lière'**, please note, is dissyllabic. The *o* is half long. Say *mole yare'*, to rime with *sole care'*, not *moe lee air'*. Don't make the first syllable *mawl* or *mabl*

**Mol' nar** has half-long *o* and Italian *a*—*mol' nahr*. Don't say *mawl' nahr* or *mabl' nahr*

**Mo lo ka' i** is pronounced *moe lo kah' e*. The first *o* is long, the second half long. Don't say *mabl lo kah' e*

**molt** or **moult** (take the simpler) rimes with *bolt*. The same choice in spelling is given in *molt' er*, *molted*, and other forms. The Britisher prefers the *u* spelling. It means to shed or cast off, or, as noun, shedding or casting off

**mo' ment** means a minute portion of time, an instant, a twinkling; whereas *min' ute* is the sixtieth part of a second. *Moment* is seldom used as a synonym for *minute* in this meaning, and should not be. This word is also used to denote importance, as in *an event of great moment*. Say *moe' m' nt*, not *mum' unt*. (See *minute*)

**mo men' tous** is trisyllabic. The pronunciation is *mo men' tus* (half long *o*). Don't say *mo men' sbus* (or *chus*). Don't say *mo men' ti ous*. It is the adjective form of *moment* in its meaning of importance or consequence, and has no relation to time. Don't confuse with *mo men' tum* which means quantity of motion, or weight of influence, impetus; or with *mo' men tar y* (*moe' men ter e*) which refers to time in the sense of only for a moment, transitory, ephemeral. *The momentum of public opinion forced the momentous treaty upon the legislators, the signing of which was, after all, only a momentary affair* illustrates correct use of these three words

**mon** or **mon' o** is a Latin prefix meaning one, single, alone. It forms solid compounds. The pronunciation is *mahn* or *mahn' o* or *moe' no* (final *o* half long)

**Mon' a co** rimes with *donna go*. Don't say *moe nack' o*, but *mahn' a koe*

**mon' ad** may be pronounced *mahn' ad* or *moe' nad*. It is any elementary unit or atom or minute and simple organism. This word is both adjective and noun. Note also the adjectives *mo nad' ic* and *mo nad' ical* (half-long *o* and *nad* riming with *dad*)

**Mo nad' nock** rimes with *no bad shock*. The second syllable must not be pronounced *nod*. This is the name of a mountain in New Hampshire. It

is also a common noun meaning any rock formation that withstands erosion

**mon Dieu'** is a two-word French term meaning my God. Pronounce it *mawn d'yub'*

**Mo net'** has half-long *o*, short *e*, silent *t*—*mo ne'* (*e* short). Don't say *mo nay'*

**mon' e tar y** rimes with *donna very* or with *dunna very*; that is, the first syllable may be *mon* or *mun*. It refers especially to coinage and currency, and to money matters, generally in reference to money per se. (See *financial* and *pecuniary*)

**mon' ey** rimes with *boney*. The general plural is *moneys*, tho it is customary to point out that when sums of money are indicated the irregular plural *monies* should be used. But this distinction is now disregarded and the irregular plural is rapidly becoming archaic. The adjective *mon' eyed* (pronounced *mun' id*) should not be spelt *mon' ied*. Note the forms *moneylender*, *money-maker*, *money-mad*, *money order*

**mong' er** is pronounced *mung' ger*. Don't say *mahn' jer*. It means a trader or dealer; usually in small wares. It may be a solid terminal combining form, as *cheesemonger*, *costermonger*, *fishmonger*

**monk** is pronounced *mungk*. It rimes with *sunk* (*sungk*), not with *bonk* (*bongk*). A monk is a member of a religious order who lives a cloistered and contemplative life in compliance with the rules and regulations of a monastic institution. A friar may be a monk, but in the strict use of the term he is one of the mendicant orders, without community interests or vows of stability. *Monk* derives from a Greek word meaning alone. *Friar* is from a Latin word meaning brother

**mon' o dy** is a melancholy poem or other literary composition with a single emotional motive, as the death of a friend. It was formerly spoken or chanted by a single actor. The vowels are short. The first syllable rimes with *don*, however appropriate *moan* might be

**mon' o gram**—a character or cipher composed of two or more letters skillfully interwoven or interrelated to form an attractive sign or mark—rimes with *on a ham*. Note the adjective *mon o gram mat' ic*. Billy Boner says it's an old British costume to wear a monogram in one eye

**mon' o graph** or **mon' o graf** (choose the latter) is a written account of a single subject, a special treatment on a special or individual subject. It is both verb and noun. The one who writes such treatise is called *mo nog' ra pher* (or *fer*), the second and accented syllable riming with *tog*. The adjective is *mon o graph' (graf) ic*. *Mon* always rimes with *don*; the second syllable *o* is half long in the first and third, and short in the agent noun

**mon' o logue** or **mon' o log** (choose the latter) is pronounced with short *o* in the first syllable. Don't pronounce it *moan*. The last syllable may be *lahg* or *lawg*. *Mon' o logist* follows suit (*mon' o logu ist* if you prefer conservative spelling). It is a talk written or spoken on the presupposition that others are to be present to hear. It is also a poem written as if the poet were talking to others present at the time of writing or reciting. Don't confuse with *dialog* and *soliloquy* (*q v*)

**mon o ma' ni a**—a kind of mental derangement that is restricted to one particular trend of ideas—is pronounced *mon o may' ne a*. Don't pronounce the first syllable *moan*. It rimes with *don*. The noun of agent follows suit—*mon o ma' ni ac*—*mon o may' ne ak*



**Mo non ga he' la** is pronounced *mo nabng ga hee' la* or *mo nabng ga bay' la* (final *a* neutral). Don't say *nong hee la*. Pronounce all five syllables

**mon' o syl la ble** means a word of one syllable. Note the accent of the adjective *mon o syl lab' ic*, *lab* riming with *dab*. The rimes are *don* and *o* and *spillable*

**mo not' o ny** is quadrisyllabic, as is also the adjective *mo not' o nous*. Don't say *mo not' ny* or *mo not' nus*. The accented syllable is *not* indeed; the other *o*'s are half long. Note the noun *mon' o tone* with the cumulative *o*'s—the first one short, the second half long, the third long. These words come from two Greek words meaning *single tone*; hence, single key or pitch, lacking in variety, tiresome. *Monotone* is the name sometimes given to a person who is negative or indifferent in all reactions

**mon sieur'** is the French equivalent of our *Mr.* The first syllable is *me* (*e* as in *per*); the second is *syu'* (*u* as in *urn*). The plural is *mes sieurs'*—*ma* (*a* flat) *syu'*. The abbreviation of the singular is *M* or *Mons*; of the plural *Messrs*. These words and abbreviations are, of course, capitalized when used with proper names. Dr Johnson, influenced by the "lefthanded" references to the Frenchman in *Cymbeline* (which he quoted), defined this word as a term of reproach for a Frenchman. Perhaps he thought *my lord* (*mon my* and *sieur* abbreviation of *seigneur* meaning *lord*) was an unworthy form of address for a really liberty-loving and democratic people. Billy Boner thinks a monsoon is a Frenchman

**mon si' gnor** (French *mon sei gneur'*; Italian *mon si gno' re*) is a title of honor given to a church dignitary, especially in the papal court. It is pronounced *mon* (riming with *non*) *see' nyor* (the last two syllables being *senior*). The plural is *mon si gnor' i*—*mon see nyo'* (long *o*) *re*. The abbreviation is preferably *Monsig* or *Msgr*, not *Mgr*

**Mon taigne'** is dissyllabic. Say *mahn tane'*, not *mahn tabn' ee*. This name is preceded by the French particle *de* in which the *e* is obscure as in *the* spoken quickly

**Mon tan' a** may rime with *on Anna* or *on Donna*, that is, the accented *a* may be flat or Italian. Final *a* is neutral

**Mon tauk'** rimes with *on walk*—*mahn tauwk'*. Be sure to accent the last syllable

**Mont Blanc'**—two unhyphenated words, both capitalized—is pronounced *mawn blahn'*, French nasal *n*'s

**Mon te rey'** rimes with *on the way*. Don't say *mont' e re* or *mont' re*

**Mon tes quieu'** is pronounced *mahn tess kew'* in English; *mawn tess kyuu'* (umlaut *u*) in French

**Mon te vid' e o** rimes with *Don the kid we know*. The Spanish say *moan-ta ve thay' owe*, voiced *th*

**Mont pel' ier**, capital of Vermont, is pronounced *mahn't peel' yer*, not *pell' yer*, not *pell' ier*. Don't double the *l*

**Mont pel lier'**, French city, is pronounced *mawn pell yay'*, the last and accented syllable riming with *day*. Note the double *l*

**Mont-Saint-Mi chel'** (note the hyphens) is pronounced *mawn san mee shell'*. Tourists from America call it Mount Saint Michael, correct English equivalent

**moot** is pronounced with long *oo*, to rime *shoot*. Don't pronounce it with long *u*—*mute* (*mewt*). It is noun meaning discussion, usually of imaginary causes (it originally meant a meeting or assembly for the

administration of justice); a verb meaning to argue or debate; an adjective meaning arguable, doubtful, subject to discussion

**mor'al** has short *o* and almost obscure *a*. Don't say *more'al* but *mahr'l*. Note, however, that in *morale* the accent changes, and that both vowels are lengthened a little but are not long. The last syllable may be pronounced with flat or with Italian *a*. The latter word means conditions as revealed through and dependent upon morals, confidence, discipline, zest, etc., as of an army. *Moral* and *morale*, like *musical* and *musicale*, are different words and should not be used interchangeably. The former in each pair is preferably an adjective and should be used as such; it is pluralized when used collectively as a noun. The latter is always a noun. The term *morals* indicates the science and the practice of moral or correct conduct, whereas *ethics* is more abstract, referring to the science and the study of right conduct

**mo rass'** rimes with *no grass*. The *a* is preferably short, but you may make it Italian if you wish—*mo rabss'*. Don't say *more'ass* or *moress'*. The meaning is swamp or marsh or bog; hence, figuratively, a difficult place or condition or situation

**mor'bid** rimes with *sordid*. It means ill, unwell, diseased, unwholesome, of gloomy or pessimistic nature. Note the quadrisyllabic noun *morbid'ity*, and the adjectives *mor bi'ic* and *mor bi'ical* (the second and accented syllable riming with *stiff*)

**more** is the comparative of *much* and *many*. It is used of both number and quantity. Don't use *more* before words already in the comparative form, as *more quicker*. It would be similarly wrong to use *most* before superlative forms, as *most unkindest*, tho double comparative and double superlative were once regarded as correct devices for emphasis. Don't use *more* or *most* before words that are themselves indicative of comparative ideas or values, or are absolute or comprehensive in idea, as *adequate*, *circular*, *complete*, *perfect*, *preferable*, *unique*, *universal*

**mo'res** rimes with *go seize*. It is plural in both form and use. It means folk customs and conventions that have the significance of law as result of long observance. Don't accent the second syllable of this noun

**mor ga nat'ic** rimes with *organ attic*. The word means literally a morning gift. It is an adjective used of a marriage between a royal person and one of inferior rank, the inferior party not acquiring the royal status and the children, if any, not inheriting the royal property

**Mor'gen thau** is pronounced *mawr'gentow*, the last syllable riming with *bow*, not with *hoe*

**mor'ibund**—close to death, in a condition bordering upon death—rimes with *mar a fund*. The noun *moribun'dity* has similar short *o* and neutral *i*. The first syllable is not pronounced *more*; the last is not *boond*

**mo'ron** rimes with *slow on*. It is the name given to an adult who is mentally only ten or twelve years old, who is moderately weak or feeble minded. Don't apply it generally to any dull or unintelligent person. The adjective is *mo ron'ic*—*mo ron'ik*—and the abstract nouns are *mo'-ronism* and *mo ron'ity*, the first *o* in each being half long, *ron* always riming with *don*

**mo rose'**—dejected, moody, gloomy, sullen—is pronounced with soft *s*. The rime is *no gross*. Don't rime it with *no bosc*

**mor'phine** or **mor'phin** may rime with *for seen* or with *for sin*. The latter, like the simpler spelling, is growing in use. There is no authority for second-syllable accent

**Mor' ris** should not be pronounced *mawr' is* or *mur' is*, but *mabr' is*

**mort' gage** is pronounced *mawr' gi*. The *t* is silent, the *o* long, the *a* short *i*. Note well the nouns *mort ga gee'*—*mawr gi. jee'*—one to whom property is mortgaged, and *mort ga gOr*—*mawr gi jore'*—one who gives a mortgage. These are chiefly law terms. In general usage the latter is spelt *mort' gag Er* and accented as indicated

**mort' i' cian**, as euphemism for undertaker, has apparently come to stay. *Mors* means death, and *ician* a practitioner in. At any rate the pronunciation is *mawr tish' un*. Billy Boner thinks that morticians conduct funerals in memorial parks, undertakers in cemeteries, sextons in graveyards

**mort' main**—a legal term meaning perpetual possession or tenure, as of church property—rimes with *short chain*. Literally this word means dead hand. Its original application to church property came about because churches and their holdings were considered civilly dead (tax free)

**Mos' cow** rimes with *Ma's toe*, not with *Ma's brow*. Say *mabs' koe*, not *mabs' cow*

**moss** is pronounced *mabss* or *mawss*. Don't say *mabz*. Note the adjective *moss' y*, and the noun *moss' iness*. *Moss* is a solid initial form in *moss' back* (a very conservative person) and *moss' trooper* (an early English freebooter). *Moss' rose*, *moss' bag* (a pit or bog) are two words each. *Moss-grown* is hyphenated. (See *boss*, *cloth*, *gone*, *loss*, *toss*, *throng*, and so forth)

**most** is the superlative degree of the adjectives *much* and *many*. It is used to refer to both numbers and quantities, preferably, however, to the latter. Purists insist that *I have the greatest number of apples* is better than *I have most apples*. But the latter is correct also. Don't use *most* in the sense of *almost*. The former is an adjective and the latter an adverb. Say *Almost all my work is done*, not *Most all my work is done*. Say *My work is almost done*, not *My work is most done*. Don't use *most* as a comparative to mean *major* or *more* or *majority*. Of the two candidates Bill received the more votes or the majority of votes, not the most votes. *Most*, in such expressions, is used to refer to three or more, not to two. Use this superlative of *much* very sparingly before adjectives that themselves indicate superlative qualities. This advice is probably useless to the knock-'em-down advertisers, who seem increasingly on the hunt for startling adjective slogans. The *most stupendous*, *most colossal*, *most devastating*, *most overwhelming*, *most infimistimal* combinations bark from every newspaper page and every billboard. Don't use *most preferable* or *most generally*; *preferable* and *generally* contain in themselves sufficiently comparative ideas. (See *almost*, *majority*, *mostly*, *plurality*)

**most' ly** is an adverb meaning chiefly, for the greatest part. It is sometimes colloquially used as an adjective, as *This is mostly John's fault* and *Mostly boys attend this school*, as a synonym for *chiefly* or *principally*, but such use may be overdone. This is correct: *The clothes on that table are mostly inferior*. (See *most* and *almost*)

**moth** may be pronounced *mabth* or *mawth*. The *th* is voiceless. The rime is *wroth* (as pronounced in the United States). Note that *moth ball* is a two-word term—yet, and that *moth-eaten* is a hyphenated term

**moth' er-in-law** is pronounced *muib' (voiced th) er-in-law*. Don't make the first syllable rime with *doth*. All the *in-law* hyphenated compounds are pluralized through the first member—*mothers-in-law*, the *in-law* being a

prepositional phrase, really, modifying the major member of the compound. The possessive plural is *mothers-in-law's*, as in *mothers-in-law's bats*

**moth er-of-pearl'** has much more to do with pearls than with mothers; hence, *pearl* is the more important of the two and takes pluralization—*mother-of-pearls*. Don't say *poil*; don't make *moth* rime with *dotb*—the *th* is voiced in *mother* and voiceless in *dotb*

**mo tif'** means leading or dominant quality or feature in a piece of music, literature, or other art. The *o* is intermediate; the *i* is *ee*. The accented syllable rimes with *chief*

**mo'tor** rimes with *voter*. Don't say *moe'tore*. Many persons affect the latter, thinking—and hoping—they are leaning backward to be proper. But don't spell the word *moter*. These cautions apply to all of the many combinations—*motorbus*, *motorcar*, *motorcycle*, and so forth

**moun'tain** is pronounced *moun'* (riming with *frown*) *tin*. Don't pronounce the first syllable *moan*, or the *tain* to rime with *gain* or *man*. The last syllable is just *tin*. Don't misspell it *tian*, thus making a three-syllable word. The adjective *moun'tainous* is pronounced *moun'tin us*. Don't make a four-syllable word of it—*mountay'nius*

**Mous sorg'sky** is pronounced *moo sawrg'ske*. The second and accented syllable is not *sabrg* or *surg*, and the *g* is not *j*

**mow** has three meanings and two pronunciations. It rimes with *hoe* when it is used to mean cutting grass. It rimes with *how* when it means to store hay or the place where hay is stored. It is pronounced either way when it means a grimace or to make faces or mock. (In this meaning it is the French word *moue*.) (See *ow*, *bow*, *row*, *sow*)

**Mo zam bique'** is pronounced *moe zam beak'*. The Portuguese say *Moçam bi'que*—*moe sam bee'ke*

**Mo'zart** rimes with *no heart*, that is, *moe'zahrt*. You may use the German *moe'tsahrt*, if you wish

**mu—μ M**—is the twelfth letter of the Greek alphabet; it is equivalent to *m*. There are three pronunciations—*mew* (preferred), *moo* (like a cow); *meu* (modified or umlaut *u* as in *menu*). *Mu* being the twelfth or middle letter of the Greek alphabet, is sometimes used figuratively to mean half or halfway through or in the middle of things, as *How much work have you done? I'm in mu*

**much** is primarily an adjective but it has many allowable adverbial uses. It is used preferably to refer to quantity rather than to number (see *many*). *I have many apples and much cider* is correct. It is therefore regarded as the singular of *many*; hence, you speak of *much news* and *many goods*, since *news* is singular and *goods* plural. The purists have lost their fight to keep *much* an adjective of purest ray serene. We now have to accept its use as an adverb of degree—but without recommending it. At any rate *I was much moved* is correct today, tho the alert-minded, instead of making *much* serve so many purposes, will say *I was seriously or greatly or unmistakably or grievously moved*. It is properly used adverbially and conjunctively in such expressions as *I'll do as much as I can*, *It is much too early for me to go*, *He is so much taller than John* (tho the last example illustrates a use too indefinite to be recommended). In the affected *Thank you so much*, *much* is an adverb modifying *thank*. But whenever any one says this to you, don't try to hold him to it by asking how much. He never knows, for *much*

is not only indefinite in and of itself, it is much overused by persons who are inherently indefinite themselves. In *They are much of the same mind*, *much* is an adverb of degree modifying the phrase *of the same mind*. In *It is much to be generous*, *much* is predicate adjective. (See *most, too, very*)

**muf' ti** is a colloquialism meaning citizen's dress or ordinary dress as opposed to official dress of any kind; it also means an interpreter of Moslem law or an assessor to a Moslem court. It rimes with *stuff' i*. The plural is *muf' tis* (z)

**mug' wump** is frequently mispronounced *muckwumb*. Make both the *g* and the *p* heard. It is the name given to a bolter of the Republicans in 1884, and has since come to mean an independent in politics, and, by extension, any one who breaks away from an established custom. Horace Porter called a mugwump a person educated beyond his intellect

**Muk den'** or **Mouk den'** is not pronounced *muck* and *den*, but *mook den'*. Its Chinese name is *Fengh' tien'—fung' tyung'*—syllables equally accented

**mule teer'** is a three-syllable word. The first syllable is *mew*; the second syllable is little more than *l*; the third and accented syllable rimes with *deer*. Don't call a driver of mules a *mule' teer*

**mul' ieb' rity** means womanhood, state and quality of being woman, femininity. Its masculine correlative is *virility*. All vowels are short but the first—the first syllable is pronounced *mew*. The third and accented syllable is *ebb*—*mew' l' ebb' r' i*

**mul' lein** or **mul' len** (choose the simpler)—the gray woolly-leaved weed that is the despair of farmers—rimes with *sullen*

**mul' li ga taw' ny** is probably a Malayan word meaning pepper water. It is a highly seasoned East Indian curry soup made of chicken or other meat. The word is phonetic. Pronounce all five syllables. Don't say *mull ga tawny* but *mully g' taw' ne*

**mul' lion** is pronounced *mul' yun*, to rime with *scullion*. Don't say *mullen*. It means the thin partitions or slender metal bars between the illuminated glass in church windows, or any windows. As verb, it means to bar panes of lighting in one shape or another

**mul' ti** is a Latin initial form meaning many, much, in many respects, containing many times again or over. It is solid in formation with root, as *mul' ti far' ious* (*mul' t fare' e ous*) and *mul' ti lin' gual* (*mul' t ling' gwal*)—*multifarious* and *multilingual*—the former meaning having many kinds, having much diversity, and the latter comprising many tongues. Observe also *multimillionaire* (one having many millions), *multiform* (many forms), *multispeed* (many speeds), *multivalved* (many valves), *multi-voiced*, *multivolumed*, and so forth. The first syllable of this prefix rimes with *dull*; don't make it rime with *bull*

**mul' ti pli ca ble**—capable of being multiplied, possible of multiplication—is accented on the first syllable—*mul' t pl' ca b'l*. Don't say *mul' ti plik'-ab'l*. *Mul' ti pli' a ble* means the same and it is recommended instead. The third and accented syllable is *ply* indeed. Don't clip the pronunciation to *multi ply' ble*

**mul' ti pli ca tive**—tending to multiply; such numeral designations as double, triple, quadruple—is accented on the first syllable, please note. The *a* of the fourth syllable is long; thus *mul' t pl' kay tiv*. Don't say

*multiplik' a tive*. The multiplicatives in numeration are sometimes called iteratives—*it' er a tives* (a either long or neutral)—that is, repeated counts or repeaters. The word *fold* is sometimes used to indicate such repetition, especially in the upper brackets, as *thirtyfold* and *fiftyfold* and *hundredfold*

**mun' dane**—worldly, earthly, pertaining to material considerations—rimes with *run Jane*. Don't accent the second syllable; don't make the *a* short

**Mu' nich** is pronounced *mew' nik*, not *mew' nish* or *mew' nitch*. The Germans called it *Mün' chen* or *Muen' chen*—*muen' shen* (umlaut *u*, and *ch* as in German *ich*)

**munic' i pal** means pertaining to an incorporated town, especially as to its laws and regulations. The preferred pronunciation is *mew' niss' i pal*, soft *s*, short *i* and *a*. Don't accent the third syllable, making it *sip*. *Mewny sip' al* is illiterate

**mur' mur** is frequently misspelt *mur' mer*. The rime is *her pur*. The two *u*'s should be noted in this mimetic word meaning indistinct sound like that of trickling or gurgling water

**mur' rain** rimes with *stirrin'*. Don't say *m' rain'*. It is a plague that prevails among domestic animals, such as hoof and mouth disease. It was the fifth of the ten plagues visited upon the Egyptians

**Mus' co vy** rimes with *Russ go see*. This was the name of old Russia. A Russian was called a *Mus' co vite*, to rime with *Russ go fight*. Note the adjective *Mus co vit' ic* in which the third and accented syllable has short *i*—*vit* riming with *sit*

**mus' se' um**, please note, is accented on the second syllable, which is *zee*. The first *u* is intermediate, as in *humane*; the second *u* is obscure. Don't say *moo' zum*

**mu si cale'** is pronounced *mew' zi kal'*. This word is a noun meaning a social evening at which music is the principal feature. *Mu' si cal* is an adjective meaning pertaining to music, liking music, gifted in music, and so on. It is pronounced *mew' zi kal*. It is increasingly being used by newspapers as a noun substitute for *musicale*. And this is a forward movement, tho the purists say the two words should not be regarded as interchangeable

**Mus ke' gon** is pronounced *muss kee' gun*, not *musk' e gabn*

**musk' mel on** is a solid compound—*muskmelon*. It means in general usage the cantaloupe, tho it refers to other species of melons also. The word *musk* (don't say *mush*) characterizes the smell of its foliage, as of the grape, the hyacinth, certain roses, and most melon plants. *Musk*, used as the basis of many perfumes, comes from a bag or sac under the skin of the musk deer's abdomen. Don't say *mullin* for *melon* (*mel' n*)

**Mus so li' ni** rimes with *goose so meany*—*moose so lee' ne*. Don't say *muss o lay' ne*

**Mus' sul man**—Moslem or Mohammedan—rimes with *bustle man*. Its plural, don't forget, is *Musselmans*. But the dictionaries are now characteristically beginning to weaken for two of the leading ones (1938) say "sometimes *Mussulmen*. Billy Boner wrote in his examination that a Mussulman is a man who "muscles in," and he says he failed ignoramusly. (See *human*, *German*, *Norman*, *Ottoman*)

**mus tache'** or **mous tache'** (take the simpler) is pronounced *muss* and *tash*, riming with *cuss* and *lash*. The Britisher uses the latter spelling and

usually calls it *moose tahsb'*. The Italian spells it *musta' chio* and says *muss tab' show*

**mute** has long *u*—*mewt*. Don't pronounce it *moot*. In phonetics it means a silent letter; a consonant that cannot be sounded without a vowel, as hard *c* and hard *g*; a consonant that requires short stoppage of breath to make utterance possible, as *b d k p t*. *Mute* is not a comparable adjective. As noun it means one who does not or cannot speak, as deaf-mute. Don't call a deaf-mute deaf and dumb. In music a mute is any device used to soften or deaden sounds. Sounds thus muffled are said to be *muted*

**mutineer'** is pronounced *mewt' near'*. *Mute*, *mu' tilate*, *mu' tilative*, *mu' tila' tion*, *mu' tinous*, *mu' tinously*, *mu' tiny*, *mut' ism* are all likewise pronounced with long *u* (and with long *a* where it occurs). Note the changes of accent. A mutineer is one guilty of insurrection against constituted authority

**mutual** is pronounced *mew' chual*. Pronounce all three syllables. Don't say *mewtch' el*. Crabb says "*Mutual* supposes a sameness in condition at the same time; *reciprocal* supposes an alternation or succession of returns." \* *Mutual* does not apply to persons, tho it may and does apply to their acts and qualities and judgments. It denotes interchange. *Mutual friend* is really incorrect; *common friend* is correct. Inasmuch, however, as *common* connotes, among other things, cheapness and lack of distinction and inferiority of one kind and another, *mutual* has been accepted in application to persons as well as to their qualities and characteristics. *Mutual* means joint or interchanged. *Mutual affection* and *mutual love* are correct. *Reciprocal obligations and duties* is correct. That is common in which two or more share, as *Misfortune* is *common*. That is mutual which is equally reciprocal or interchanged, as *Esteem between the secretary and the treasurer* is *mutual*. In *This action will be of mutual benefit to both you and ourselves*, *you and ourselves* repeats *mutual*. *This action will be of mutual benefit* is sufficient. Such terms as *mutual partnership* and *mutual cooperation* are similarly tautological. (See *common* and *reciprocal*)

**my** should never be pronounced *mee*. *Where's mee book* is a vulgarism. The *y* should be long *i* in emphatic speech; short *i* in unemphatic. The latter makes the word almost *m'*. (See *meself*)

**myr' i ad** is trisyllabic. Don't say *mir' yad*. The first syllable is the *mir* of *mirror*. Don't say *mire' i ad*. It means numberless, an indefinitely great number, or, derivatively, ten thousand. It is both noun and adjective

**myr' midon** now means a soldier who executes orders with precision and in strict obedience. As proper noun in reference to the Myrmidons, the fierce Thessalian tribe that followed Achilles to the Trojan War, it must be capitalized. The first and accented syllable rimes with *her*. The *i* and the *o* are short. Don't say *mirm' dun*

**myself'** is the reflexive and intensive form of the personal pronoun *I*, *my* being the possessive first person singular. Don't use the intensive pronominal forms superfluously. *He spoke to you and me* is correct. Don't say *He spoke to you and myself*. Say *Harry and I are ready*, not *Harry and myself are ready*. The uses of the reflexive pronouns are as follows: *I myself saw it* and *I bought one for myself* and *I went by myself* are all emphatic reflexives. *I shall help myself* and *I have at last found myself* and *I have hurt myself* are pure or clarifying or idiomatic reflexives. Don't say *meself* (*q v*)

\* *English Synonyms* by George Crabb. Used by permission of Harper and Brothers

**mys'tery** is a trisyllable. Don't pronounce it *mis'try* but *miss'ter e*. Similarly, *myste'rious* is not *misteer'yus* but *miss'teer'eus*. Both words are too loosely and carelessly used. Anything mysterious evokes wonder and curiosity, and usually baffles reason for a time. Anything inscrutable is beyond rational interpretation in its enigmatical aspects. A mystery story may be one that, in its appeal to our love for the mysterious, treats of the detecting of crime. But it does not have to be a crime or detective story; that is, while the so-called detective story is a mystery story as a rule, the so-called mystery story is by no means always a detective story.

**mythol'o gy** has short *i* for *y*, voiceless *th*, *j* for *g*. The accented syllable rhymes with *doll*. The Britisher usually says *mye thol' o gy*. In the United States the first four letters rhyme with *smith*—*mith ol' o je*.

## N

*Who is this that darkeneth counsel by words without knowledge*

JOB xxxviii:2

**n** is alphabetically pronounced *en* to rhyme with *Ben*. Its plural is *n's* pronounced *enže*. It is silent in *autumn*, *column*, *condemn*, *contemn*, *damn*, *hymn*, *kiln* (silent or sounded), *limn*, *solemn*. But note that as result of syllabication in certain derivatives it "comes to life," as in *autumnal* (*awe tum' nal*), *columnar* (*ko lum' ner*), *condem' nable* (*kon-dem' na ble*), *condemnation* (*kon dem nay' shun*), *damnation* (*dam nay'-shun*), *hymnology* (*hym nol' o je*), *limner* (*lim' ner*), *solemnity* (*so lem'-ni ti*). *Contemner* or *contemnor* may be pronounced *con tem' er* (or) or *con tem' ner* (nor). Present participles may or may not have the *n* heard, as *dam' ing* or *dam' ning*, *lim' ing* or *lim' ning*. The *n* usually remains silent in the imperfect except in poetry where the poet has the privilege of writing *damned* or *dam' ned*, *limned* or *lim' ned*. But the *n* is silent in both *condemned* and *condemning*. In the suffixes *en* and *on* the vowel is frequently mute and *n* stands alone to constitute the syllable, as *lit'n* for *lighten* and *but'n* for *button*.

**na' bob** is pronounced *nay' Bob* indeed. The noun *na bob er y* may be accented on the first syllable or on the second; make all four syllables heard. Don't say *nay bob ri*. Note also *na' bob ish*—*nay' bob ish*—and *na' bob-ism*—*nay' bob iz'm*. In general usage *nabob* means a man of great wealth; it is a Hindoo word meaning viceroy or deputy or governor or Mogul.

**nai' ad** is a water nymph, protector and lifegiver to brooks, lakes, fountains, rivers. In the United States it is pronounced with long *a* and short *a*—*nay' ad*. In England they call it *nigh' ad*. The plural may be *nai' ads*—*nay' ads*—or *nai' ad es*—*nay' a dez* (both first syllables *nigh* in England).

**Nai ro' bi** rhymes with *my show be*—*nigh roe' be*. Don't say *nay' roe b*.

**na' ive'** is pronounced *naheve'*. The *eve* indicates that it is feminine. *Na if'* is masculine of the same word, and is pronounced *nah eef'*. But the feminine form *naive* is used in English as of common gender, as *what naive men and women*. It means ingenuous, artless, unaffected, simple, unsophisticated. The noun *na' ive té'* is pronounced *nab eve tay'*.

**Nan' king** is pronounced exactly *Nan' King'*, not *nang king'*. The syllables are equally accented.

**Nantes** is monosyllabic. It rhymes with *pants*, not with *panties*. Don't say *nabnce*—unless you say *pabnce*—and even so, don't.



**nape**—the back of the neck—is preferably pronounced with long *a* to rime with *grape* and *scrape* (see *gape*). But colloquially and provincially it is widely pronounced to rime with *sap* and *cap*

**na'pery** rimes with *drapery*, that is, the first syllable is *nay*. It means household linen, especially such as is designed for the table. Don't rime the first two syllables with *flapper*. Don't say *nape're*

**naph'tha** is the name given to any kind of inflammable oil secured by dry distillation of organic matter, such as coal and petroleum. The first syllable is *naf* (*ph* is *f*) riming with *gaff*; the second is voiceless *th* and obscure *a*. Don't say *nap'tha* or *nav'tha*

**Na pier** may be trisyllabic or dissyllabic—*nay' p er* or *na peer'*

**nar rate'** has short *a* and long *a*, the second and accented syllable riming with *fate* and *plate*. In *narra'tion* the accented *a* remains long—*na ray'shun*. But note that in the noun and adjective *nar'ra'tive* all vowels are short and the accent moves to the first syllable. The noun of agent is either *nar'ra'tor* or *nar'ra'ter* (*ray'tor* or *ray'ter*) the former preferably. Lack of precision in the use of *describe* and *explain* has cheated *narrate* and its derivatives out of their proper place. Many of our so-called best writers and speakers use *describe* and *explain* loosely when they should use *narrate*

**na'ry** is provincial for *never a* or *not a*, as in *Nary a person appeared*. It is sometimes pronounced to rime with *Harry*, sometimes with *Mary*. Don't use it

**na'sal** is pronounced *nay' z'l*. Don't say *nass'al* or *nays'l*. The *s* remains *z* in *na'salize* and in *na'salizi'a'tion* (*eye zay'shun*) and *na'sality*. In phonetics sounds uttered through the nose only are called nasals—*m n ng*—as are also the French nasal vowels uttered through both mouth and nose. The objectionable nasality of voice, usually attributed to Americans in particular, is caused not by utterance made too exclusively through the nose, but by tight nasal passages that force it almost entirely through the mouth

**Nas'sau** is sometimes heard as *nasba*, as *nassa*, as *nassah*, and as *nausea* (!). Say, please, *nass' awe*. But you will hear *nabs' awe* a great deal

**Na tal'** may have short *a* or Italian *a* in the second and accented syllable—*na tal'* or *na tabl'*, riming respectively with *a pal* and *a doll*

**na ta to' ri um**—a place especially designed for swimming—has first *a* long, and long *o* in the third and accented syllable. Other vowels are short. The first syllable is *nay* and the third *toe*—*nay't' toe're'm*. The plural is quite properly *nata'toriums*, but you may also write it *na ta to' ri a*

**na'tion** rimes with *station*, not with *fashion*; that is, the *a* is long. But note that in all other forms of this word the *a* becomes short—*na'tion al* (*nash'un al*, not *nay'shun al*), *na'tion alism* (*nash'un al iz'm*), *na'tion alist*, *na'tion al'ity*, *na'tion alize*, and so on. While *nation* is really of neuter gender it is customarily referred to as feminine—*she*

**na'tive** has long *a* and short *i*—*nay'tiv*—but in *na'tiv'ity* the *a* becomes intermediate and the accent goes to the second syllable; the *i's* and the *y* are short

**na'ture** is popularly pronounced *nay' cher*. The dictionaries sanction this. But they also authorize *nate'yur* as well as *nay'tewr*. Webster says "the palatization is in general use by unaffected speakers in all common words." *Nay'tewr* is regarded as affected, as are *fee'tewr*,

*few' tewr*, *o' ver tewr*, *pik' tewr*, *pos' tewr*, and the rest. Say, therefore, *natch' u ral* for *nat' u ral*, *natch' u rali' m* for *nat' u ral ism*, *natch' u ralize* for *nat' u ralize*. Be careful of *nat u ral i za' tion*—*natch u ral-i zay' shun* (not *lie zay' shun*, not *natch ral zay' shun*). The *i* must be heard but it is not long. Note that as in *nation*, the long *a* of *nature* becomes short in the other forms. The word *natural*, it should be noted, is sometimes used as noun, increasingly in colloquial speech, to denote anything or any one that is immediately adaptable or successful, as *He is a natural in the part* and *She is a dance natural*. While *nature* is of neuter gender it is customarily referred to as feminine—*she*

**nat u rel'** is a French importation meaning natural disposition, unspoiled and undistorted tendency and inclination. The rime is *bat you well*. Don't confuse this noun with the word *natural* used as a noun. To retain one's *naturel* is to retain one's own inherent quality in spite of influences

**naught** rimes with *bought*. *Nought* is the same word. It means nothing, a cipher. *I have seen naught* means I have seen nothing. Don't use this word to double a negative, as *I haven't seen naught*. Don't use it for *aught* or *ought* (*q v*)

**naugh' ty** is pronounced *naw' t*, not *nab' t*. Don't apply this word to grown-ups; it pertains to the mischief and waywardness of children. The comparative is *naugh' tier* and the superlative *naugh' tiest*. The adverb *naugh' tily* and the noun *naugh' tiness* must not be pronounced *naw' tly* and *naw' tness*

**nau' se a** is pronounced *naw' she a* or *naw' sha*. There is authority, too, for *naw' ca*. The first here given is preferred. The adjective *nau' seous* is *naw' shus* or *naw' she us*. The verb *nau' se ate* is *naw' she ate* or *naw' c ate*. Don't say *nawzy* or *nozzy* or *naw shee*. The meaning is sickness or tendency to vomit

**na' zi** is pronounced *nab' tsee*. The plural is *na' zis*—*nab' tseez*. They rime respectively with *rotsy* and *rotsies*. It is derived from the two syllables *na* and *zi* in the word *nationalsozialistische*—national socialist (party). The word, like democrat and socialist and republican, is or should be capitalized only when used in special senses, and thus be held to the general rules of capitalization. Unfortunately it is at present always capitalized by the newspapers and the magazines. The awkward verb *na' zize* has made its appearance on the dictionary scene a few times, but has been justifiably hooted off. If you must have a verb, use for the present the above noun form. It is hoped that this word and the things it stands for will soon become obsolete

**Na zi' mo va** has flat *a*'s, long *e* for *i*, half long *o*. Say *na zee' mo va*, not *nab zee' moe vah* or *na zi moe' va*

**nd** is a word ending that is frequently mispronounced. Make sure to sound the *d* in such words as *and*, *brand*, *end*, *friend*, *mend*, *pretend*, *rescind*, *send*, *tend*, *trend*. If you say *an*, *bran*, *en*, *frien*, *men*, *preten*, *rescin*, *sen*, *ten*, *tren*, then you may quite justifiably be called illiterate to a degree. Perhaps *Forty-secon Street* for *Forty-second Street* is one of the commonest offenders in this category. This ending (or *d*) should not be used after a figure to indicate an ordinal, especially in letters. Write 2 or *second*, not 2*d* or 2*nd*. Figures and letters combined to stand for a word are hybrid forms

**near** should not be used for *nearly*, tho it may be used as adverb, as well as adjective, verb, and preposition. It is especially bad to use *near* for *nearly* after *not*. Say *I am not nearly (not near) done*; say *I am nearly (not near) done*. *There was not nearly enough to supply the party* is correct; *There was not near enough to supply the party* is incorrect. As adjective: *Near relatives are not always agreeable*. As verb: *The train nears*. As adverb: *This is your machine with the copy lying near*. As preposition: *He sat near me*.

**nearby** is written as two words, as a hyphenated compound, as a solid compound. The last is recommended for the sake of simplification. The syllables are usually accented equally. It is adjective, adverb, preposition, as respectively, *He lives nearby*, *He lives in a nearby house*, *He lives nearby the station*.

**near'ly** is an adverb only. *He is not nearly done* is correct; *He is not near done* is incorrect. (See *near*)

**neat** rimes with *seat*. It means clean, simple, orderly, precise, skilful, unadulterated, pure. If you are habitually neat you may properly be called *tidy*; if you are spruce and smug, in addition to being neat, you are *trim*; and if you permit neatness and tidiness and trimness to become consciously detailed and formal, you may justifiably be accused of being *prim*—and this is really no very great compliment.

**'neath** is a contraction of *be'neath*, usually a poetical form. The apostrophe is necessary—yet. The *th* may or may not be voiced, that is, it may rime with *teeth* or with *teethe*. Used in conversation this word is out of place and affected.

**Ne bras'ka** is not pronounced *ne brabs' kah*, please. The second and accented syllable is *brass* indeed; the *e* is half long, the final *a* neutral. *Ne bras'kan* follows suit, riming with *the brass can*.

**neb'ula** is the Latin word for cloud or mist. The plural is *neb'ulas* (*larz*) or *neb'ulae* (*ee*). The first syllable rimes with *deb*, the second is half long *u*; the third is neutral *a*—don't make it *ab*. The adjectives *neb'ular* (not *er*), *neb'ulous*, *neb'ulose* (long *o*), and the verb *neb'ulize* are similarly accented on the first syllable. The meaning is any cloudy or misty opaqueness; hence, figuratively, anything that is not clear, as an excuse or an explanation or an argument. The *nebular hypothesis* is the theory that the planets were formed of nebular matter thrown off from a revolving and gradually cooling central mass.

**nec'es'sary** has four syllables, one *c* (pronounced *s*), and two *s*'s. These facts remain true of *ne ces' sítate*, *ne ces' sítý*, *ne ces' saries*, *nec ces' sities*, *ne ces' sitous*. Fix them in your mind. There are other members of the family but these are the most generally used and the most generally misspelt. Don't attempt to overemphasize, and thus nullify, by saying *imperatively necessary* or *necessarily required* or a *necessary requisite*. It may be noted that some authorities rule that the noun *necessities* is somewhat stronger than the noun *necessaries*, as *necessities of life* and *the necessities for graduation*. But this distinction—if it be one—is not generally observed.

**ne crol'ogy**—a register of the dead, an obituary note—is pronounced *ne krol' o je*, to rime with *the follow me*. Note the noun *ne crol' o gist* (*jíst*) and the adjective *nec ro log' ical* (*nek roe loj' i kal*).

**nec'roman'cy** rimes with *wreck o' Nancy*. The adjective is *nec ro.man'tic*—*neck* and *romantic*—and the agent noun *nec'roman'cer*—*neck'romancer*. Don't make the first syllable *nee*—*nee'krow mancy* and

*nee krow man' tic* and *nee' krow man cer* are wrong. The meaning is revelation of the future as result of communicating with the dead. Owing to confusion of the first two syllables with Latin *niger* (black) it was once called black magic. The first two syllables are really from the Greek word for dead; the last two from the Greek word for divination

**nee' tar ine**—the smooth-skinned fruit cultivated by crossing the peach with the plum—is pronounced *nek' tereen* or *in* or *en* to rime with *Hector seen*, *Hector in*, *Hector ten*. The first is preferred

**née** is pronounced *nay*. It is French for *born*, and is used to indicate a married woman's maiden or family name, as Frances D'Arblay *née* Burney. It is customarily italicized in this use. The masculine *né* is seldom used in this way. But it is properly used for the same purpose in the event a young man changes his family name to another, as in the case of adoption or for other cause

**need** denotes objective lack, that is, it expresses fact rather than fancy or feeling. You need medicine, perhaps, but you do not want it. (See *want*.) The noun *need* is usually followed by *of* rather than *for*. You have need of something, not *for* it. It means lack of, poverty, indigence. The verb *need* is frequently followed by the elliptical infinitive. *I need not go today* is correct usage; *I need not to go today* is not used

**needs** was originally the genitive of *need* (Anglo-Saxon *nedes*). It is now an adverb meaning necessarily. The noun and verb *need* may both be inflected *needs* but this form has nothing whatever to do with the adverb *needs*, which must always have the *s*. Don't say *I must need go* but *I must needs go*

**ne fa' ri ous** means detestible, infamous, impious. The second and accented syllable is *jay*. It rimes with *gregarious*

**neg li géé'** has short *e*, almost negligible *i*, *zh* for *g*, and long *a* for *ee*—*neg' l' zhay'* (*neg* riming with *leg*). Don't make the first syllable rime with *lay*, as in the old pronunciation *nay glee zhay'*, which has happily passed. The secondary accent on the first syllable is important

**neg' li gence** means the habitual failure to do what should be done, and it is therefore indicative of carelessness in disposition or character. The noun *neglect'* means occasional lapse or disregard. The one must not be used for the other. The first syllable of both words rimes with *beg* and *leg*. Note that the last syllable of the former is *Ence*, not *ince* or *ance*. The spelling of the following should be well noted—*neg' li gent* and *neg' li gi ble*, the adjectives; *neg li gi bil' i ty* and *neg' li gi ble ness*, the nouns. All lend themselves to slurring in pronunciation, and all of them denote a certain degree of habit in leaving things undone or uncared for; whereas *inadvertence* and *oversight* and *inattention* indicate temporary and unintentional carelessness

**ne go' ti ate** rimes with *we know she ate* (it was once spelt *ne go' ci ate*, and the *c* pronunciation is still sometimes affected). It means to deliberate regarding claims and interests, and to decide upon adjustments. Like *treat* and *transact* (*q v*) *negotiate* refers to a collective act. But *negotiate* comes somewhere between the two. Two firms may treat with one another in regard to an arrangement to conduct business. Papers are signed, that is to say, *negotiated*. They may then transact business. In general usage this word means also accomplish or achieve, as in *We negotiated the bill without changing gears*. The agent noun is *ne go' ti a tOr* riming with *we know he ate her*, and the abstract noun *ne go ti a bil' i ty*—*ne go she a bil' it*. Don't say *ne gosh' ate* or *ne gosh' ble* or *ne gosh bil' ty*. You negotiate *with* somebody *for* certain terms

**Ne' gro** should always be capitalized. Both vowels are long. The plural is *Ne' groes*. Don't use the vulgarity *nig' ger*

**neigh' bor hood** or **neigh' bour hood** or **na' bor hood**—the first is customary, the second British, the third too advanced for general acceptance yet except occasionally in advertising copy—is pronounced *nay' ber hood*. *Vicinity* is not quite a synonym; it has less of friendliness in it and conveys the idea of less thickly settled physically and of larger area

**nei' ther** may be pronounced *nee' ther* or *nigh' ther*. There is sound authority for both pronunciations. The important thing is to make up your mind as to which one of these you want to adopt, and then *stick to it*. Don't say *neether* sometimes, and *nighther* at other times. There are those who use the double *e* sound at home and the long *i* sound when they're "out in company"! This word means not either, not the one or the other. It is preferably used in reference to two persons or things or groups; in referring to three or more, use *not any* instead of *neither*. It is correlative with *nor*, not with *or*. Used thus correlatively *neither* and *nor* should precede the same part of speech and the same sort of grammatical construction, as *He could neither read nor write*. Don't say *Neither could he read nor write*. Used as an adjective pronoun *neither* is always singular, as *Neither of the men is going to work*. *Neither John nor James is going to work* is correct conjunctive use. Don't say *Neither John nor James are going to work*, or *Neither John or James is going to work*. (See *either*, *or*, *nor*)

**ne' o** is a Greek initial form pronounced *nee' o*. It means new, recent, different. Prefixed to proper names or to roots beginning with *o*, it is hyphenated; otherwise it is not: *neo-Darwinism*, *neopaganism*, *neo-ophthalmology*

**ne ol' o gism** is pronounced *ne ol' o jiz'm*, the second and accented syllable riming with *doll*. The *e* and the second *o* are half long. The meaning is a new word, a new expression, the use of either in a new or novel way

**ne' o phyte** rimes with *leo bite*. The last syllable must be *fight*, not *fit*. It means a beginner, a tyro, any one new to an undertaking—a convert, a novice. (See *catechumen*)

**neph' ew** is pronounced *nef' you* in the United States, and *nev' you* in England. The latter is probably being more widely used here than it formerly was. The accented *e* is short in both pronunciations

**nep' o tism** is favoritism shown to nephews and to other relatives just because they are relatives. The first syllable is not *neep* riming with *sleep*, but *nep* riming with *step*; *s* is *z*. The *o* is half long; don't crowd it out to make this a two-syllable word. *Nep' tism* is slovenly

**nes' ci ence** is lack of intelligence or complete ignorance. All vowels are short; the *ci* is *sh*; thus, *nesb' i ens*. There is authority also for *nesb' ens*. Don't say *ne sigb' or shy' ence*. Don't spell *ance* for *ence*

**-ness** is a suffix used in forming nouns to indicate state or condition or quality, or an occasion or case or instance of being, as *goodness*, *blackness*, *dirtyness* (an instance or thing that is dirty). When it is added to a root ending with *n*, the *n* must be retained, as *evenness*, *greenness*, *keenness*, *meanness*, *stubbornness*

**neth' er** has voiced *th*; it rimes with *weather*. This word is now almost if not quite archaic. It means lower, under, underneath. It is sometimes used humorously, as in *the nether bound for the under dog*

**Neth'er lands** is plural in form but singular in use. The *th* is voiced. The first two syllables rime with *feather*. The last syllable is *landʒ*. The Dutch say *Ne' der land—nay' der lahnt*

**Neu cha tel' or Neuf cha tel'** (use the former) is pronounced *nu chah tell'*, *u* as in *menu*. The *f* spelling is now archaic

**neu ral' gi a** is preferably quadrisyllabic, according to Standard; trisyllabic, according to Webster. Say, therefore, either *new ral' je a* or *new ral' ja*. The second and accented syllable rimes with *gal*, not with *rail*, not with *dull*. Don't say *new ral' jee*

**neu ras the' ni a** has five syllables. Pronounce them all. Don't clip the word to *nrastheen' ya*. Say *new rass the' ni a*, long *u* and *e* as indicated, and voiceless *th*. The adjective and noun *neu ras the' nic* has either long or short *e* in the third and accented syllable. The meaning is a neurotic condition due to some physical disturbance, or emotional conflict or complex

**neu ri' tis** is pronounced *new rye' tis*, not *noo reet' iz*. The word means the inflammation of a nerve or a nerve center

**neu ro' sis** refers to any manifestation of the nervous system, but in psychiatry (*qv*) it means a functional nervous disorder without necessarily implying physical lesion of any kind. The first syllable is *new*; the second and accented is *roe*; the third is *sis*. It rimes with *few grosses*. But the adjective, please note, has short *o* in the second and accented syllable—*neu rot' ic*, that is *new rot' ik*

**neu ter** is pronounced *new' ter*. Don't say *noo' ter*. It is adjective and noun meaning having no gender or the name of the gender indicating no gender. Aside from its grammatical application it means sexless, one having no generative organs, a castrated animal

**neu' tral** is pronounced *new' tral*. Don't say *noo' tral*. Don't use this word interchangeably with *neuter*. It has nothing whatever to do with gender. It is adjective and noun meaning not engaged or attached to either side, without decision, neither one thing nor another. In science it has special meanings all of which in general terms denote absence of either positive or negative character. The verb is *neu' tral ize*, the noun of agent *neu' tral ize Er* (first-syllable long *u* and *a* neutral in both), and the abstract noun *neu tral' i ty* (accented *tral* riming with *pal* and first-syllable *u* half long)

**Nevad' a or Neva' da** may be pronounced with the second and accented syllable to rime with *bad* or with *ah*, preferably the latter. *E* and final *a* are neutral

**nev'er** may be used in place of *not* for the sake of emphasis, as in Congreve's "never anything was so unbred as that odious man." It is likewise justifiably used for *not* when a long stretch of time may be indicated, as in *Never have any qualms about his failure*. But it should not be used for *not* in instances that can be cited but once, as in *He never died in England* for *He did not die in England*, or *He has been here previously but he never mentioned the affair* for *He has been here three times but he has not mentioned the affair*. Be sure always to place *never* as closely as possible to the word it modifies. Say *I intended never to hurt her* rather than *I never intended to hurt her*, for this is undoubtedly the desired meaning in all such uses of *never*. It does not modify the predicate of *I* but the verb that follows. Don't confuse *never* with *ever*. *Never* means not ever, at no time, not in

any way or degree or condition. It is therefore the antonym of *ever*. *Thank you ever so much* means *Thank you very much*. *Thank you never so much* means *Thank you no matter in what way* or *Thank you inconceivably abundantly*. Don't use *never so* as a response or as a detached exclamation (this rule applies likewise to *ever so*). In reply to "Is he very ill?" reply "Yes, very"; don't say "Ever so" or "Never so"

**new** means recently come into existence; lately made or discovered; one more or one in addition to what already exists, as *a new car*, *a new desk*, *a new hat*. A novel (*qv*) *new car* is a car recently manufactured that, in addition to being new, has some strange and unusual device never before seen or used. Be sure to place *new* before the noun it modifies. *I shall bring a new dish of potatoes* and *I shall bring a dish of new potatoes* may mean the same thing, but they may not. In spite of general usage, *a suit of new clothes* is probably better than *a new suit of clothes*, inasmuch as the idea of suit is old and the idea of fabric new. Don't use *new* before words in which the idea of newness is already contained, as *new creation* or *new innovation*. You should be on guard in using it before *beginning* and *birth* and *discovery* and *invention*; *a new beginning* and *a new birth* and *a new discovery* and *a new invention* may be correct, but in nine cases out of ten in the general use of these expressions *new* is superfluous. Don't say *noo*—the *u* is long

**New' ark** is pronounced *new' erk*, not *noo' ark* or, worse yet, *nyark*

**New found land** is a solid compound—*newfoundland*. This word may be pronounced *new fun land'* or *new fund land* or *new found land'*. Never accent the second syllable. The final *d* must always be heard; the middle *d* may be silent. Don't write as two words—*New Foundland*

**New Or' le ans**—two unhyphenated words, both capitalized—is not pronounced as dissyllabic *nor leans'*, please. For the second part of the name say *awr' le anz*—e half long, last-syllable a neutral

**news** is pronounced *newz*, long *u* for *ew*, and *z* for *s*. This is its pronunciation in all such derivatives as *news' boy*, *news' monger* (*mung ger*), *news' paper*, *news' reel*, *news' y*. *News* is a singular noun. Say *What is the news*, not *What are the news*. Don't say *nooz* or *noose*. The adjective *news' y* is colloquial, meaning having much news, abounding in news; the noun *news' y* is slang for *newsboy*. Note *newsreel*, *news monger*, *newsprint*, *newspaper*

**news-stand** is to be seen written as two words, as a hyphenated term, as a solid compound. Don't write it solid, as *newsstand*. It has a strange and awkward appearance. It may be written as two words, and frequently is in public places. But there is a rule about hyphenation to the effect that two monosyllables put together to form a single term should be written solid unless euphony and appearance forbid, in which case they should be hyphenated. They seem to forbid in this combination. But there is much authority that disagrees with this instruction

**next** is one of the superlatives of *nigh*—*nigh*, *nigher*, *nighest* or *next*. It is pronounced *nekst*. The tendency to palatize the *t* with a following *u* or *y* probably cannot be overcome in many instances. But a clear, staccato separation of these sounds is recommended. *The next unit* and *the next year* are, of course, preferable to *the nexcheunit* and *the nexcheer*. At any rate, please try always to make *t* heard when you pronounce *next*

**ng** (hard *g*) has ever been one of the most troublesome sounds in English, if not *the* most troublesome. It has in a great many words a nasal resonance which is by no means always easy to achieve, and which is subject to confusion inasmuch as there is no hard and fast rule to help. At the end of words *ng* (*ing* is its most general appearance) is primarily a nasal sound and not much more in many words. But in certain words, contrarily, the digraph *ng*, as well as *nc* (hard *c*) and *nk* and *nqu* and *nx*, takes on an extra *g* in pronunciation, between *ng* and the next letter, or a *g* is injected before the hard *c* or *k* or *nqu* or *nx*. To know when and when not to modify the pronunciation of *ng*, and these other combinations, is one of the marks of the cultivated speaker. It is illiterate to say *brink* for *bring*, *clank* for *clang*, *cong* or *conkceive* for *conceive*, *cong* or *conkcern* for *concern*, *cong* or *conkcrete* for *concrete*, *cong* or *conkcur* for *concur*, *cong* or *conkvex* for *convex*, *bank* for *hang*, *ingrease* for *increase*, *kink* for *king*, *long giland* or *lonk island* for *Long Island*, *melangoly* for *melancholy*, *monkarch* for *monarch*, *rink* for *ring*, *sink* for *sing*, *slink* for *sling*, *sprink* for *spring*, *strink* for *string*, *think* for *thing*, *wink* for *wing*, *wrinker* for *wringer*. It would be equally illiterate to double the *g* in pronouncing many of these—*hangging* for *hanging*, *singging* for *singing*, *thingging* for *thinking*, *ringging* for *ringing*, and so forth. But note the resonant *ng*, *nk*, and other resonant pronunciations in the following words in the everyday vocabulary. Study and practice should be brought to bear upon these, and upon those above, inasmuch as there is no spelling or pronunciation rule to be depended upon regarding them: *anchor* (*ang ker*), *anger* (*ang ger*), *angle* (*ang g'l*), *anguish* (*ang gwish*), *angular* (*ang guler*), *ankle* (*ang k'l*), *anxious* (*angh shus*, *ang shus*), *bangle* (*bang g'l*), *bank* (*bangk*), *banquet* (*bang kwet*), *blank* (*blangk*), *blanket* (*blang ket*), *blink* (*blingk*), *brink* (*bringk*), *bronchitis* (*brong* or *bron kitis*), *bronco* (*brong ko*), *bungle* (*bung g'l*), *cancroid* (*kang kroid*), *canker* (*kang ker*), *clangor* (*klang ger*, *klang er*), *clank* (*klangk*), *clink* (*klingk*), *conclave* (*kon* or *kong klav*), *concord* (*kon* or *kong kord*), *concourse* (*kon* or *kong kors*), *congress* (*kong gress*), *crank* (*krangk*), *dangle* (*dang g'l*), *dank* (*dangk*), *dingle* (*ding g'l*), *disjunctive* (*dis jungk tive*), *distinct* (*dis tingkt*), *drank* (*drangk*), *drink* (*dringk*), *drunk* (*drungk*), *English* (*ing glish*), *finger* (*ing ger*), *flank* (*flangk*), *fungous* (*fung gus*), *gangling* (*gang gling*), *gangrene* (*gang grene*), *gink* (*gingk*), *hangar* (*hang er* or *hang gahr*), *bank* (*bangk*), *banker* (*bang ker*), *bunger* (*bung ger*), *ink* (*ingk*), *jangle* (*jang g'l*), *jingle* (*jing g'l*), *junction* (*jungk shun*), *kangaroo* (*kang ga-roo*), *languid* (*lang gwid*), *languish* (*lang gwish*), *languor* (*lang ger*), *lank* (*langk*), *linger* (*ling ger*), *link* (*lingk*), *mangle* (*mang g'l*), *mingle* (*ming-g'l*), *mink* (*mingk*), *minx* (*mingks*), *monger* (*mung ger*), *mongrel* (*mung-grel*), *monkey* (*mung ki*), *pink* (*pingk*), *punk* (*pungk*), *rancor* (*rang ker*), *rank* (*rangk*), *ranker* (*rang ker*), *rankle* (*rang k'l*), *sanguine* (*sang kwim*), *sank* (*sangk*), *shingle* (*shing g'l*), *single* (*sing g'l*), *singular* (*sing guler*), *sink* (*singk*), *slink* (*slingk*), *spangle* (*spang g'l*), *spank* (*spangk*), *sprinkle* (*springk k'l*), *spunk* (*spungk*), *sunk* (*sungk*), *tangle* (*tang g'l*), *thank* (*thangk*), *think* (*think*), *uncle* (*ung k'l*), *unguent* (*unggwent*), *vanquish* (*vang kwish*), *wangle* (*wang g'l*), *wink* (*wingk*), *wrinkle* (*ring k'l*), *Yankee* (*yang ke*), *zinc* (*zingk*). The comparative of *young* is *younger*, pronounced *young' ger*. But the word *younger* is heard in provincial and colloquial usage as a substitute for *youngster*. Accurate pronunciation must be depended upon to differentiate the adjective from the noun.

**Ni ag' a ra**, please note, is quadrisyllabic. Say *nye ag' a ra*, not *nye ag' ra*. The *a*'s are short. *Nye ah' gab rah* is nuptial affectation



**Nic** a **ra'** **gua** has Italian *a* in the third and accented syllable—*nik a rah' gwa*. But the Britisher makes it *rag* and pronounces *u* and *a* as separate syllables—*nik a rag' u a*. Don't say *nik a raw' gwa* or *gu a*. The agent noun and adjective *Nic a ra' guan* is similarly quadrisyllabic in the United States, and quinesyllabic in England—*nik a ra' guan* (*rah' gwan*) and *nik a rag' u an*

**Nice** is a homophone of *niece*. The Italians call it *Niç' za—neet' sab*

**nice** is probably the greatest "general-utility" word in the language. It has broken down all purist resistance. It once meant discriminating, exact, fastidious, fine, keen, precise—and still does—but the dictionaries have long since succumbed to the persistence of its colloquial use to mean *fair*, as in *a nice day*; *good*, as in *a nice boy*; *pleasant*, as in *a nice sail*, and so forth. A British purist reports that, sitting in the lobby of an American hotel, he overheard it used for all of these in the course of a half hour: *adequate, amiable, appropriate, apt, attractive, beautiful, becoming, beneficial, brilliant, charming, choice, clever, comely, comfortable, complacent, contented, conventional, delicious, delightful, dexterous, elegant, enjoyable, excellent, exquisite, fair, fine, fit, generous, good, good-looking, graceful, gratifying, handsome, happy, honest, incomparable, lovely, moral, picturesque, polished, pretty, pure, quaint, right, satisfying, sensitive, skillful, slender, smooth, suitable, unusual, usable, well-made, worthy*. He was obliged to leave to catch a train, or he could easily have doubled the list, he feels certain! And that would have been *nice*, he thinks. The *c* is *s* not *z*—don't say *nize*

**ni' ce ty** is pronounced with long *i* and short *e* and *y*—*nye' sit e*. It means daintiness, delicacy, precision; also prudishness and fastidiousness. It has retained, therefore, most of the original meaning of the adjective *nice*. You do not speak of the *nicety* or even of the *niceness* of the weather. The forms that have gone astray are the adjective and the adverb

**niche**—a recess or indentation in a wall, as for a bust, or a place or position into which a person or a thing fits appropriately—must not be pronounced *nish*, but *nitch*, to rime with *stitch*

**Nich' o las** or **Nic' o las** (use the simpler) is trisyllabic. Don't say *nick' l's*

**nic' o tine** or **nic' o tin** (the latter is now preferable) is preferably pronounced—yet—*nik' o teen*. But just as the simpler spelling is increasing in use, so is the last-syllable short *i*—*nik' o tin*. It is the poisonous alkaloid principle in tobacco; in solution it makes an effective insecticide! Billy Boner says he arrived at school this morning just in the nicotine

**nic' ti tate** or **nic' tate** (take the simpler) is highfalutin for the simple word *wink*. The rime is *pick the date* or *dictate*. The nouns are *nic' ti ta' tion* and *nic' ta' tion*. A movie actress on the witness stand was accused by the judge of nictitating at him during the course of her testimony, and was requested to desist from nictitation. She ambiguously replied, "Impossible!"

**Nie' tzsche** rimes with *screechy*. Note especially the spelling of the last syllable. The adjective is *Nie' tzsche an—nee' chee an*

**Ni' gel** has *j* for *g*, and long *i*. Say *nye' jel*, to rime with *pie jell*

**nig' gard** means close or miserly, mean, parsimonious. Be sure to make the *g* heard when you pronounce this word. The first syllable rimes with *big*; the second with *berd*, not with *bard*. The adverb is *nig' gard ly* and the noun *nig' gard li ness*

**Nimes** or **Nismes** is monosyllabic. It is pronounced *neem*, to rime with *seem*.

**nine** drops the *e* in *ninth* and *ninthly*, please note, but retains it in all other derivatives—*nine' teen'*, *nine' ty*, *nine' tieth*. These words frequently appear wrongly as *nineth*, *ninteen*, *ninty*, *nintietb*. Note that the two syllables of *nineteen* are equally accented.

**Nip pon'** rimes with *tip on*. The agent noun and adjective *Nip pon ese'* (*eeze* or *eese*) is both singular and plural in form and usage.

**ni' tro gen** rimes with *my slow gin*. But the adjective *nitrog'e nous* rimes with *my podgy cuss*, that is, in order, long *i*, short *o*, *j* for *g*, half long *e*, and *nuss*.

**Nizh' ni Nov' go rod**—two unhyphenated words, both capitalized—was the name of the Russian city famous for its fair. It is now *Gorki* (*qv*). The pronunciation is *nyiz'd' nye nawv' go rote*.

**no**, used before *sooner* or any other comparative form, should always be followed by *than* rather than by *when*. *No sooner* is a comparative term, and *when* cannot therefore be used for its completion. *I had no sooner entered than he approached me* is correct. *I had no sooner entered when he approached me* is incorrect. Since, however, *different* is not a comparative form, the expression *no different than* is a vulgarity. *No different from* and *not different from* are correct. *No* is not correctly used as a verb. Don't say *The boss noed me when I asked for a holiday*. It is an adjective, a responsive adverb, and a noun. As a noun its plural is *noes*. In the summary of voting either *The nays have it* or *The noes have it* is correct. As an adjective *no* means *not any*, *not a*, as *no apples*, *no respect*. Like *yes*, its antonym, *no* is variously corrupted, especially on the college campus. *Nothing doing*, *nope*, *a swell chance*, *oh yeah?* *nix kum raus*, *not on your life*, *don't kid yourself*, *nix*, *nit*, *naw*, *never*, *nay bo*, are a few of the variants that masquerade for short, simple, easily pronounced *no*. Don't use them. (See *than* and *yes*)

**No' ah** is pronounced *no' a* (neutral *a*, not Italian). The adjective is *No a' chian* pronounced *no a' ke an*, not *no a kee' an*. Two other adjective forms are *No ach' ic*—*no ak' ik*—and *No ach' i cal*—*no ak' i kal* or *no a' ki kal*. This is an old spelling-bee favorite. As a proper adjective it should be capitalized. It means pertaining to Noah, but is also used generally to mean ancient or of the times of Noah.

**No bel'** rimes with *go tell*. It is not a homophone of *noble*, please.

**no blesse' o blige'** are two French words literally meaning nobility obligates, which, in turn, means the obligation resting upon the higher classes to behave honorably and gallantly and generously. It is now generally used to indicate fine behavior, exceptional courtesy, and the like. The first word is just *no bless*; the second is *owe bleez'b'*.

**no' body** is an indefinite pronoun accented, please note, on the first syllable. It is also a noun in the sense of an insignificant person—*He is a nobody*. The plural is *no' bod ies*. Don't say *Nobody are coming* for *Nobody is coming*. *Nobody* takes *'s* in such expressions as *nobody's umbrella* and *nobody's cake*. But in combination with *else* the *'s* is deferred to *else*, as *Nobody else's coat could be found*. Don't say *nobody's else coat*.

**noctur' nal** means pertaining to night in general, not to any one night. Say *The owl is a nocturnal bird*; not *The owl is a nightly bird*. The rime is *knock kernel*. (See *diurnal*)

**noc' u ous**—hurtful, unwholesome, harmful to morals—is pronounced *knock'-you us*. Its negative form *in noc' u ous* (*qv*) is more generally used. Don't confuse this word with *noxious*

**node** rimes with *rode*. It is a knob, a knot, a point of complication, as in a drama, or any physical point where subsidiary parts center. *Nod' ule*—a small lump or rounded mass—has short *o* and long *u*, riming with *odd mule*. The adjectives *nod' u lar*, *nod' u lous*, *nod' u lose* have palatized *du*—*nodj' u lar*, *nodj' u lus*, *nodj' u lowss*. But *nod' u* is permissible

**No' el** is dissyllabic—*no' l*. Don't say *nole*, to rime with *pole*

**no good** is a slang term, or a vulgarism, or both, when used in the sense of *worthless* or *not good*. Don't say that anybody is no good. Even tho you may be right, and think that you are, the expression is impolite

**No' gu chi** rimes with *no boo me*—*no' goo tchee*. Don't say *no gutch' e*

**no' how** is a vulgarism sometimes used to mean in no way, not by any means, out of order, out of sorts. Don't use it

**noi' some**—harmful, offensive, disgusting—rimes with *joy come*. The first syllable is really the second syllable of *annoy*, tho many wrongly think it related to noise and use the word as if it meant noisy. Note the noun *noi' some ness* and the adverb *noi' some ly*

**no' mad** is phonetic—*no* and *mad*. But the Britisher has it *nom' ad* riming with *mom dad*. The adjective is *no mad' ic*—*o* intermediate and *c* as *k*. A nomad is a wanderer, one who has no settled place of abode

**nom' de plume** is a three-word French term meaning literally name of pen; thus, pen name, pseudonym, name assumed by a writer. It is not an alias (*qv*) or a name adopted for purposes other than concealing the identity of an author. It rimes with *Tom D Bloom*. Don't rime the first syllable with *home*

**Nome** is monosyllabic—*nome*, to rime with *home*. Don't say *no' mey* to rime with *homey*

**no' men cla ture** means names collectively or a system of names or terminology belonging to some special department of learning or to some activity. It rimes with *woman nature*—*o* and *a* long, *tu* palatized, thus *no' men klay chur*. There is authority also for accenting the second syllable and making *a* neutral. The noun of agent is *no men cla' tOr*—*no men klay' ter*. You may clear the palatization if you wish—*no' men cla teur*—but it is not customarily so pronounced. Those who accent the second syllable usually affect the *teur* ending

**nom' inal** is trisyllabic—*nom' in' l*. Don't say *nom' nal*. The first and accented syllable rimes with *Tom*. It means pertaining to names; hence, nounal. In general use it indicates small, slight, inconsiderate, existing in name only, and thus of little worth. Nominal wage is wage paid without reference to its buying power; nominal value is value named on anything, as a stock certificate, as opposed to actual or market value

**nom' inate** means to point out, to name, to specify, to propose for election to office. The *o* is short, the first syllable riming with *Tom*. The last syllable rimes with *late*. Don't crowd out the *i*. This is a trisyllable, not a dissyllable; don't say *nom' nate*. And don't confuse this word with *denominate*. Note the nouns of agent *nom' inatOr* which rimes with *dominate her*, and *nominee'* which rimes with *Tommy see* and which means one nominated or named for office or position

**nom' i na tive** is quadrisyllabic. The third syllable is *n'* or *nay*. Don't say *nomn' tive*. In grammar this word denotes the relationship of subject to predicate, as *Mary went home* in which *Mary* is said to be in the nominative case. A noun or pronoun in apposition with a noun or a pronoun in the nominative case, is in the nominative case, as *Bill, my chauffeur, is ill*, in which *chauffeur* is nominative by apposition. A noun or pronoun following and completing a predicate and describing or explaining a subject, is in the nominative case, as *He is a man* and *John is he*. *Man* and *he* are respectively in the nominative case, completing the verb *is* and referring to the subject of *is*. This construction is called attribute complement, predicate noun or pronoun (or adjective, for adjectives may be so used), predicate complement, predicate nominative. Any noun or pronoun independent of relationship to other words in a sentence is in the nominative case, as *Man, what do you mean* and *The day having dawned tardily, we postponed our trip*. Both *man* and *day* are nominative absolute constructions, the former sometimes called vocative or nominative by direct address, and the latter nominative independent. In *You ingrate* and *O you thief* the pronoun and noun in each instance are called exclamatory nominative; it is really an exclaimed vocative or nominative of direct address. (See *objective*)

**non-** rimes with *don*. Don't rime it with *lone*, especially in such compounds as *nonreligious* and *nonmystical*. *Non* has been called the "neutral negative" prefix for the reason that it expresses merely negative or colorless no, by way of comparison with the negative prefixes *in* and *un*. It means *not* absolute and implies no oppositeness or lack or emphasis. It combines with roots to form solid compounds except when they are capitalized, as *nonassertive* and *non-American*, and when they are themselves preceded by a hyphenated prefix, as *non-co-ordinate* and *non-co-operative* (but *non-coordinate* and *non-cooperative*, and *noncoordinate* and *noncooperative* are preferably used)

**non' age**—immaturity, not of age—may be pronounced *non* and *age* indeed, or *non' ij*. The former is preferred. The *o* is usually pronounced long in England—*known' age*

**non a ge nar' i an**—ninety years of age or between ninety and a hundred; a person of such age—is pronounced with short *o* in the United States and long *o* in England. The fourth and accented syllable rimes with *care*, not with *car*. Other vowels are short and *g* is soft. Don't skip a syllable or two when you pronounce this word

**nonce** is really from *then ones*. It means the one special occasion, for the one special occasion. It usually appears in the phrase *for the nonce*. A *nonce word* is a word formed and used for a special occasion. Theodore Roosevelt's *chinafy* was a nonce word. It rimes with *font*s

**non' cha lance**—casual, uninterested, lacking warmth and enthusiasm—has short vowels throughout. The second syllable is *sha* (*a* slight), and the third is *lans*. The adjective *non' chalant* follows suit—*non' sha lant* (both *a*'s slight). It is permissible in both words to give the last syllable the Italian *a* sound but not primary accent which many persons affect

**non' de script**, noun and adjective, rimes with *on he skipt*, that is, *non' d-skript*. It is a solid compound; don't hyphen it. It means not describable, impossible of description; hence, a person or thing of no special character or importance

**none** is commonly regarded as a combination of *no one* or *not one*. And so it is. Formerly *no* preceded consonants, and *none* vowels, as *no land*

and *none other*. The latter is now archaic. But to infer from this that it should always have a singular verb when it is used as subject, is a mistake. The context must decide in most instances whether it is to be regarded as singular or plural. If it does not do so, and there is therefore doubt, make it singular. In answer to the query, "Did you see the cars?" reply "There were none on view" for *none* refers to *cars* which is plural. In answer to the query, "Did you buy me a paper?" reply "There was none on sale" for *none* refers to *paper* which is singular. In answer to the query, "Is anybody going?" reply "None is going this time." *None of the three boys are able to come* is correct, for *none* is doing pronominal duty for the plural *boys*. In the expression *This is none other but the house of God*, *none* is of course an adverb meaning in no way or not at all. The general rule is that *none* refers to more than two; *neither* (*q v*) to one of two. *None* may therefore be singular or plural. Some authorities regard it as plural when it refers to no persons or no things, as *None of these appeals move me*; as singular when it refers to parts, as, *None but the brave deserves the fair*. Some rule, with less logic, that, since *none* is a contraction of *no one*, it should always be regarded as singular. The pronunciation is *nun*, to rime with *dun*, not with *lone*. (See *either*)

**non en'tity** is a solid compound—*nonentity*. Don't hyphen *non* with *entity*. All vowels are short; the rime is *don sent a fee*. Don't say *non'tity*. The meaning is nonexistence, a person or animal or thing that is negligible or of no account

**non pa reil'** means unequaled, peerless. The last and accented syllable rimes with *bell*—*non p' reil'*. Don't say *reel* or *rile*. Other vowels are short, *a* being slight

**no one** are two independent words. Don't hyphen them; don't write them as a solid compound (*none* is really *no one* or *not one* written solid). *No one* is also the equivalent of *nobody*. Say, therefore, *no one else's*, not *no one's else*

**nor** should always be used as correlative with *neither*. But it is by no means always correlative with other negatives. In a negative expression that is merely an explanatory or amplifying one, *nor* may follow *no*, for *no* in such case is the equivalent of *neither*: *He has no cash nor credit* is equivalent to *He has neither cash nor credit*. But in *He has no resources or credit*, *credit* is logically in apposition with *resources* and *or* connects the two without any reference to *no* whatever. *No* is an adjective modifying both *resources* and *credit*. Observe these: *There is no paper nor ink on the desk*—*no* and *nor* connect equally important alternatives, and *no* is equivalent to *neither*. *He has no will or inclination to do the work*—here *or* merely amplifies, *will* and *inclination* are the same, and *no* modifies both adjectively. *He has not a friend or acquaintance in the community*—*friend* is here regarded as a synonym of *acquaintance*. *He has not a friend nor an acquaintance in the community*—here *acquaintance* is regarded as a distinguishing alternative of *friend*

**Nor' dau** rimes with *or now*—*nawr' dou*. Don't say *nabr' doe*

**Nord'ic** means literally pertaining to the north; it is from the Scandinavian word *nord* meaning north. It refers to the blond peoples inhabiting Scandinavia, Scotland, England, and other Germanic peoples of northwestern Europe. The word is a proper adjective and noun. The first syllable rimes with *ford*, not with *hard*. (See *Aryan* and *Caucasian*)

**Nor' folk** is pronounced *nawr' fuk*. Don't say *nabr' foke*

**norm** is pronounced *nawrm*, not *nabrm*. It rimes with *form*. It is any standard or model or type or pattern. In education it has of recent years become fashionable in connection with the establishment of development or achievement standards—usually it is the average or the median of a large group. Schoolmarms are now sometimes called school-norms

**nor' mal cy** means normality or state or condition of being normal. This word was well-nigh dead twenty years ago when an American president unconsciously revived it in a public speech, thinking he was using *normality*. The pronunciation is *nawr' m'lc*

**Nor' man** is pluralized *Normans*. Don't write or say *Normen*. It is from Old French *nord* and *mand*, north man, and *man* as we use it, is not a component part of the word. But *northman* is pluralized regularly—*northmen*. (See *German*, *human*, *Mussulman*, *Ottoman*)

**Nor' ris** should not be pronounced *nawr' is* or *nur' is*, but *nabr' is*

**north**—adjective, adverb, noun—is pronounced *nawrth*, voiceless *th*. But the seaman says *nor*, especially in compounding, as does the dyed-in-the-wool countryman. Don't say *nabth* or *nuth*. Some authorities regard *northward* as preferable to *north* as the adverb. Used in definite reference to a geographical section both noun and adjective are capitalized, as are also *northeast* and *northwest*. *Nor' thern* (*th* voiced—don't say *nor' thren*) is principally an adjective, but may be used as a noun to mean a north wind or a person who lives in a northern locality; *north' ern*. *Er* is used in the latter sense also, and usually capitalized. But don't use *north' ernly* for the adjective and adverb *north' erly*, which is used correctly in reference to the wind. The compounds *north east'*, *north west'*, *north east' er ly*, *north west' er ly*, *north east' Er*, *north west' Er* are written solid. But such terms as *north by east* and *north by west* and *northwest by west* are written as independent words, and such as *north-northeast* and *north-northwest* are hyphenated as indicated

**Nor' wich** is preferably pronounced *nawr' ich*; it may be *nawr' witch*

**nos tal' gi a** means homesickness. The preferred pronunciation is quadrisyllabic—*nabs tal' je a*—but there is authority for trisyllabic pronunciation—*nabs tal' ja*. The first syllable rimes with the first syllable of *hospital*; the remaining two or three with the last two or three of *neuralgia* (*q v*). The adjective—*nos tal' gic* (*jik*)—is more commonly used than the noun

**nos' trum** is a quack medicine or favorite remedy. The vowels are short and the *s* is soft. Don't say *nose' trum* but *noss'* (riming with *boss*) *tr'm*. The plural is *nostrums*

**not** is a negative adverb. It should not be used in close proximity with another negative word. If it is, a double negative results, and this gives positive meaning as a rule, the very opposite to the meaning intended. In building for emphasis two negatives may be used in close but different modifications, as *Not only is he not well, but he is in no frame of mind to be well*. Here the negative words appear in different connections and do not contradict one another. Don't use *not* before *hardly* or *scarcely*, as in *I don't hardly know* and *I haven't scarcely any*. These are almost double negatives. Say, rather, *I hardly know* and *I have scarcely any*. In comparative expressions *not* and *no* must be used with discrimination. In *I found Bill no more industrious than John* the meaning may be that I found both lazy, or that I am defending

John against some one who is praising Bill. In *I found Bill, not more industrious than John* the meaning may be that I found both industrious or both lazy or that I found Bill very industrious but not more so than John, or that Bill was not more industrious than John tho he had been so recommended. Again, *not* must be placed as closely as possible to the word it logically modifies. In *All that glitters is not gold*, it is made to modify *gold*. Besides, its misplacement here makes the sentence illogical, for at least one thing that glitters is gold, namely gold itself. The same sort of error occurs in the use of *not* loosely in close connection with such positive or affirmative words as *all* and *both*. In *All the grass is not wet* the meaning probably is that some of the grass is wet and some is not. But the expression really says that none of the grass is wet. Here again *not* should be placed to modify *all* rather than *wet*, as *Not all the grass is wet*. Note also *Both papers are not worth reading* for *Not both papers are worth reading* or, perhaps, *Neither paper is worth reading*. *All the boys are not going* means really that no boy is going, whereas *Not all the boys are going* means that some are going and some are not. The expression *I did not eat all day* may mean that I did eat during some parts of the day, but the expression is probably intended to convey the meaning that I have taken no food during the day. *I have not driven all the way* implies that I have driven part of the way but the expression may be intended to convey the meaning that I have driven none of the way. *Not* may be used as adjunct to modify a noun, as in *Not enjoyment and not sorrow is our destined end or way*. Such adverbs as *chiefly*, *hardly*, *only*, *partly*, *simply*, *solely*, *too* may be similarly used.

**no'ta ble** is pronounced with long *o*, obscure *a*, and, of course, no *e* at all—*know' tabl*. It means well and worthily known, distinguished, one who is distinguished. It is synonymous with *noted*. But in the meaning of efficient, capable (as of women in reference, for instance, to household management) short *o* was formerly correct and is still regarded so by purists; thus, the word would rime with *plotable*. (See *notorious*)

**no'ta ry pub'lic** is a public officer who executes papers, takes affidavits, certifies deeds, and so forth. The first word is a noun and the second an adjective; hence, the plural is *notaries public*. The pronunciation is *no'tree pub'lick*. Don't say *note'ry*

**not'ed** means well and worthily known by report and reputation, as *He is noted for the fine work he has done*. (See *notable* and *notorious*)

**noth'ing** is none of these: *noth'in'*, *nowth'in'*, *nut'tin'*, *nud din'*, *nabth'ing*, *not'n*. It is *nuth* (riming with *doth*) *ing*. It is noun and adverb meaning zero, nonentity, nought, and in no degree or not at all. Its use in such expressions as *He is nothing angry* and *They are nothing righteous* is now archaic. It should not be used to modify *like* in such expressions as *He is nothing like so clever as John* and *I'm nothing like that*. The former should be *not at all like* and the latter *not like*

**no to'ri ous** is pronounced *no toe'reus*, not *no tore'yus*. It means widely known and subject of general remark; more or less unfavorably known; of bad repute; disreputable. The noun *no to ri'ety*—*noe to rye'et* (second *o* half long)—means unpleasant and damaging comment or gossip or publicity about a person. *His bad behavior on the field recently has brought his notable career to a notorious anticlimax* illustrates the correct use of both *notable* and *notorious* (*q v*). *Notoriety* should be used sparingly as an agent noun to mean some one who is notorious

**not with stand'ing** is a preposition meaning without hindrance or opposition or obstruction, in spite of; an adverb meaning nevertheless, however,

yet; a conjunction meaning *tho* and *altho*. Some authorities regard *notwithstanding* as an independent participle instead of an adverb in these senses, as *He went notwithstanding* and *He forgot his lines, my hearing him again and again notwithstanding*. But its adverbial nature in these uses seems clearly defined. In relation to *despite* (*qv*) and *in spite* of this word is neutral and colorless; it implies merely the existence of an obstacle. *In spite of* indicates active opposition or very adverse conditions. *Despite* is stronger than *notwithstanding* and not so strong as *in spite of*, and is becoming archaic.

**nou' gat** is pronounced *noo' gat* or *noo' g't*. It is a sugar-paste candy with various kinds of chopt nuts stirred in.

**noun** rimes with *frown*. Don't say *naoun* making it almost dissyllabic, as is done in certain parts of the United States. The adjective *noun' al* and the adverb *noun' ally* are little used, the words *nom' in' nal* and *nom' in' nally* meaning the same in many uses, having taken their place in general expression. However, a character in a modern novel, being called "very nounal" because she is always calling names, could not have been so nicely defined by "very nominal." A noun is that part of speech that is a name of anything—object, place, person, quality, state, condition, activity, subject of discussion. It may be subject or object of a predicate, object of a preposition, subject or object of a verb; it may be converted into use as an adjective and even as a verb in most instances; it may be represented in any of its capacities by a group of words which thus becomes a noun for purposes of syntax, and like a noun may be called a substantive, that is, substitute for a name. A simple noun is a short, usually monosyllabic word, as *desk, girl, son, woe*—one that cannot be reduced to simpler form. A compound noun is one that is made up of two or more words written solidly or separately or with hyphen, as *railway, civil service, brother-in-law*. A derived noun is one that is built by the process of prefixing and suffixing, as *bifurcation, consumption, contract, manhood, uncertainty*. A common noun is the name of a member of a class, as *boy, book, flower, town*; these are never capitalized except when they appear in "capital" company, as *Billy Boy, The Blue Flower, Book of Mormon, Camden Town*. A proper noun is the name of a particular person, place, or thing, as *Carson City, Washington, Bible, Magna Carta*. An abstract noun is the name of a state or condition or quality or activity or idea, as *grandeur, honesty, meanness, game, constancy*. A concrete noun is the opposite of an abstract noun, that is, it is the name of any material thing that is conceivable through the senses, as *chair and barn*, rather than of something that is conceived only through the mind without the aid of the five senses. A collective noun is the name of a group or class or combination of persons or things, as *army, board, company, crowd, directorate, generation, horde, jury, majority, number, organization, people*. Collective nouns are the cause of much incorrect expression. While singular in form as a rule, they may be plural in use and meaning. Some authorities rule that when the individual members represented by a collective noun are indicated the predicate and the pronominal reference, if any, should be plural, as *The jury disagree*; when the members are represented as a solid unit, the predicate and the reference should be singular, as *The jury is unanimously agreed in its verdict*. Note again *The minority is always right* and *The minority in both left and right were overruled*. There are many nouns, such as *antelope, beaver, bison, buffalo, bushel, cannon, cod, craft, deer, dozen, foot, fortnight, fox, gross, grouse, moose, pair, partridge, plover, salmon, seal, sheep, smelt, snipe, trout, tuna, turtle*, that are used in the singular



form only, especially in the special field to which each belongs. The fisherman says *The fish are biting today*; the hunter, *The plover are running*; the munitions manufacturer, *The cannon are ready for shipment*. It is easy, of course, in each instance to form the plural—*fishes*, *plovers*, *cannons*, but it is not the style of our language to do so. But each of these words is usable with singular verbs too, as *This gross is defective* and *That cannon is the largest ever made*. Names of weights, measures, animals, number, quantity, are those chiefly concerned in this type of plural. Such words, however, used to denote different or many species, are pluralized regularly, as *Canadian wheats* and *American mackerels*. (See plural, number, verb)

**No' va Sco' tia**—two unhyphenated words, both capitalized—has long *o*'s and neutral *a*'s—*noe' va skoe' sha*. *Acadia* (*q v*) was the original name

**nov' el** means strange, unusual, of recent origin; hence, it means *new* plus. *The new attack was made in a novel manner* illustrates the correct use of both *new* and *novel* (see *new*). As noun *novel* means a fictitious prose (occasionally poetry) tale in which characters from supposedly real life are portrayed in complicated relationships or plot. A short novel is sometimes called *nov elette'*. Don't call a novel a *fiction book* or, worse yet, a *fiction novel*. It is, to be sure, fiction, and it usually appears in book form. But idiomatically, you read a novel or a long story or a novelette or a piece of fiction, or you read a book. The word *fiction* is used more particularly to indicate the entire field of imaginative or fictitious literature

**nov' ice** is one unskilled and inexperienced, and still on probation; a beginner. It is correct to say *The works of a novice in the art of painting cannot possibly be entered at the exhibition*. (See *amateur* and *tyro*)

**no vi' tiate** or **no vi' ciate** means a novice or apprentice, or state of being a novice or apprentice; used especially in reference to the church, as one recently received into a religious order or into a church, and is thus on probation. The pronunciation is *no vish' iate*, to rhyme with *no fish I ate*. Don't say *no vish' it*. The former spelling is more frequently used

**no' wheres** is a vulgarism for *no' where*. Don't use it. Don't say *They were nowheres to be found*, but *They were nowhere to be found*. Don't say *We have nowhere near enough*, but *We haven't nearly enough*, for *nowhere* is an adverb of place, not of degree

**no' wise** is a solid compound—*nowise*. It means not at all, in no way or manner or degree at all. It is preferable to *noway* or *noways*, both of which may, however, be used as adverbs having the same meaning

**nox' ious** means hurtful, unwholesome, pernicious, usually said of chemical and of other odors; but the word is used also in the sense of influences that corrupt morals. The pronunciation is *nok' shus*, riming with *shocks us*

**nu**—**N**—is the thirteenth letter of the Greek alphabet; it is equivalent to *n*. It is preferably pronounced with long *u*—*new*. But the *u* may be modified as in *menu*

**nu' ance'** means a slight degree of difference, a delicate or subtle variation, as the shading—*nuance*—in a musical expression. The *u* is the German umlaut *u* as in *grün*; the last syllable is *abns*. Two authorities now give *new' abns* as permissible, and colloquial usage promises to make this first choice very soon

**nu' bile**—marriageable, as of young women—is pronounced *new' b'l*. The abstract form is *nu bil' i ty*. Don't say *nooble* or *noo bil' ty*

**nude**—naked, unclothed; the unclothed or undraped—is pronounced with long *u*, as are also *nud'ism* and *nu' dity*—*newd*, *newd' i'z'm*, *new' d t*

**nu' ga to ry** means having no force or worth. The first syllable is *new*, not *nug*. The third syllable has long *o*, or *e*. The *a* is almost negligible, and *y* is short *i*; thus, *new' g' toe re* or *ter e*. Don't say *nu' ga try*. This is a four-syllable word

**nu' sance** is not trisyllabic. It is pronounced *new' sans*, or, better, *new' s'ns*. Don't say *noo*; don't say *nu' i sance*

**num' ber** is the total or aggregate of units that are counted or are countable. It is usually regarded as singular when preceded by *the*; as plural when preceded by *a*, as *The number of typewriters is limited* and *A number of the students were present*. When *number* means all or totality, that is, it takes a singular verb; when it means parts or broken groups it is plural. Confusion sometimes results when a copulative verb has a subject of one grammatical number, and an object or attribute of another, as *Books are the food of the mind* in which *books* and *food* are the same but one is plural and the other singular. Conversely, such collective plurals as *beathen*, *mackerel*, *pence*, made subject of a singular verb followed by a plural attribute, may confuse a reader, and make it necessary for him to pause to establish relationship. In the main, however, the number of the verb should be taken from the number of the subject, as *Boys of today are the man-power of war tomorrow*. Turned around—*The man-power of war tomorrow is the boys of today*—the subject is singular, and, accordingly, the verb. In such sentences as these, the subject may be regarded collectively, and therefore singular in significance tho plural in form—*Rewards is the thing he seeks*, *Riches is the ultimate aim*, *The means was likewise the end*—but in each case the plural verb is preferred usage. In such expressions as *One or two are going* the verb usually agrees in number with the last number of the subject group, even tho this may not be quite logical under strict analysis. **Num' ber** is the distinction made in the form of a word to indicate whether it means one or more than one. Singular number means one; plural number, more than one; dual number (not used in English) means two. The plural (*q v*) is usually formed by adding *s* or *es* to a noun. But there are many exceptions; these words, for instance, end with *s* but are usually singular: *acoustics*, *aeronautics*, *civics*, *dynamics*, *economics*, *ethics*, *hydraulics*, *linguistics*, *magnetics*, *mathematics*, *measles*, *metaphysics*, *molasses*, *news*, *pneumatics*, *poetics*, *politics*, *rickets*, *statics*. These words ending with *s* may or may not be singular, context and euphony being the deciding factors as a rule: *amends*, *athletics*, *bagpipes*, *barracks*, *bellows*, *commons*, *corps*, *eaves*, *falls*, *galloWS*, *grounds*, *hysterics*, *innings*, *links*, *manners*, *means*, *mechanics*, *mnemonics*, *mumps*, *oats*, *odds*, *pains*, *phonetics*, *polemics*, *remains*, *scales*, *scissors*, *stables*, *statistics*, *summons*, *tactics*, *tidings*, *tongs*, *tweezers*, *woods*, *works*, *yards*. Many of these, it will be noted, are commonly used in both singular and plural form, as *inning* and *innings*, *stable* and *stables*, *scale* and *scales*, *tiding* and *tidings*, and so forth. Many words that are plural do not end with *s* or *es*, as, especially, names of animals and of measures: *bushel*, *deer*, *dozen*, *fish*, *fortnight*, *gross*, *load*, *mile*, *pair*, *plover*, *sheep*, *species*, *swine*, *tiger*, *ton*, *trout*, *twelvemonth*. Most of these are collective nouns used in the plural without the addition of *s*. A few—*deer*, *sheep*, *species*—are not even given plural formation. Some plural forms have a meaning that is different from their meaning as singular, as *advices*, *airs*, *bearings*, *bitters*, *colors*, *compasses*, *confidences*, *damages*, *draughts*, *graces*, *heavens*, *honors*, *looks*, *loves*, *manners*, *morals*, *numbers*, *orders*, *organs*, *physics*, *powers*, *premises*, *pretensions*,

*quarters, regards, respects, salts, senses, skies, spectacles, spirits, vapors, waters, wits, works,* and many others. Those words that give special trouble to the writer and speaker in regard to singular and plural agreement are entered as separate items in this book. Number agreement means not only having a predicate agree with its subject, and *vice versa*, but also having all other words in a sentence in agreement or concord with the number tone of a complete statement. Say *All the pupils tell their parents* rather than *Every boy and girl tell their parents* or *All the pupils tell their father and mother*. In the first sentence the tone is generally and consistently plural—*all, pupils, tell, their, parents*. In the last two there is a confusing mixture of singular and plural elements that makes them wrong or absurd, or both. A total or aggregate may be represented by figures or by words, as *20* or *twenty*. *Sum* connotes addition; *total* and *whole*, completeness within some range of calculation; *quantity* and *amount*, bulk and accumulation, to be counted or numbered only when they are measurable, as *twenty bushels of grain*. The agent noun is *num'ber*. *Er*. Don't say *numbred* for *numbered*, or—worse yet—*numbring* for *numbering*. In stating numbers approximately say *from ten thousand to fifteen thousand*, not *from ten to fifteen thousand*; or *from 10,000 to 15,000*, not *from 10 to 15,000*. *Number* should not be used after such words as *numerous* and *innumerable*. Say *a large number* and *a great number*, not *an innumerable number* or *a numerous number*. In straightaway or solid writing, as in a novel or an essay, numbers should be indicated by words unless they are long and involved. In tabulations and other commercial forms they should be expressed by figures. This rule has some bearing also upon the reading of numbers aloud or the dictating of numbers. In dictating for tabular purposes *twelve hundred* should be read as *one thousand two hundred* for this reading indicates tabular partitioning. But in straightaway expression, use the less technical form, as *We have twelve hundred chickens*. Don't insert *and* in reading whole numbers—*one thousand two hundred* is preferable to *one thousand and two hundred*. Say *three hundred twenty eight*, not *three hundred and twenty eight*. Don't use a hyphen between words indicating number unless they form a unit modifier, as *twenty-nine days* and *I am twenty nine*. In whole and fractional numbers standing together, *and* is usually inserted to indicate the decimal, as *I have ten dollars and forty cents* rather than *ten dollars forty cents*. Say *nineteen forty*, not *nineteen hundred and forty*; say *four-and-a-half hours* or *four hours and a half*, *three-and-a-quarter miles* or *three miles and a quarter*. (See *noun, plural, wages*)

*nu' mer al* is pronounced *new' mer al*. Don't say *noom' ral*. The *u* is long and the word is trisyllabic. *Numeral* means number, a word expressing number, pertaining to or consisting of number. There are several classifications of numerals which may be used as nouns or as limiting or numeral adjectives and adverbs: cardinal, the simple number used in counting or given in answer to how many, as *one, five, seven, eleven, twenty one*; ordinal, the numbering given in answer to the question which or which one, formed by the terminal *th* or *st*, as *first, fifth, seventh, eleventh, twenty-first*; multiplicative, the number indicated by duplication or fold, as *single, double, triple, quadruple, quintuple, octuple*, or *twofold, fourfold, fivefold, eightfold, twentyfold, hundredfold, thousandfold* (*once, twice, thrice, five times, sixty times, hundred times* are likewise multiplicatives); fractional or partitive, as *half, third, a quarter, a fifth, one tenth, one thirteenth, a millionth*; indefinite number or quantity, as *all, some, many, several, great, little, enough*; general or abstract numeral names, as *monad, myriad, octogenarian, trinity*

**nu' mer ous** is pronounced *new' mer ous*. Don't say *noom' rus*. It means consisting of or pertaining to a great number of units. It contains the idea of several or individual plurality. As a rule it is more comprehensive than *many*. You say that you have numerous things to do and that there was a numerous assemblage at the memorial services, but you do not say that there are numerous flowers in a garden or numerous horses in a stable. In the latter cases you would use *many* (*q v*)

**nu mis mat' ics**—science of coins, and medals—is pronounced *new miẓ-mat' iks*. This is plural in form but singular in meaning and use. The noun of agent is *nu mis' ma tist*, the second and accented syllable of which may be pronounced either *miẓ* or *miss*. Don't say *nums mat' ics* and *nums' tist*

**nun' ci o**—the official representative of the Pope in a foreign capital—is pronounced *nun' she owe*, to rime with *none we know*. The plural is *nun' ci os* (*owes*)

**nu' cle us**—any central mass or point or seed or kernel—is pronounced *new' kle* (half long *e*) *us*. Don't say *noo' klus*. The plural is *nu' cle us es* (*eẓ* or *iẓ*) or *nu' cle i* (*new' kle eye*)

**nu tri' tion**—that which nourishes, the process of nourishing—is pronounced *nu trish' un*. The first *u* is half long; the last two syllables rime with *fishin'*. The adjective *nu tri' tious* follows suit—*nu trish' us*; the adjective *nu' tri tive* does not—*new' tr' tiv*. The latter follows the noun *nu' tri ment*, riming with *few we sent*, and meaning that which yields nourishment. *Nutritive* and *nutriment* pertain principally to the substances that nourish; *nutritious* and *nutrition* to the nourishing processes. A *nu tri' tion ist*—*nu trish' un ist*—is one engaged in the science of nutrition

## O

*Mend your speech a little, lest it may mar your fortunes*

WILLIAM SHAKSPERE

**o** is alphabetically pronounced *owe*. Its plural is *o's* or *oes* pronounced *oze*, to rime with *doze*. It is long or alphabetic in *rode*, short in *rod*, intermediate in *obey*, neutral (slight or obscure) in *confer*, broad (the "awe *o*") in *organ*, short-broad (that is, either) in *soft*, short *u* in *some*, long *oo* in *move*, short *oo* in *tour*. Probably no other vowel is so generally slurred out of existence as the vowel *o*, especially in *ory* endings (*oratory* for *oratory*). *O* may correctly be suppress in many words ending with unaccented *on*, such as *bac'n*, *coti'n*, *pard'n*, *pois'n*, *reas'n*, *seas'n*, *weap'n*. When it is heard in such endings it is short *u*, as a rule, as it also is in *done*, *word*, *work*, *worth*, and many other words. In words ending with *ogue* the *o* is short when it follows *g* or *l*, but it is long when it follows any other consonant, as *pedagogue* and *epilogue*, and *brogue* and *rogue*. (See *collogue*.) Orthoepists have waged battle in regard to the pronunciation of *o* in such words as *cloth*, *cough*, *frost*, *froth*, *gone*, *loss*, *lost*, *soft*, *toss*, *trough*, some contending that the *o* should be neither *ah* nor *aw* but between the two, and some that it may be either *ah* or *aw*. Webster (1938) says that it may be either *ah* or *aw* (the diacritical mark is ˘); the probability is that most persons pronounce the *aw* sound of *o* in these and similar words. Theoretically, it should be neither so short as the *o* in *not*, nor so broad as the *o* in *nought*. But who is vocally equipt to achieve such nice distinction?

There is a difference between the short *o* of *odd* and the very short *o* of *combine*, but the two are very seldom differentiated in even the politest conversation. Study the pronunciation keys in the dictionary and aim at the nice distinctions listed there even tho you are not able to achieve them all by voice. Capitalized *O* is an exclamation of direct address or vocative indicating pain, shock, fear, surprise. It is never followed by a comma—the suddenness of its use would permit of no delay for punctuation. This letter is frequently written with apostrophe to indicate omission of a letter, as *o'* for *of* or *on*. And it is used in the same form in Irish family names to indicate grandson or descendant of, as *O'Flaherty*. The pluralizing of words ending with *o* is cause for much confusion—so much, indeed, that to make a mistake as between pluralizing with *s* or with *es* is not considered serious as far as many of the final-*o* words are concerned. The rule, for what it is worth, is this: Nouns ending with *o* preceded by a vowel add *s* to form the plural; nouns ending with *o* preceded by a consonant, add *es*. At any rate, here are four lists: The first contains words adding *s* only; the second, those that add *es*; the third, those that may be spelt either way; the fourth, exceptions. Over and above all these you will still find troublesome words, chiefly from foreign languages (the fourth list is made up almost entirely of foreign words). (1) *bamboos, cameos, embryos, folios, oratorios, portfolios, radios, ratios, rodeos, studios*. (2) *archipelagoes, bilboes, bravadoes, bravoes, cargoes, dadoes, echoes, grottoes, heroes, innuendoes, jingoes, lingoes, manifestoes, mosquitoes, mottoes, mulattoes, Negroes, noes, potatoes, tomatoes, tornadoes, torpedoed, vetoes*. (3) *buffalos or buffaloes, calicos or calicoes, desperados or desperadoes, dominos or dominoes, flamingos or flamingoes, frescos or frescoes, halos or haloes, hobos or hoboos, mangos or mangoes, mementos or mementoes, porticos or porticoes, volcanos or volcanoes, zeros or zeroes*. (4) *albinos, altos, autos, banjos, bassos, boleros, broncos, burros, caballeros, cantos, capricciosos, casmos, cellos, chromos, duodecimos, dynamos, Eskimos, Filipinos, hidalgos, inamoratos, juntos, kimonos, lassos, major-domos, merinos, octavos, pianos, piccolos, provisos, quartos, ranchos, ridottos, rondos, salvos, scherzos, silos, siroccos, solos, sombreros, stilettoes, tobaccos, torsos, tyros*

**O a' hu** is pronounced *owe ah' hoo*, to rime with *O Bab Boo*

**oa' kum** rimes with *hokum*. And the British sailor calls it *hokum*. The first syllable is *owe*; the *a* is silent. Oakum is the loose hemp fiber, picked out of old rope, and used for calking

**o a' sis** rimes with *oh say sis* or *obey sis*. The accent may be on the first syllable—*owe' a sis*. Webster gives the latter second place. The plural is *o a' ses*—*o a' seez*—riming with *obey please*

**oat** rimes with *goat*. It is used in this singular form only in reference to a seed of the grain and to the reed instrument of poetic lore, made of an oat straw. This may be an adjective, as *the oat field*, but the poetic adjective is *oat' en*, as *the oaten flute*. The plural form *oats* is used collectively with singular constructions, as *The oats looks yellow* and *The oats is waving to the breeze*, just as *wheat* and *barley* and *rye* are, as *The wheat is tall* and *The rye is ripe*. However, to denote various species (see *number*) the syntax of oats is plural, as *The oats* (meaning different varieties) *of Australia along with the ryes of Ireland are exhibited at the fair*

**oath** is pronounced like *owe* with *th* added, that is, *oa* is long *o*. It is monosyllabic. Don't say *owe' ath*. The *th* is voiced in the plural only, and the pluralizing *s* is pronounced *z*—*oaths*—*oathz*

- oat' meal'** is written solid—*oatmeal*. Webster accents the syllables equally; Standard gives primary accent to the first syllable
- ob** is a Latin prefix meaning toward, facing, opposed, against, upon, over. It is usually pronounced with short *o*, that is, *abb*. In many words, however, the *o* is obscure
- ob' du rate** means firm, unbending, stubborn, hard. It rimes with *Bob cure it*. Webster notes second-syllable accent sometimes in poetry, with long *u*—*abb dew' rit*. The noun *ob' du ra cy*—*abb dew' r' c*—may be accented on the first or the second syllable
- o bei' sance** is a bow or curtsy or other bodily movement indicative of respect and homage. The accented *bei* may be *bay* or *bee*, preferably the former, the first two syllables thus being *obey* indeed. The third syllable is *s'ns* or *sans* with a voiced *e* so little
- O ber am' mer gau** is pronounced *owe ber ahm' er gow*. The rime is *owe her mommer now*. Make all syllables heard. Note the double *m*
- o bese'**—inclined to be fat—is pronounced with intermediate *o*, long *e*, soft *s*—*o beese'*, the second and accented syllable riming with *fleece*. Both Oxford and Webster give the noun *o bes' ity* as *o beese' it*. Webster gives short accented *e* as second choice—*o bess' it*. (See *sagacious*)
- o bey'** is pronounced *o bay'*. The noun *o be' dience* and the adjective *o be' dient* cause trouble in both spelling and pronunciation. Note that there is no *a* in any of these words. Note also that the last two are quadrisyllabic—*o b' d ens* and *o b' d ent*. The initial *o* is half long; the accented *e* is long; the last syllable is *ence* or *ent*, not *a* or *u nt*. The meaning is due and willing compliance with authority, without obsequiousness
- ob fus' cate**—to confuse or perplex or muddle—may be accented on either the first or the second syllable, the latter preferably. The first syllable is *abb*, the second and third are *fuss Kate* indeed, not *fuzz*. *Ob fus ca' tion* (*kay' shun*) is the noun
- ob' iter dic' tum** are two Latin words meaning remark or observation, or (law) an interpolated comment by a judge. The pronunciation is *abb' iter dick' tum*; plural *obiter dic' ta* (a neutral)
- o bit' u ary** is pronounced *o bitch' you er e*. Clear the palatization if you like, and say *o bit' ew er e* but you will be "odd." The *o* is half long. This is both noun and adjective meaning a notice of death, usually with brief biographical note
- ob jec' tive** is pronounced *abb jek' tiv*. Don't say *op check' tif*. In grammar *objective* denotes the relationship of object after a transitive verb or after a preposition. The direct object of a verb is in the objective case, as *He built a house* and *He threw the ball*. The nouns *house* and *ball* respectively receive the action of *built* and *threw*. The indirect object of a verb is in the objective case, as *He gave the man a book* and *He tossed the bird a crumb*. Here *man* and *bird* are, respectively, the indirect objects of *gave* and *tossed*, the direct objects being *book* and *crumb*. The indirect object indicates *to*, *for*, *toward* whom or which an action is directed or done. These prepositions are not expressed but are clearly understood. Direct and indirect objects usually occur together, as in the illustrative sentences. Here are a few of the verbs after which indirect objects are most frequently found: *accord*, *allow*, *assign*, *award*, *bequeath*, *bring*, *deny*, *fetch*, *forbid*, *forgive*, *get*, *give*, *grant*, *guarantee*, *hand*, *insure*, *lease*, *leave*, *lent*, *let*, *owe*, *pardon*, *pass*, *pay*, *refund*, *refuse*,

*remit, restore, reward, sell, send, show, sing, spare, teach, tell, throw, toss, yield.* An objective complement or predicate objective is a noun, pronoun, or adjective that completes the predicate and explains or describes the object, as *He painted the fence white* and *They elected Tom president*. Here *white* and *president* are the predicate objectives respectively, and *fence* and *Tom* are the direct objects. An object that repeats the idea or the implied idea contained in the verb that it follows is called a cognate object, as *He spoke a speech* and *He fired a shot*. Verbs taking such objects are intransitive as a rule, this construction being the only kind in which they can be regarded as even partly transitive. Some authorities call the cognate object an adverbial construction—adverbial modifier or adverbial elliptical. The subject of an infinitive is in the objective case, as *We know her to be a contestant* and *She let them try*; *her* and *them* are respectively subjects of *to be* and *(to) try*. A noun or pronoun in apposition is in the same case as the noun or pronoun it explains; thus *secretary* in the following is in objective case: as *I spoke to Mr Blaine, the secretary*. Nouns of time, measure, number, distance, value, and the like, following verbs, are usually in the objective case, object of understood prepositions, as *I walked (for) a mile*, *We talked (for) an hour*, *He traveled (to—through) eight states in search of it*. *Mile, hour, states* are sometimes called adverbial objectives in this construction. The object of a preposition is in the objective case, as *I went to the mountain* and *He stays in the house*. There are some words such as *beside, like, near, next*, that may be both adverbs and prepositions. When used as prepositions they take the objective case after them, as *He sat near me* and *He is not unlike his brother* but also *He sat near* and *He and his brother are not unlike*. In *He is a friend of mine*, *mine* is sometimes called, paradoxically, objective possessive. English nouns are not inflected for objective case; English pronouns are, as *me, us, him, them, whom*. *Objective*, as antonym of *subjective* (*q v*), means external to the mind and emotions, independently existing, pertaining to reality or to things in and of themselves. Objective stimulus is something outside of you, as the train to the dog that runs after it. Subjective stimulus is something within yourself, as the appetite at a certain hour. But the two may be reversed; the heart of the dog may be breaking because his master has left by the train, and the appetite may be aroused by the odor of cookery. (See *nominative* and *possessive*)

**objet d'art'** is a three-word French expression meaning an object or article having artistic worth. Dealers in antiques and curios frequently affect this term—in the plural, *objets d'art'*—as a sign on their shop windows and stationery. The pronunciation of both singular and plural is *awb zhe dar'* or *dahr'* (*a* as in *ask* or *abshk*)

**ob'jur'gate** means to reprove or rebuke. The rime is *sob your hate*. It may be accented on the first or the second syllable, preferably the first. The adjective *ob jur' ga to ry* (*abb jer' g' to ere* or *ter e*) and the noun *ob jur ga' tion* (*gay' shun*) are more commonly used than the verb in the sense of sharp berating and scolding not necessarily in anger

**ob la' tion** rimes with *sob nation*. It is a religious offering, or that which is offered. Don't confuse with *ablution* (*q v*). The adjective *ob late'* is little used in the sense of dedicated or offered up, but it is used in geometry to mean the flattening at the poles of a sphere

**ob lig' a to ry** is preferably accented on the second syllable, but it may be accented on the first. The first syllable rimes with *nob*; the second with *pig*; the *a* is preferably neutral in the United States; the fourth syllable is *toe* or *ter*; thus, *abb lig' a to ere* or *ter e*, but *abb' l' g' to ere* and

*abb' l' gay to re* are permissible, the long third-syllable *a* being more or less customary in England. You will find it difficult to mispronounce this word, therefore, unless you make it quadrisyllabic or trisyllabic—*ob lig' a try* or *ob' lig try*. Don't

**o blige'** is pronounced with *o* as in *obey*, long *i*, *j* for *g*—*o blije'*. Don't make the second syllable *bleezb*. In general uses one who obliges is an *o blig' er*—*o blij' er* (long *i*). In legal use the word is *ob li gor'* or *ob' li gor* (*g* hard)—one who places himself under legal obligation—and its antonym is *o blig ee'*—*ob l' je'*—one to whom there is obligation. *O blige'*, preceded by *and*, should not be used in the conclusion of letters, especially business letters

**ob lique'** rimes with *sob leak*, that is, the *i* is long *e*, and *que* is *k*—*ob leek'*. The noun *ob liq' ui ty* is accented on the second syllable which rimes with *tick*, all other vowels being short also—*ob lik' w' t*. This word means not only deviation from a right line, but also departure from moral right and normal thinking

**ob lit' er ate** means to efface, to make indistinct or illegible. Its primary meaning is to destroy or efface letters. It frequently is misused for *erad' icate* which literally means to root out. You obliterate the lettering on a monument; you eradicate the underbrush in a wood. Note the accent and the spelling in *ob lit er a' tion*, *ob lit' er a tive*, and *ob lit' er a tOr* (long *a* in all forms)

**ob' lo quy** means infamy, disgrace, the state of being under shame or disfavor. The first syllable rimes with *nob*, the second has half-long *o*, the last rimes with *we*—*kwe*. The plural is *ob' lo quies*—*ob' lo kwiz*

**o' boe** is from the French *hautbois* meaning high wood, that is, high in tone, and represents a laudable effort to make the French original phonetic. Much of the time and in many places it is pronounced *owe' boy*, and Oxford still holds to this. Webster gives preference to *owe' bow* (violin *bow*). It is a wood-wind instrument having a double reed yielding a thin but penetrating tone

**ob scen' i ty** has short vowels only, *y* being short *i*. The second and accented syllable is *sen*, riming with *men*. Don't say *ob seen' i ty*, even tho the adjective *ob scene'* is pronounced *ob seen'* and thus tempts you to do so

**ob scure'**, adjective, noun, verb, means gloomy or dusky; anything that is dark or dusky, and indecipherable as result; to make dark or vague or indistinct. An obscure vowel, for instance, is one that is made neutral, almost unheard in pronunciation, indefinite, as the initial *o* in this word. The last syllable is *skewr* (not *skoor*) to rime with *cure*. Note *ob scu' ri ty*—*ob skew' r' t*—and *ob scu ra' tion*—*ob sku ray' shun*. The agent noun *ob scur' ant*—*ob skew' ant* (not *ent*)—is one who attempts to impede progress or spread of knowledge. It is likewise an adjective. Note also the abstract form *ob scur' ant ism*, and the agent nouns *ob scur' ant* and *ob scur' ant ist*, the accented syllable always being *skewr* and the third syllable *Ant*. Obscurantism means hindering progress and spread of knowledge. Billy Boner says that an angle larger than ninety degrees is called obscure

**ob se' quious** is pronounced *abb see' kwe us*, not *abb sek' we us*. It means servilely devoted and attentive. It is not a complimentary adjective to apply to any one, least of all to yourself

**ob' se quy** is now used only in the plural—*ob' se quies*—*ob' se kwiz*—riming with *Bob see Liz*, not with *Bob see these*. Don't make this word dis-



syllabic—*abb squeeze* is an illiterate pronunciation. The meaning is funeral rites or ceremonies

- ob serve'** is pronounced *ob zurv'*. Don't make the *s* soft. It may mean to solemnize and celebrate. But in general use it means to notice, to see, to perceive. The noun *ob ser va' tion*—*ob zer vay' shun*—may mean a remark, a judgment, a comment. But in general use it means looking at or upon a thing or a fact or an event with consideration longer and deeper than merely noticing. The noun *ob serv' ance*—*ob zur' vans*—is used in reference to conduct and custom; you speak of the observance of the Sabbath and the observation of the stars. Please note that *ob serv' a to ry*—*ob zur' va toe re*—has five syllables; don't say *ob serv' try*. The adjective, like the other derivatives, is spelt with *a* in the third syllable—*ob serv' ant*—*abb zur' vant*. Don't say *op zoive*
- ob sess'** has barely mentioned *o* and soft *s*'s. Accent is on the second syllable in all forms—*ob sessed'*, *ob ses' sing*, *ob ses' sion* (*sesb' un*), *ob ses' sor* (not *er*)—and *s*'s are soft. Don't say *ob zess'* or *ob zezz'*. The meaning is to beset or harass with a fixt feeling or thought, with a fixt idea; formerly, to haunt with evil spirits
- ob sid' ian**—glassy volcanic rock—is quadrisyllabic. The first two syllables rime with *Bob did*. Don't say *ob sid' yan* or *ob sid' jan*
- ob' so lete** rimes with *throb o' sweet*. There is no authority for accenting the last syllable—or for making the word dissyllabic. Don't say *ob' sleet*. The accent is on the first syllable also in *ob' so lete ly* and *ob' so lete ness*. In *ob so les' cent* and *ob so les' cence* it shifts to the third (these rime respectively with *throb o' crescent* and *throb o' essence*). The meaning is out of date, not current, going out of use
- ob' sta cle** rimes preferably with *Bob Sickie*, but the second syllable may be *sta* with obscure *a*. Most authorities give *sti* with short *i*. Don't pronounce the *b* like *p*
- ob stet' rics** rimes with *Bob bet bricks*. This noun meaning the science of helping women in childbirth, is plural in form but singular in use and meaning. The physician whose specialty is obstetrics is called *ob ste tri' cian* (*ob ste trish' un*). The adjective is *ob stet' ric* or *ob stet'-ri cal*
- ob strep' er ous**—noisy, unruly, tumultuous—is quadrisyllabic—*abb strep'-er us*, riming with *Bob pepper us*. Don't say *ob strep' rus*
- ob tain'** is pronounced with neutral *o* and long *a*. Make the *b* heard—don't say *o tain'*. The word means to gain possession of by effort. It applies in general to the acquisition of material things, as obtaining a wage, obtaining a prize, and so forth. *Attain* (*q v*) applies more particularly to achievement of goals and ambitions
- oc a ri' na**—a toy wind instrument with whistling tones—is pronounced *abh a ree' na*. Don't make it trisyllabic—*abh ree' na*
- oc ca' sion** is spelt with two *c*'s and one *s*. The first syllable of this word is short *o*; the second is *kay*; the third is *zhun*. Don't say *owe kaysb' un*. Don't double the *s* rather than the *c* in any of the derivative forms—*oc ca' sioned*, *oc ca' sioning*, *oc ca' sion al*, *oc ca' sion al ly*
- oc' ci dent** is pronounced *ok' si dent*, riming with *mocks the rent*. Used to denote Europe or America or western civilization as opposed to eastern, it should be capitalized, as *He has traveled in the Occident*, that is, in the West. It is antonymous to the noun and adjective *orient*, but not

to the verb *orient*. The verb is *occiden'talize*; it means to make western in culture and habit. This verb is not capitalized (tho the dictionaries still indicate that it should be) for the better rule is not to capitalize proper nouns when they become verbs, as *anglicize*, *americanize*, *russianize*. The adjective *occiden'tal* must have the initial *o* clearly pronounced or the word will be mistaken for *accidental*.

**oc'ci'put** is the rear part of the skull. It is pronounced *ok'siput*, all vowels short. The plural is *oc'cip'ita*—*ok'sip'ita*. The adjective *oc'cip'ital* has again nothing but short vowels—*ok'sip'ital*.

**oc'cult'** is adjective, noun, verb. It means hidden or obscure, that which is hidden or unrevealed; to hide or conceal from the senses. The so-called arts of divination—magic, alchemy, astrology—are called occult. The pronunciation is *o* (neutral) *kult* (short *u*) riming with *adult*. An *oc'cult'ist*—*o'kult'ist*—is one practiced in the arts of the *oc'cult'* or *oc'cult'ism*—*o'kult'ism*. Don't spell any of these words with one *c*.

**oc'cu'pan'cy** means the fact or state of taking and holding possession. To a great extent this word takes precedence to *oc'cu'pa'tion* in meaning. The latter denotes the rights, privileges, duties, and results of occupancy. France took occupancy of Alsace-Lorraine, and her army was placed in occupation of that province. The pronunciation is *ok'you'pan.c*. The noun *oc'cu'pa'tion*—*ok'u'pay'shun*—also means, of course, the work or employment to which one devotes his major activities, his vocation. *Pursuit* implies voluntary occupation, and *employment* implies occupation in the service of another and is thus generally synonymous with *occupation*.

**oc'cur'** is spelt with two *c*'s, please note, and one *r*. All other forms double the *r* as well as the *c*—*oc'curred'*, *oc'cur'ring*, *oc'cur'rence* (not *ance*), *oc'cur'rent*. Don't misspell this everyday word. *Occurrence* has recently "occurred" in teachers' examination papers as *occurance*, *occur-ance*, *occurance*, *ocurance*, *occurince*, *occeurance*, *ocurunce*.

**O'ce'an'ia** or **O'ce'an'ica** are both used in reference to the islands of the central and southern Pacific. The pronunciations are *owe'she'an'e'a* and *owe'she'an'e'ka*, final *a* neutral, not *ab*. *Owe see Anna* is sometimes affected.

**o'cher** is pronounced *owe'ker*, riming with *no sir*. The Britisher spells it *o'chre*. We spell the adjectives *o'cherous* (*owe'kerus*) and *o'chery* (*owe'kere*) while the Britisher spells them *o'chreous* (*owe'kerus*) and *o'chry* (*owe'kre*). The verb is *o'chered* or *o'chred* in the imperfect tense and past participle, and *o'chering* or *o'chring* in the present participle (*owe'kering* and *owe'kring*). The word means an ore of iron, usually red or yellow, used in earthy form as a pigment in paints, or, as verb, to color with this substance.

**Ochs** is pronounced *ahks*, tho *oaks* is frequently heard. *Ochs-Oakes* is pronounced *ox-oaks*.

**oc'ta'vo** may be pronounced with long or with Italian *a*—*oktay'voe* or *oktah'voe*. The former comes first in most dictionaries; the latter is more frequently heard. This word has ceased to have the specific meaning it once had in regard to book size. Take it now as indicating the size of the standard novel. To the printer it still has, of course, the technical meaning as a book of sheets folded each into eight leaves.

**oc'to'ge'nar'ian** means eighty or between eighty and ninety years of age; one who is of such age. The pronunciation is *ok'to'je'nar'* (rimes with *care*) *e an*. The second *o* is *o* as in *obey*.

- oc'topus** may be accented on the first syllable or on the second, the former preferably in the United States, the latter in England (with second syllable *toe*). We rime it with *shock to us*; the Britisher with *shock blow us*. The plural is *octopuses*, final *s* being  $\gamma$ . The plurals *oc to' pi—ok toe' pee*—and *oc to' po des—ok top' o dee?*—are now fortunately archaic in general usage
- oc to roon'**—offspring of a white person and a quadroon—is trisyllabic. It rimes with *shock o' moon*. Don't say *ok trune'*
- oc'tuple** means eightfold, to multiply by eight. Don't accent the second syllable; don't make the second syllable *tup*, riming with *sup*. The pronunciation is *ok' too p'l*, the first two syllables riming with *hock two*
- oc'u list** is a specialist in treatment of the eyes. The pronunciation is *ok' u list*, the first two syllables riming with *shock you* and *list* being *list* indeed. The adjective *oc' u lar* rimes with *jocular*. Don't spell these words with two *c's*
- o' da lisque** or **o' da lisk** (take the simpler) rimes with *O the risk*. The word means a female slave in a harem, a concubine. Its primary meaning is chambermaid
- odd** rimes with *rod*. Don't drop one *d* in such derivatives as *odd' ity*, *odd' ly*, *odd' ment*, *odd' ness*. The noun *odds* takes a plural verb when it is used with plural significance, as *The odds are five to one against me*, but *What is the odds (What's the odds)*. In such terms as *odd-assorted* and *odd-numbered*, *odd* should be followed by the hyphen
- o' di us** is trisyllabic in the United States; dissyllabic in England; that is, *owe' d us* and *ode' yus* respectively. This difference remains also in *o' di ous ly* and *o' di ous ness* and *o' di um*. *Odium* means the dislike or infamy that belongs to any person or thing that provokes aversion; *hatred*, the enmity felt for another or incurred by oneself. Don't confuse *odius* in spelling and pronunciation with *odorous* (*q v*)
- o' dor** or **o' dour** (the latter in England) is pronounced *owe' der*. The *u* is dropt even in England in the spelling of the adjectives and the adverbs—*o' dor ous*, *o' dor ous ly*, *o dor if' er ous*, *o dor if' er ous ly*. The initial *o* remains long in all forms. The *u* is omitted likewise on both sides of the Atlantic in the negative adjective and the negative adverb—*o' dor less* and *o' dor less ly*. *Odorous* may imply either a pleasant or an unpleasant smell; *odoriferous* implies agreeable smell, as a rule. The noun *odor* is used figuratively to indicate kind of behavior or reputation, as *He is in bad odor* and *His reactions caused wholesome odor among the members of the firm*
- oe** final is retained intact before *ing* and other suffixes beginning with *i*—*canoeing*, *canoeist*, *boeing*, *shoeing*, *toeing*. If the *e* were dropt in these the syllabication would not be easily apparent, and the pronunciation would be confused. *Toing* instead of *toeing*, for instance, looks like a nasal Chinese monosyllable and invites pronunciation as such. But in the other forms of these words the *e* is dropt or merged, as *canoed*, *hoed*, *hoer*, *shoer*, *toed*, *toer*. (See *e*, *ce*, *ge*, *ie*)
- of** is preferably pronounced with short *o* and with *v* for *f*—*ov* (*ahv*). It is, however, generally pronounced *uv*. *Of* is a preposition that is sometimes confused in use with *on*, as in *a sale of shirts*, *a boast of success*, *a quarter of the hour*. Don't say *a sale on shirts*, *a boast on success*, *a quarter on the hour*. (Authorities disagree about the last, as to whether

it should be *quarter of* or *quarter to* the hour.) *Of* is frequently used superfluously after such words as *accept, admit, off, receive, remember, year*. You accept hospitality, not of hospitality; you admit his superiority, not of his superiority; you fall off the chair, not off of the chair; you receive his favors, not of his favors; you remember his speech, not of his speech; you left in the year 1938, not year of 1938. *Of* is wrong in *He is three years of old*; the sentence should be *He is three years old* or *He is three years of age*, for *old* is not a noun in this sentence, and cannot be object of *of*. But in *the good times of old*, *old* is a noun, object of the preposition *of*. Don't use *of* superfluously in expressions of measure, as *a slit of two inches wide* and *a ride of twenty miles in length* and *a work of three years long for a slit of two inches, a ride of twenty miles, a work of three years* (they may also be exprest, of course, with the omission of *of* and the retention of the measure phrase in each case). *Of* is, however, idiomatic after *partake*, as *to partake of refreshment*. In such expressions as *Whom did you get it of* it is probably somewhat better to keep the preposition before its object, as recognition of the principle of coherence if for no other reason, as *Of whom did you get it*; it is more coherent. But the former is not incorrect. *Of* is correctly used after *accuse, acquit, boast, conversant* (of public events), *die, diminution, disappointed* (of an aim), *disapprove, glad, independent, made, need, notice, observance, taste, think, true, worthy*, when its meaning is justified by context. Other prepositions are, of course, used after these words as context requires. The unabridged dictionary must be consulted. *Of* is the "possessive preposition," that is, it is used with and for the possessive case, as in *the top of the table* and *this book of John's* (the latter is called the double possessive). *Of* must not be used for *have* after *may, might, must, can, could, will, would, shall, should, ought to*. Do not use it after the auxiliary *had* before a principal verb. Do not use it after *alongside, beside, inside, off, outside*, for it is implied in the composition of these words. *Ought to have gone, must have gone, shall have gone, had gone, alongside the wharf, beside the curb, inside the locker, off the grass, outside the door* are all correct forms. Don't say *ought to of gone, must of gone, shall of gone, had of gone, alongside of the wharf, beside of the curb* (this actually happens, and in writing!), *inside of the locker, off of the grass, outside of the door*. This little two-letter word may hold the record for illiterate usage.

*off* is pronounced *awff* or *ahff* (see *o*). If you use the broad *a* or *aw* sound for *o*, don't make it too broad. If you use the Italian or *ah* sound of *a*, don't emphasize it. The Very-very have been known to say "*Abn ahnd ahff* he took his *dahg* to the *ahffice*," and the Not-so-very to say "*Awen and aweff* he took his *daweg* to the *aweffice*." *Off* should not be confused with *away from*. Say *The ship was wrecked a mile off shore, not away from shore*. It should not be used superfluously after such words as *count, check, call, go, keep, mark, number*. Say *Call the numbers, Count the stripes, Go to market, Keep away from me, Mark the items, Number the pupils*. Don't insert *off* after the verb in each instance (or substitute it for *away* after *keep*). Don't say *He took it off me* for *He took it from* or *away from me*. *Of* is superfluous after *off*. Say *It fell off the shelf, Keep off the grass, I see the ship off shore, not It fell off of the shelf, Keep off of the grass, I see the ship off of the shore*.

*of' fal* is a combination of *off* and *fall*, meaning waste bits and ends, the parts that fall off, especially of a butchery. Both *o* and *a* are short. Say *ab' ful*. Don't say *awe' fal*. (See *awful* and *often*)

of *fense'* may be spelt *offence'*. The former has weight of authority, and is recommended for the sake of uniformity with the derivatives *offensive*, *offense' less*, *offen' sive ness*, *offen' sive ly* (only one of which—*offense' less*—is ever spelt with *c*) and with *defense*, *prophecy*, *practise*, and so forth. The *o* is slight and the *e* short—*o fens'*. Don't say *awe* or *owe fens'*. Don't pronounce *s* like *z*

of *fi ce* may be pronounced *ab' fiss* or *awe' fiss*. *Of' ficer* follows suit—*abf'* or *awf' iser*. But the two words that follow, and all other derivatives, must be given short or almost obscure *o*

of *fi cial*, as adjective, means authoritative; as noun, one having authority. Do not overuse the adjective for the sake of impressing or intimidating. Too many things are spoken of as official. An official report is one that is made by a duly constituted officer or official. The term *official weather report* has been objected to because the weather is so frequently unpredictable and cannot therefore be told authoritatively or officially

of *fi cious* means meddling, assuming or usurping authority, exceeding one's powers, "feeling one's oats" in office. Officials become officious when they presume to speak for their higher-ups, or to tell those higher up what they ought to do

of *ten* is pronounced *awf en* or *ahf en* (see *o*). The *t* is silent, tho Webster annotates that it is sometimes heard among the educated, and frequently in singing. Oxford calls the sounding of *t* vulgar. The comparative is *of' ten er* or *more of' ten*, the superlative *of' ten est* or *most of' ten*. *Oft* (the *t* is heard) is now archaic and poetic; so also are *oft' times* and *of' tentimes* (the latter *t* is heard in each)

o' *gre* is pronounced *owe' ger*. Spell it *oger*, if you like. There is a feminine—*o' gress*—riming with *o dress*, for there were female monsters and demons too, in the lands of fairylore. Don't confuse in spelling and pronunciation with *augur* (*q v*). *Ogre*, according to Taylor, is a worn-down form of Ugrian, "to which stock the Bulgarians and Magyars belong"

oh is an exclamation used to express strong feeling. It is usually followed by a comma, and it is never capitalized except at the beginning of an expression and of a line of poetry. Wordsworth's famous (and much parodied) verse illustrates: *And oh, the difference to me! Oh* has about the same relation to the short clause that it introduces, as such words as *certainly* and *really* and *indeed* have, similarly used. In *Certainly, I shall go* the meaning is not quite *I shall certainly go*. The word *certainly*, rather, modifies the expression as a whole, and is thus separated by the comma. In the same way, *Really, that is too much for me* and *Indeed, the work is done at last* and *Oh, I thought you were entering the other door*, the initial word in each case bears upon and colors the whole expression, and is correctly therefore set off by the comma. This is one of the commonest uses of *oh*. (See *O*)

oi and oy rime with *boy*. They are pronounced alike, as in *coil* (*koyl*) and *coy* (*koi*). But no other diphthongs in the language have made such an unquiet pronunciation house as have these. *Alkaloid*, *anthropoid*, *asteroid*, *avoid*, *Boyd*, *cloister*, *cycloid*, *Floyd*, *Lloyd*, *oyster*, *paraboloid*, *point*, *poise*, *poison*, *prismoid*, *rhomboid*, *spheroid*, *thyroid*, *trapezoid* together with such imperfects as *annoyed*, *cloyed*, *convoyed*, *destroyed*, *employed*, *enjoyed*, *toyed*, tend to get themselves pronounced by the illiterate *alkalerd*, *anthroperd*, *astererd*, *averd*, *Berd*, *clerster*, *cyclerd*, *Flerd*, *Llerd*, *erster*, *parabolerd*, *pernt*, *perse*, *person*, *prismerd*, *rhom-*

*berd, sphererd, thyerd, trapeserd, annerd, clerd, converd, destrerd, emplerd, enjerd, terd.* In other words, *oi* and *oy* tend to become *er*. Conversely, *ar, er, ir, ur, oar, our, ur* are frequently given the *oi* or *oy* sound, as *boid* for *bird*, *choid* for *chord*, *choich* for *church*, *coid* for *curd*, *concoid* for *concord*, *demoir* for *demur*, *joity* for *forty*, *goid* for *gird*, *boid* for *berd*, *joinal* for *journal*, *moimoir* for *murmur*, *poiscute* for *persecute* (*per* in general), *swoid* for *sward*, *thoid* for *third*, *Thoisday* for *Thursday*, *woid* for *word*. These are typical. (See *er*)

**O khotsk'** is pronounced *o kabtsk'* (half-long *o*). Don't say *o kabtch'*

**O kla ho' ma** is pronounced *owe kla hoe' ma*, not *ah kla hab' mah*. Both *o's* are long in *O kla ho' man* also—*owe kla hoe' man*

**old fash' ioned** is a solid compound—*oldfashioned*. At least write it as such and thereby contribute your share toward simplification and toward bringing disagreeing authorities together. Don't say *ol fash' un*. Make the *d's* heard

**o le ag' i nous**—like oil, oily, unctuous—has long initial *o*, half-long *e*, other vowels short; thus, *owe le aj' e nus*. Italian *a* is usual in England. The word is frequently mispronounced with long *a* rather than short

**o le o mar' ga rine** is a substitute for butter made from plant and animal fats and oils. The first four syllables are easy—*owe le o mar'*; the last syllable is *reen* (Oxford has *rin*, riming with *tin*); the *g* should logically be hard, is so in England, and Webster gives it as secondary, using *j* in the preferred pronunciation; thus, *owe le o mar' ja reen* is first in the United States and the more logical British *owe le o mar' ga rin* or *reen* is second (even tho our dictionaries have long taught us that *g* before *a* is hard)

**ol fac' to ry** is not *awl* but *abl* plus *factory*. It means pertaining or related to the sense of smell. This is also a noun (usually plural) meaning sense of smell or the olfactory organ. It is more generally used than the noun *ol fac' tion*—*ahf fak' shun*

**O' ma ha** is trisyllabic. Say *owe' ma haw*, not *ome' haw* or *ome' bah*. The first *a* is neutral, the second is *aw*

**O' mar Khay yam'** rimes with *homer* and *my Tom*—*owe' mar* (a slight) and *kie yahm'*. The first *a* is not Italian; don't say *owe mahr*. The second *a* is not flat; don't say *kie am*

**o me' ga**—ω Ω—is the twenty-fourth and last letter of the Greek alphabet; it is equivalent to long *o* as in *old*. There are three permissible pronunciations. The first and preferred is *omee' ga*; the second is *owe' me ga* (British); the third is *o meg' a* (*meg* indeed). Figuratively, this word is used to denote the end or last, as in *alpha and omega* for *beginning and end*. "Omega oil is the end of pain"

**om' e lette** or **om' e let** (choose the latter) is preferably trisyllabic. There is a little authority for making it dissyllabic. All vowels are short. Don't say *um' let* or *am' u let*

**o' men** is pronounced *owe' men*. The plural *o' mens* or *om' ina* is *o' menz* or *ahm' ina* (don't use it). Noun and verb are pronounced the same. The meaning is foretold, foreboding, foreshadowing

**om' i cron**—ο Ο—is the fifteenth letter of the Greek alphabet: it is equivalent to *o* as in *obey* and *odd*, that is, *o* half long and *o* short. The pronunciation is *om' ikron* to rime with *Tom* and *Don* with short *i* between. In England it is usually *o my' kron*. (See *omega*)

**om' i nous** means pertaining to an omen, inauspicious, foreshadowing evil, portentous (*q v*). All vowels are short; the word rimes with *Tom an' us*. Don't say *om' nus* or *om ni' us*

**om nip' o tent**—almighty, all-powerful, unlimited in ability or authority—is frequently mispronounced as trisyllabic. Make all four syllables heard, the first two riming with *Tom sip*, the last two *o tent* indeed. The noun *om nip' o tence* follows suit. Don't say *om nip' tent* or *om nip'-tence*

**om nis' cience** is trisyllabic in the United States, quadrisyllabic in England—*ahm nish' ens* and *ahm niss' i ens*. It means infinite knowledge. Written with capital this word and the noun-and-adjective form *om nis' cient*—*ahm nish' ent* or *ahm niss' i ent*—indicate the Deity

**om niv' o rous**—eating everything, both animal and vegetable; hence, figuratively, eager for all or to do all, as *omnivorous reader*—is pronounced *ahm niv' o rus*. Don't make the first syllable rime with *home*; don't make the *v f*; don't say *ahm' niv rus*

**on** is pronounced as if *o* were Italian *a*—*ahn*. Don't say *awn* or *awen*. It is so persistently used in place of *in* in regard to location, as *I live on Central Park West* for *I live in Central Park West*, that this use is now acceptable. We live *in* places, not *on* them, really. *On* is superfluously used after *blame*, as *Blame it on me* for *Blame me*; vulgarly used after *take*, as *He took it on me* for *He took it from me*. *On* and *upon* are now used almost interchangeably, especially where and when euphony is involved. Where movement into position is to be denoted, *upon* is probably preferable; where mere location or support are to be denoted, *on* is probably preferable. But the best writers and speakers ignore this distinction. *On* has been called the utility preposition for the reason that it is so much used in colloquial and slang as well as literary expression. Its most recent inheritance comes from radio—*on the air*, but *on your way*, *on the loose*, *on my mind*, *on guard*, *on the job*, *on the fence*, *on the double*, *on the side*, *on the quiet*, *on the avenue*, *on the q t*, *on the in*, *on draught*, *on the house*, *on the whole*, *on time*, *on the splurge*, *on second thought*, are only a few of the many uses to which this little word is put, most of them colorful and all of them convenient. In the expression *We have a sale on ties*, as in *He took it on me* (see above), *on* is wrongly used and is a vulgarism. Say rather, *We have a sale of ties*. Don't use *on* before *about* or *around*. Say *He will arrive about the tenth of the month*, not *He will arrive on about* (or *around*) *the tenth of the month*. *On* should not be used superfluously after such words as *count*, *go*, *plan*, *start*, *talk*. These expressions, while accepted colloquialisms, may be improved: *Count on my coming*, *Go on last year's figures*, *Plan on starting early*, *Start on that new job*, *Talk on the subject*. (See *upon*)

**on behalf of** means as substitute for or on the part of, as *He spoke on behalf of Jones who was detained from the meeting by illness*. Don't confuse with *in behalf of* (*q v*)

**once in a while** and its equivalents *once in a way*, *once in a long time*, *once in a blue moon* are colloquialisms and are acceptable as such. But why not use *occasionally* or *sometimes* or *seldom* or *rarely*, or some other single word for the given phrase

**one**, used as third-person indefinite pronoun, really requires *one* in some form in reference follow-up. But if there are two or more such references required, the construction becomes very heavy and awkward. In

such case, some form of *he* may be used, and so used is regarded as of common gender. *One never knows what may happen to one's car when one starts a journey* is correct but "terrible." Say rather *One never knows what may happen to his car when he starts a journey*. *One* is singular and requires singular reference, as *No one seems to know his own mind*, not *No one seems to know their own mind* (*one's own mind* would again be correct but "terrible"). But in *One must correct one's own weaknesses* and *One must not take one's self too seriously*, *one's* is correct because its antecedent is definite and singular, not indefinite and collective as *no one*, *some one*, *any one* always are. Don't permit *one* to confuse number in such sentences as *One of the boys who are going to the party is ill*; *who* refers to *boys* and requires a plural verb. Don't let *one* deceive you into using a singular verb after *who*. When *one* is connected by *or* with *two* or *three* or *four*, and so forth, in modification of a following noun, or as subject of a verb, that noun and verb are idiomatically plural, tho they may to a degree violate logical construction, as *One or two are going* and *One or three words are to be chosen*. "Plural proximity to the verb" decides the number in such cases, according to most authorities. Others reach the same conclusion by making *some* (understood) the plural subject. *One* is preferably not preceded by *a* or *an*, as in *I haven't a one* for *I haven't one* or *I haven't any*. *A* and *an* mean *one*, and you are doubling *one* when you precede it by another *one*. This can be justified only in rare cases for emphasis, if at all. *The one* is an attempt to make the indefinite pronoun *one* a little more definite, as in *The one I mean is there*.

**O nei'** da rimes with *O Lida—o nigh' da*. Don't say *o nee' da* or *o nay' da*

**ones** should not be used after *these* or *those*—*these ones* and *those ones* are illiterate forms. *These* or *those* may be used as substitute, of course, for *the ones*, as *The ones I want are too expensive* or *Those I want are too expensive*, and *I want the ones on the counter* or *I want these on the counter*. Don't use *ones* in such expressions as *He has many books and they are all interesting ones*, an extravagant and tautological way of saying *He has many interesting books*.

**one's self'** is really the emphatic form of the reflexive pronoun *one self'*; that is, when you wish to emphasize reference to one's own personality the two-word form should be used; when you wish to use merely the reflexive, then *oneself*, as a solid word, should be used. This, at least, is the distinction that the purists insist upon. The two forms are, as a matter of fact, used interchangeably, and the lexicographers give both and say either. *One must do nothing to damage the respectability of one's self* and *Everybody or every one helped oneself (himself)*.

**on' ly** is pronounced *own' ly*. It means alone, chief, singly, merely, solely. This small word is more frequently misplaced than probably any other word in the language, the sheer momentum of its misplacement making any advice and correction very nearly hopeless. *I only asked for three* is incorrect, for *only* modifies *three*, not *asked*. But this kind of error goes on and on in all classes of speaking and writing, and is coming to be accepted. *Only* is not the only offender but the chief one. Others are *merely*, *hardly*, *scarcely*, *generally*, *specially*. Say *I have worked for only three days*, not *I have only worked for three days*. Do not use *only* conjunctively for *but*, *if it had not been*, or *except that*. Say *I could have typed that report if it had not been that I had to take dictation* or *but I had to take dictation* or *except for the fact that I had to take dictation*; not *I could have typed that report only I had to take dictation*. Do not use *only* in negative expressions. Say *I have only*



*one*; not *I haven't only one*. Note that the placement of *only* (and similar words) may be varied in accordance to meanings intended: *Only John requested me to remove the chair*, *John only requested me to remove the chair*, *John requested only me to remove the chair*, *John requested me only to remove the chair*, *John requested me to remove only the chair*, *John requested me to remove the chair only*. In some of these uses it is an adjective; in others an adverb. *Only* may stand (usually) first in a sentence as the modifier of the entire thought, as in the second part of the following: *You may use my car. Only, don't run more than fifty miles an hour, please.* (See *alone* and *even*)

**on o mat o pœ'ia** means the forming or construction of words in imitation of their meaning, as *bang*, *tweet*, *buzz*. Pronounce the first three syllables *on a mat*, throw in an intermediate *o* as the fourth, call the fifth and accented syllable *pœ*, and the sixth *ya*. It is almost phonetic; at least, it is not nearly so difficult as it looks. The simpler word *echoism* (*ek'oi'iz'm*) meaning the same thing, is recommended in case this "six-cylinder" affair frightens you. The word *mimet'ic* (*q v*) is also sometimes used to indicate words that "sound like what they mean"

**On on da'ga** must be pronounced so that all four syllables are heard. Don't say *awn dawg' a* or *awn dab' ga*, but *ahn'n daw' ga*

**On tar'io** rimes with *don dare'io we*. Don't rime the second and accented syllable with *far*. Don't clip the last two syllables to *ya*—*on tar' ya*

**on' to** as a single-word preposition, competing to some extent with *upon*, is making its way as a member of the family of correct usage, in spite of the objections of many critics. It has not yet quite decided, however, whether to be two words or one. It is slang in *I am on to you*, and the vulgarity is not mollified by writing two words instead of one—*onto*. Do not use *onto* in the sense of place upon. Either *on* or *upon* is preferable in such meaning. Tho some authorities class *onto* with *ain't* as an inexcusable vulgarity, it is nevertheless desirable very often after verbs of motion if ambiguity is to be avoided. In *The bird fell onto the car*, for instance, the word indicates *to* or *toward*, and *on* would therefore be insufficient. *The bird fell on the car* means something different. The analogy between *in* and *into*, and *on* and *onto* is thus apparent. Again, *They stepped on the ice* means that they were already on the ice and stepped to another place on it; whereas in *They stepped onto the ice* the meaning is that they stepped from land, say, to the ice. Strictly speaking neither *on* nor *upon* means quite the same but *They stepped on* or *upon the ice* is by most authorities regarded as preferable to *They stepped onto the ice*. *On* is correct and sufficient in the vast majority of cases where *onto* is used. But such uses of the word as *He put his hat onto his head* and *I just got onto it* (*I have just learned about it*) are vulgarisms. Of course, where *on* is an adverb modifying a verb closely or is really a part of the verb, as in *Let's go on to the top*, *on* and *to* are separate words, and for colloquial uses this construction is correct. Much of the objection to *onto* is sourced in its slang associations, as *I'm on to you*, *Get on to him*, *He never got on to it*, in which it is made to stand roughly for *understand*. Don't say *awn'to*; the pronunciation is *ahn' to*. (See *in* and *into*)

**on tol'o gy** is the science of existence or being or reality. The second and accented syllable rimes with *doll*, not with *pole*; the last syllable is *je*. Say *ahn tol' o* (half long) *je*; don't say *awn tole' je*

**o'nus** is pronounced *own'us*, not *on'us*. It means a burden or weight (of responsibility), or charge. However, the adjective *on'erous*, meaning

burdensome or oppressive, is not pronounced *own'er us*, but *ahn* (*on* indeed) *er* (*her* minus *h*) and *us*. The important thing is to fix in mind the long *o* for the noun, and the short *o* for the adjective

*on'ward* is adjective, and *on'wards* adverb (as in the case of *forward* and *forwards*, *backward* and *backwards*, *inward* and *inwards*, *upward* and *upwards*). But the form without the *s* is used interchangeably with the form with it after the modified word. In *an onward movement*, *onward* is adjective, and *onwards* should not be used in this construction. But in *Move onward*, *onward* is an adverb, and the form *onwards* is equally good—*Move onwards*. *Onward* means advancing, with no connotation of *backward*. *Forward* is the antonym of *backward*, and is preferably used with the opposite implied

*on'yx* rimes with *tonics*. There is a little authority for making *o* long—*owe' niks*—but usage fortunately ignores it. The plural is *onyxes* (*ez*). It is a variegated species of quartz

*oo* is pronounced long in *boot* and *food*, short in *good* and *wool*. These are the only two sounds of this diphthong. Long, it is long *o*; short, it is short *u*, as respectively, *floor* and *brooch*, *blood* and *flood*. Usage varies in regard to the pronunciation of *broom*, *groom*, *hoof*, *roof*, *room*, *root*, *soon*, *soot*, *spoon*, *whoop*, but the most cultivated speakers prefer long *oo*, the short *oo* or *u* being considered provincial. The popularity of the slang word *whoopie* (*q v*) pronounced *whuppie* by the mob, has done much to impair the long sound of *oo* in these words. Farmer Cornstassel has been heard to say that he must get the brum from the rum to sweep the sut from the ruf purty sun

*o paque'* rimes with *O Jake*. It means not reflecting or transmitting light; hence, obscure, unintelligible. Its antonym is *transparent*. The noun is *opa'city*, the second and accented syllable of which is *pass*. The adjective *opa'cious*—*owe pass' us*—is occasionally heard and seen but it has little authoritative sanction because it is not really necessary

*op'era* would rime with *stop'era*, if there were such a word. The plural is *operas*, *s* being *z*. But this word offers no difficulties of pronunciation until it is associated with *bouffe* and with *comique*. Then the three syllables of *opera* are equally accented and the vowels are about intermediate (the final *a* something less unless you habitually go in for *ah*). *Bouffe* is *boof*, riming with *hoof*; *comique'* is *ko meek'*, riming with *no seek*. So, in *op'era bouffe'* and in *op'era comique'* keep all syllables evenly accented and hit the last one hard. Don't hyphen these terms. Both mean comic opera, opera bouffe being farcical. The adjective *op'era'tic* rimes with *top'er attic*. Billy Boner says his teacher has been an operatic patient at the hospital for three days

*op'era tive* is accented, please note, on the first syllable. Don't say *ope ray'tive* or *ope'raytive*. The pronunciation is *ahp'era tive*. The *a* may be long or obscure. It is, of course, long in *op'erate* and in *op'era'tion*. The *o* is never long in the United States; it sometimes is in England. Please note that *op'era tor* is spelt with *or* and is pronounced with long *a*

*op'er et ta* is a short light musical play, usually a comedy. It rimes with *propper Etta*. Billy Boner says that there are two telephone operettas in his school

*op'er ose* rimes with *topper gross*. The last syllable is accented almost as heavily as the first, and there is authority for giving it primary accent. The meaning is industrious, laborious, steady at work. The noun is *op'er ose ness*

- ophthal mol' o gy**—study or science of the eye, its structure and the diseases that attack it—is pronounced *ofthal mol' owe je*. The *th* is voiceless; *thal* rimes with *pal*. Don't say *ofthal' molji*
- o pin' ion** is pronounced with *o* half long, with the second syllable phonetic to rime with *sin*, and the last syllable *yun*. Don't say *owe pin' yone*, making the *o*'s long. Note carefully the spelling and pronunciation of the adjective *o pin' ion at ed*—*o pin' yun ate 'd*. *Opinion* is sometimes more than an impression. It is a conclusion or judgment held with confidence. The word should not be used interchangeably with *idea*. An idea may be a misconception with or without foundation. One may have an idea of a prospective sale, but his opinion of the sale after it has been made may be very different
- op po' nent**—one opposed or opposite or antagonistic—is accented on the second syllable which is *poe*. The other vowels are short. Don't say *op' owe nent*
- op por tune'**—fit, ready, timely, seasonable—rimes with *stop her tune*—short *o*'s, long *u*. Don't accent the first syllable
- op' po site** must not be confused with *apposite* (*q v*). It is pronounced *ahp' o* (half long) *zit*. It is noun, as *He is my opposite at table*; adjective, as *He holds an opposite view*; preposition, as *They live opposite the garage*; adverb, as *He played opposite to me*. *Opposite* does not suggest antagonism or bitterness. It is weaker than either *contrary* or *contradictory*. The *s* is *z* also in the noun *op po s' tion*—*ahp o zish' un*. Don't say that you are opposite across from some one, or in opposition against some one or opposed counter by some one. These expressions are tautological
- o pos' sum** rimes with *no blossom*—*o pahs' 'm*. This wily little creature that feigns death on being caught or cornered, is more frequently called *pos' sum* than *o poss' um*. The clipt form rimes with *blossom* and is not written with initial apostrophe
- op pro' bri ous** is pronounced *o proe' bre us*, all vowels short but the accented *o*, the second and accented syllable riming with *foe*. The noun is *op pro'-brium*. The word means abusive reproach. *Contumelious* (*q v*) adds contempt and scorn. *Scurrilous* (*q v*) adds grossness and vulgarity
- op' tion** means the exercise of the liberty of choice, that which is offered for choice, the privilege of buying or selling on certain terms at a certain time. *Option* connotes wider range than either *alternative*—two only, of which one is to be taken—or *choice*—two or more from which something is to be decided upon. The pronunciation is *ahp' shun*. Note the adjective *op' tion Al*—*ahp' shun 'l*. Billy Boner says his teacher is always optional to any answer he gives
- op tom' e ter**—an instrument for measuring scope and distance of vision in adjusting glasses to the eyes—is accented as indicated, the second and accented syllable being *Tom* indeed. Don't say *op to me' ter* or *op' to-meter*. Note well the final *er*. The agent noun is likewise accented on the second syllable—*op tom' e trist*—as is the abstract noun *op tom' e try*. The initial *o* in all forms is short; don't say *ope* for *ahp*
- op' u lent**—wealthy, well provided for, luxuriant—has short *o* and half-long *u*, and *e*, not *u*, in the last syllable; hence, *ahp' u lent*. Don't say *ope' lunt*. The noun *op' u lence* follows suit, and the same caution pertains. The noun *op' u len cy* is rapidly becoming archaic

**-or** is chiefly a noun suffix indicating state, quality, agent, doer, and the like. Since most nouns may be used adjectively, it is frequently found in nouns so used. In general pronunciation it is usually indistinguishable from *-er* and *-ar*, tho the latter may be *heard* more often than either *-er* or *-or*. In legal and technical terms *-or* is usually accented to distinguish them from their *ee* and *er* correlatives, tho in general usage they would take normal accent, as *ap-pel-lor'*, *as-sign-or'*, *bar-gain-or'*, *con-sign-or'*, *de-visor'*, *grant-or'*, *guar-an-tor'*, *le-gat-or'*, *mort-ga-gor'*, *ob-lig-or'*, *re-cog-ni-zor'*, *war-ran-tor'*. The list of *-or* words given below is not exhaustive; they are, however, the words most commonly used and thus most commonly misspelt. Note that several words have both an *-er* and an *-or* spelling, usually with a difference in meaning. The asterisks indicate words that in England are spelt with *our* rather than with *or*, the latter being so-called United States spellings: *abhor*, *actor*, *addressor*, *aggressor*, *ambassador*, *ancestor*, *anchor*, *annotator*, *appointor*, *arbor\**, *ardor\**, *armor\**, *assessor*, *assignor* (also *er*), *auditor*, *author*, *aviator*, *bachelor*, *bailor*, *bargainor* (also *er*), *behavior\**, *candor\**, *censor*, *chancellor*, *clamor\**, *clangor\**, *coadjutor*, *color\**, *collaborator*, *collector*, *commentator*, *conductor*, *conqueror*, *consignor* (also *er*), *constructor*, *contractor*, *contributor*, *conveyor* (also *er*), *corridor*, *councilor*, *counselor*, *creator*, *creditor*, *curator*, *debtor*, *decorator*, *dedicator*, *defalcator*, *demeanor\**, *depositor*, *devisor* (also *er*), *distrainor* (also *er*), *dictator*, *director*, *disfavor\**, *dishonor\**, *distributor*, *divisor*, *doctor*, *dolor\**, *donor*, *uplicator*, *editor*, *educator*, *elector*, *emperor*, *enamor\**, *endeavor\**, *equator*, *error*, *executor*, *extensor*, *factor*, *favor\**, *fervor\**, *flavor\**, *fornicator*, *gladiator*, *glamor\**, *governor*, *guarantor*, *barbor\**, *hector*, *honor\**, *horror*, *humor\**, *illustrator*, *imitator*, *incisor*, *incubator*, *indicator*, *inferior*, *inspector*, *instigator*, *intercessor*, *interlocutor*, *investigator*, *investor*, *janitor*, *juror*, *labor\**, *legator*, *legislator*, *lessor* (also *er*), *licensor* (also *er*), *liquor*, *major*, *manor*, *mayor*, *mediator*, *metaphor*, *meteor*, *minor* (also *er*), *mirror*, *misbehavior\**, *misdemeanor\**, *moderator*, *modulator*, *monitor*, *mortgagor*, *motor*, *narrator*, *navigator*, *neighbor\**, *objector*, *obligor* (also *er*), *odor\**, *operator*, *oppressor*, *orator*, *pacificator*, *pallor*, *parlor\**, *pastor*, *perambulator*, *percolator*, *perpetrator*, *pledgor* (also *er*), *possessor*, *precentor*, *predecessor*, *pressor* (also *er*), *proctor*, *projector*, *promisor* (also *er*), *promotor*, *proprietor*, *prosecutor*, *protector*, *purveyor*, *radiator*, *rancor\**, *razor*, *realtor*, *rector*, *reflector*, *refrigerator*, *regulator*, *rigor\**, *rumor\**, *sailor* (also *er*), *savor\**, *savior\**, *scissor*, *sculptor*, *sector*, *senator*, *separator*, *servitor*, *solicitor*, *spectator*, *speculator*, *splendor\**, *sponsor*, *squalor*, *succor\**, *superior*, *supervisor*, *suitor*, *surveyor*, *tailor*, *tenor*, *terror*, *testator*, *torpor*, *tractor*, *traitor*, *tormentor*, *translator*, *tremor*, *tumor\**, *tutor*, *valor\**, *vapor\**, *ventor*, *victor*, *ventilator*, *violation*, *visitor*, *vibrator*, *vigor\**, *warrior*, *warrantor*. (See *-ar*, *-er*)

**o'ral** is pronounced with long *o*—*owe'ral*. Don't forget that this word refers to that which is spoken by word of mouth, and emphasizes utterance, as *oral examination* and *oral tradition*. Don't confuse with *aural* (*q v*) or with *verbal* (*q v*). Don't say *ar al* or *abr al*

**or'ange** is pronounced *abr'enj* or *inj*, not *ore'ange*. The *o* is short, as in *odd*. This applies to *orange ade'*, the solid *Orange man*, the two-word *or'ange pe'koe* (*peek'owe* in the United States, *peck owe* in England), and *or'ange ry*. (See *damage*, *ravage*, *savage*)

**o rang u tan** or **o rang ou tang** (take the simpler) may be accented on the second syllable, or syllables one and three may be equally accented. Don't omit the first syllable. The second and the fourth are *rang* and

*tan* (*tang*) indeed. The *o* is intermediate, and the *u* long *oo* as in *boo*; thus, *o rang' oo tan* or *owe' rang oo' tan*

*o ra' tion* is pronounced *o ray' shun*, half long *o*. The verb *o rate'*, now little used except in a facetious or humorous sense, has long or half-long *o* and long *a*; the rime is *O bate*. Note the following also: *or' a to ry—abr' a toe re* or *tere*; *or a tor' ical—abr a tab' r' ikal*; *or a to' rio—abr a toe' re owe*. The last is pluralized *or a to' rios* (ʔ); it is a musical and dramatic version of some sacred, usually scriptural, text

*or' ches tra*, please note, is accented on the first syllable, which is always *awr*. The second syllable is *kes* or *kis*. The adjective, however, has the accent on the second syllable—*or ches' tral*. The verb is *or' ches trate*, and its corresponding noun is *or ches tra' tion* (*tray' shun*). Remember that the *ches* is never *chess*; don't say *abr chess' trate*

*or' chid* is pronounced *or' kid*. Don't say *abr' shid*. The *ch* is *k* also in the adjective *or chid a' ceous—or kid ay' shus*. Billy Boner says that at his sister's wedding the bridesmaids wore orchards and the ushers wore gardens, but they were badly wilded by the time the cerement was over

*or dain'* is pronounced *or* (*awr*) *dane'*. Note the forms *or dain' Er*, *or dain' ment*, and *or dina' tion* (*d' nay' shun*). Don't say *or die nay' zbun*. The meaning is to appoint to a duty or office, to establish, to introduce, as into the office of the Christian ministry

*or de' al* is a three-syllable word. Webster (1938) places *or dee' al* first and *or' dee al* second. Oxford likewise gives *or dee' al* first, and permits *or' dee al*. Standard gives *or' dee al* only. Phyfe always placed the first-syllable accent as preferable, and followed with "not *or dee' al*" but nevertheless the second-syllable accent now seems to be settled

*or' der* is a much overused word, especially in business, as *in order*, *to order*, *on order*, *your order*, *with order*, *for order*, *big order*, *filled order*, and so forth. Don't write *We shall send your order promptly* for *We shall send goods* or *merchandise promptly*. In this sense *order* means a piece of paper on which articles are itemized, the articles themselves do not constitute the order

*or' di nance* is a three-syllable noun meaning authoritative rule or decree. Don't confuse this word with *ordnance* (*infra*). The pronunciation is *awr' d' n'ns*. Both words come through the French *or don nance* (English pronunciation *awr' d' n'ns*; French *awr daw nabns'*) from a Latin word meaning decree or law, and were once synonymous. Originally applying to war decrees only, *ordinance* now applies to any rite or custom established by authority and observed by peoples

*or' di nar i ly*, in spite of objections by the colloquialists, is accented on the first syllable. Secondary accent is on *nar—ner* riming with *er*. But don't say *or di nare' i ly*. And don't slur the latter syllables—*ord' inar ly*, *ord' nyar ly* are wrong, as is *orn' ar ly*. This last, silencing the *d* and deleting two syllables, is slovenly provincial pronunciation of the word. It invariably happens that placement of accent so far forward in a long word makes for the slurring of some of the following syllables, especially where there are three or four to follow. (See *primarily*, *secondarily*, *temporarily*)

*or' di nar y* is a quadrisyllable in the United States; a trisyllable and even dissyllable in England. We say *or' di ner e*, riming with *lord a* and *very*; the Britisher says *or' dinry* or *ord' nry*. *Ordinary* means usual, common, commonplace, inexpert (as *ordinary seaman*), without distinction.

The word *or'ner y* is a provincial and dialectic variation of this word used in many parts of the United States to mean wayward, hard to manage, vicious, as *an ornery mare*

**ord' nance** is a two-syllable noun meaning all kinds of weapons (and their accessories) that are used in warfare. The word comes from the same root as *ordinance* (*supra*) but must not be confused with it in spelling and pronunciation. Say *awrd' n'ns*, not *abrd' inance*

**Or' e gon** is trisyllabic. Say *abr' e gon*, not *awr' gon* or *owe' re gon*

**or gan i za' tion** is pronounced *or gan i zay' shun*. There is sound authority also for making the third syllable long *i*—*or gan eye zay' shun*. But the short *i* is preferred. Don't say *org ni zay' shun*. Make the *gan* distinctly heard. Note the verb *or' gan ize*, the agent noun *or' gan i zEr*, the adjective *or' gan i z A ble*. Billy Boner says his school is not orangeized on the right basics

**or' gy** is pronounced *awr' je*. The plural—*or' gies*—is *awr' jiz*. Don't say *or gee'* or *or gees'*. The adjective is *or gi as' tic*—*awr je ass' tik*—which tempts into the slurred *ordge ass' tik*. The meaning is drunken revelry, carousal

**o' ri ent** means east as opposed to *occident*. It should be capitalized when used to refer to Asia as opposed to Europe or America. The *o* is long, and consistently so in all derivatives—*o rien' tal*, *o rien' tal ism*, *o rien' tal ize*, *o' ri en tate* (an unnecessary verb form), *orien ta' tion*. The *i* and the *e* are short; thus, *owe' rient*, riming with *glory went*. As verb *orient* means to adjust to new conditions, to arrange things or persons in intelligible relationship, to cause to face eastward

**or' i gin** is trisyllabic. Don't say *or' gin*. The pronunciation is *abr' i jin*, not *ore' i gin*. The *g* is *j* in derivatives and the *o* becomes almost long—*o rig' inal*—*o rij' inal* (not *ab rig' nal*)—and *o rig' inal' ity*. Billy Boner says that our best apples come from the State of Origin

**O ri no' co** is quadrisyllabic. Don't say *orn oak' a*, but *owe ri noe' koe*—all *o*'s long, *i* short

**or' i son** is a prayer. The vowels are short, the second *o* being almost obscure *u*; *s* is *z*—*are' i z' n*

**or nate'** rimes with *for Kate*. Second-syllable accent is required by all leading authorities. Don't say *or' nate* when you speak of elaborately decorative architecture or furnishing, or of elaborate literary style

**o' ro tund** means full and strong and ringing, as of the speaking voice; hence, pompous and bombastic. The pronunciation is *owe' ro tund*. Short initial *o* is also permissible—*ahr' o tund*. The second *o* is half long

**Or' pheus** should really be a two-syllable word—*or' feus* (soft *s*). But *Or' jeus*—riming with *or see us*—is the more commonly heard. The adjective *Or' phic* is *or' fik*, and the adjective *Or phe' an* is *or fee' an* with second choice *or' fee an*, the first syllable always being *awr*, not *abr*

**Or te' ga** is pronounced *or tay' gab*. The complete name is *Or te' ga y Gas set'*—or *tay' gab ee gahs set'*

**or' tho e py** is the art of pronouncing words correctly—and it is a little ironic that the word itself should have caused so much difficulty in regard to its pronunciation. Authorities are pretty well agreed that the accent goes preferably to the first syllable, but perhaps fifty per cent of the persons who habitually use this word accent the second syllable,

and this is authorized. The unaccented *o* and *e* are intermediate, *th* is voiceless as in *thin*, *y* is short *i*. Rime with *nor owe a fee*. An expert in pronunciation is called an *or' tho e pist—aw' tho e pist*

**or' tho pe dy** is the treatment of deformities in children and others, and the surgery concerned. The *e* is long, as it is in *orthoped'ic* and *orthoped'ist*. The *or* is *or* indeed; *th* is voiceless, *o* is intermediate; *y* is short *i*; hence, *or' tho pee d*, *or' tho peed' ik*, *or' tho peed' ist*. The conservative spelling *or' tho pæ' dy*, *or' tho pæ' dic*, and so forth, is rapidly and deservedly passing

**-ory** is a two-syllable noun and adjective suffix meaning pertaining to, serving for, nature of, place of. As with *-ary* and *-ery*, the Britisher tends to slight the first syllable of this suffix, and to make it *ry*. Thus, *congratulatory*, *contradictory*, *directory*, *dormitory*, *history*, *prefatory*, *purgatory* are heard in England as *congratulatry* or *congratultry*, *contradictry*, *directry*, *dormitry*, *histry*, *prefatry*, *purgatry*. Some Americans affect this curtailment, but they usually evidence the fact that they are "putting on side." It is important that you pronounce clearly both syllables of this suffix, tho in many instances of fluent speech the *o* may be indistinguishable from *a* or *e*. It is even more important, perhaps, that you spell the *ory* words correctly, that you do not spell them *ary* or *ery*. The words below, in most of which *ory* is a suffix, are those in most common use, those in which spelling mistakes are most commonly made: *accessory*, *accusatory*, *adulatory*, *advisory*, *allegory*, *amatory*, *armory*, *auditory*, *category*, *circulatory*, *compulsory*, *conciliatory*, *conservatory*, *consistory*, *consolatory*, *crematory*, *cursor*, *declamatory*, *dedicatory*, *depilatory*, *depository*, *derogatory*, *desultory*, *dilatory*, *dory*, *exclamatory*, *exhortatory*, *explanatory*, *explicatory*, *expository*, *factory*, *glory*, *gratulatory*, *illusory*, *incensory*, *interrogatory*, *introductory*, *inventory*, *ivory*, *judicatory*, *laboratory*, *laudatory*, *lavatory*, *mandatory*, *manufactory*; *memory*, *migratory*, *nugatory*, *obligatory*, *observatory*, *offertory*, *olfactory*, *oratory*, *peremptory*, *perfunctory*, *pillory*, *piscatory*, *predatory*, *preparatory*, *priory*, *prohibitory*, *promissory*, *promontory*, *propitiatory*, *reclusory*, *rectory*, *refectory*, *reformatory*, *refractory*, *repertory*, *repository*, *responsory*, *salutatory*, *satisfactory*, *savory*, *sensory*, *story*, *supererogatory*, *suppository*, *territory*, *theory*, *tory*, *trajectory*, *transitory*, *valedictory*, *victory*, *vindictatory*. (See *-ary* and *-ery*)

**O' sa ka** is pronounced *owe' sa ka*, *a's* neutral. Don't say *owe say' ka*

**os' cil late**—to move backward and forward, to fluctuate, to vibrate—is pronounced *abs' ilate*. Note the noun *os cilla' tion—abs ilay' shun*—and the adjective *os' cil la to ry—abs' ila toe re*—but in England *abs' ilay ter e* (or *l' ter e*). Don't say *osh' late* or *ox' ilate* or *osh ilay' zhun*. Don't confuse with *osculate*. Billy Boner says his teacher lives a very oscillated life

**os' cu late**—to touch closely, to kiss—is pronounced *abs' ku late*. Don't say *abs' koo late*. The adjective is *os' cula to ry—abs' ku la toe re* or *ter e*. The noun is *os cula' tion—abs ku lay' shun*. Don't confuse these forms in spelling and pronunciation with those of *oscillate* (*supra*). The Latin *osculum* means a kiss, a little mouth

**-ose** denotes abundance or plentifulness or fulness; in chemistry it is used to compose names of carbohydrates and certain proteins. As a suffix it is pronounced with long *o* and soft *s*; as a termination, especially of verbs, *s* is *z*. Note *acetose*, *adipose*, *bellicose*, *cellulose*, *comatose*, *dextrose*,

*fructose, glucose, grandiose, maltose, operose, proteose, verbose;* and *chose, close, pose, rose, or foreclose, repose, arose, and so forth*

**Osh' kosh** is not pronounced *aws' kawsh*, but *absh' kahsh*, please

**o' sier**—any of the various willow or other twigs suitable for making baskets and furniture—is pronounced *owe' zher*. It may be spelt *o' zier*, but it may not be pronounced as trisyllable—*o zier*

**Ost end'** is pronounced *abst end'*. The French spell it *Ostende'* and call it *aws tabnd'*

**os ten' sible**—open or manifest or apparent—is pronounced *abst en' s' b'l*. Don't say *abz ten' zi b'l*. Don't misspell *able* for *lble*

**os te op' a thy** is a system of medical science based upon the theory that most diseases arise from displaced bones that press upon nerve and blood centers, and that they may be cured by massage or manipulation. The *o's* are short, *op* riming with *pop*; *e* is intermediate, *a* slight, *th* is voiceless, *y* is short *i*. Don't omit a syllable, or more than one, when you pronounce this word—*os top' thy* and *os te op' thy* are too frequently heard. In the adjective *os te o path' ic* the accented syllable rimes with *hath*. Say *abst a bp' a the* and *abst o path'* (not *pabth*) *ik*

**Ö' ster reich**—German for *Austria*—is pronounced *oe' or ü' ster rike*

**os' tra cize** is pronounced *abs' tr' size*. The noun is *os' tra cism*—*abs' tr' siz'm*. Don't say *osb' tra cize*. The meaning is to exile, to banish; exclusion. Newspapers have recently used the term "social ostracite" which is not recommended, but which is intended to mean social outcast

**Os we' go** is pronounced *abs we' go*, not *aws way' ga*

**oth' er**, preceded by *each* and *every*, is singular, and, used as subject, therefore requires a singular predicate. Care must be exercised to avoid ambiguity when you use the term *every other*. *Every other book on the shelf needs rebinding* may mean that every book on the shelf but the one you have in your hand, for instance, needs rebinding; or it may mean that every alternate book (half the books, that is) needs rebinding. For emphasis you may say *Each and every other boy in the class except John is going to fail*. Don't say *udder* for *other*! Don't omit *other* from comparative assertions, or your comparison will not get itself exprest. In *John is taller than any boy in the school* no comparison is really made tho one is, of course, intended, for *John* has not been separated by *other* from the group represented by *any*. The statement makes it appear that *John* is taller even than himself. Say *John is taller than any other boy in the school*. Don't use *other* before *alternative*, for the latter word has *other* in it (*alter*). Say *He has no alternative*, not *He has no other alternative*. Don't use the archaic forms *othertime* and *otherwhile*, and their plurals, tho they are occasionally heard and seen (the latter in seventeenth-century literature). Shakspeare used *othergates* to mean *otherwise*. *Otherwise* is a solid compound; it is used chiefly as an adverb, occasionally as an adjective. Don't use *otherway* or *otherways* for *otherwise*. (See *another*)

**o' tiose** means useless, lazy, without functioning. The pronunciation is *owe' she ose* (riming with *dose*). Oxford places the accent on the last syllable, and the Britisher customarily pronounces it thus. The noun is *o ti os' i ty*—*owe she oss' it*—the second *o* becoming short. (See *capacious, sagacious, veracious*, and so forth)

**Ot' ta wa** is trisyllabic. Don't say *ott' wa* but *abt' a wa*. The *a's* are neutral; don't make them Italian



**Ot' to man** is an adjective, meaning pertaining to Turks and Turkey; a noun, meaning a Turk; a footstool, a couch, an upholstered seat. Used with the last three meanings it is a common noun and is not capitalized therefore. The plural is *Ottomans*, not *Ottomen*. (See *German*, *human*, *Mussulman*, *Norman*)

**ou**, the diphthong, like its half sister *u*, the vowel, has been known to cause pronunciation agonies, owing to the fact that it has so many different sounds. Its most common is that in *ouch*. Pronounce this word in a hasty and impulsive manner, as is so often done, and *ou'* is the resultant sound. It occurs in *bough*, *bounce*, *bound*, *bounty*, *bout*, *cloud*, *clout*, *couch*, *count*, *crouch*, *devour*, *devout*, *doubt*, *drought*, *flounce*, *flour*, *foul*, *found*, *gout*, *grouch*, *grout*, *bound*, *hour*, *loud*, *mound*, *mount*, *ounce*, *our*, *out*, *pouch*, *pound*, *pout*, *proud*, *redound*, *renounce*, *round*, *rout*, *scout*, *scour*, *shout*, *shroud*, *slouch*, *snout*, *sound*, *south*, *spout*, *sprout*, *stout*, *trout*, *vouch*. It is pronounced short *u* in *country*, *couple*, *courage*, *cousin*, *double*, *enough*, *flourish*, *nourish*, *rough*, *slough* (variable), *southern*, *touch*, *tough*, *trouble*, *young*. It is long *o* in *course*, *court*, *courtier*, *dough*, *four*, *mould*, *moult*, *mourn*, *poultrie*, *poultry*, *pour*, *shoulder*, *smoulder*, *soul*, *source*, *though*, *thorough*. It is long *oo* in *accoutre*, *bouse*, *boutonnière*, *croup*, *group*, *ragout*, *rendezvous*, *rouge*, *sau*, *soubrette*, *souffle*, *soup*, *surtout*, *through*, *toupee*, *wound*, *you*, *youth*. It is short *oo* in *amour*, *bourg*, *bourgeois*, *bourse*, *contour*, *could*, *detour*, *paramour*, *should*, *tour*, *tournament*, *your*, *would*. It is broad *o* or *aw* in *bought*, *brought*, *cough*, *fought*, *nought*, *ought*, *sought*, *thought*, *trough*, *wrought*. It is obscure *u* in *ous* endings, as *crustaceous*, *deciduous*, *furious*, *portentous*. It is short *o* in *hough*, *lough*, *shough*. It is unaccented *e* in most final *our* words (chiefly in England), such as *flavour*, *glamour*, *honour*, *humour*, *neighbour*. Both medially and finally this diphthong is spelt *ow* in many words; thus, *foul* rimes with *prowl*, *soul* with *bowl*, *thou* with *now*, *though* with *tow*, and so on. (See *gh* and *ow*)

**ought** suggests duty and moral constraint, whereas *should* (*q v*) denotes the obligation of qualification and expediency. Those things which we ought to have done and those things which we should have done, mean, respectively, things involved by moral duty, such as helping a neighbor, and things involved by fitness and propriety, such as protecting property in emergency. But the distinction is nice, and is little regarded by writers and speakers any more. *Ought* was formerly the imperfect and the past participle of *owe*, but is now defective and is used only as auxiliary in the imperfect form. An imperfect use of *ought* is clarified by a following perfect infinitive, as *They ought to have studied harder*. In many uses of *ought* followed by an infinitive, the relationship is so close as to make the verbs one in practice, tho not of course in theory. It follows, then, that the split infinitive after *ought* may sometimes be an expressional asset rather than a liability. In *This ought to more than satisfy him*, *ought* is auxiliary really and *satisfy* notional, and the expression is thus similar to *This should more than satisfy him*. But in *He ought to have immediately resigned* the split is a deterrent to the natural order of the thought. Don't use *of* for *have* after *ought*, as *We ought to of helped him* for *We ought to have helped him*. Don't use *had* before *ought* to form an illiterate pluperfect, as *I had ought to go* for *I ought to go*. Don't use *ought* to mean *zero* or *cipher* or *nought*. As noun and adverb *ought* and *aught* are interchangeable, are indeed the same word, as *naught* and *nought* are. Don't say *oud* for *ought*. (See *had*)

**ounce** rimes with *bounce* and *flounce*, whether it means the beautiful and leopardlike cat, or the sixteenth part of a pound (avoirdupois) or the

twelfth part of a pound (troy); it is used also to indicate any small or unimportant amount

**our** and **ours** are the possessive plural forms of the personal pronoun *I*. The former is used with a following word to modify; the latter is the absolute possessive (like *hers*, *mine*, *theirs*, *yours*) used without any following word to modify. Don't write *our's* or *ours'*. There are no such forms. Don't write or say *ourn*; this is a vulgarism. The expression *our Mr Johnson* is no longer considered in good use, if it ever were. Avoid its use in business letters, as you also avoid *your Mr Johnson*. These are or once were business letter affectations

**our self** and **our selves** are the reflexive and intensive forms of the personal pronoun *we*, *our* being the possessive second person plural. *Ourself* is practically archaic now; it was always humorously paradoxical. Royalty still sometimes uses it—*we ourself*—but royalty is becoming archaic too, and it has always been paradoxical. Presentday dictators are, however, reviving the phrase. Editors at one time wrote *we ourself* but do so no longer. Like the other reflexives (*q v*) *ourselves* is used as a mere reflexive and also as an intensive or emphatic form, as, respectively, *We bought ourselves a new car* and *We ourselves saw him enter the room*

**-ous** is an adjective suffix meaning having, possessing, full of, like, abound-ing in. In chemistry this suffix is used to denote a valence lower than is indicated by the suffix *-ic*, as *nitrous* and *nitric*. The pronunciation is *us*. Don't make the mistake of inserting *e* or *i* or *u* before this suffix in either speaking or writing, as *cumbrious* for *cumbrous* and *idolatrious* for *idolatrous*. The *ous* words are too numerous to be given here exhaustively. But the following are those in common use and those with which errors are most likely to be made by way of the insertion of *e* or *i* or *u*. In a few instances the *ous* is an ending rather than a suffix: *adulterous*, *adventurous*, *ambidextrous*, *amorous*, *analogous*, *anonymous*, *barbarous*, *bituminous*, *blustrous*, *boisterous*, *bulbous*, *calamitous*, *carnivorous*, *chivalrous*, *clamorous*, *covetous*, *credulous*, *dangerous*, *decorous*, *desirous*, *dexterous*, *diaphanous*, *emulous*, *enormous*, *fabulous*, *famous*, *felicitous*, *fibrous*, *frivolous*, *fungous*, *garrulous*, *generous*, *glamorous*, *glutinous*, *gluttonous*, *gratuitous*, *grievous*, *hazardous*, *homologous*, *homonymous*, *humorous*, *indigenous*, *iniquitous*, *jealous*, *joyous*, *languorous*, *lecherous*, *leprous*, *libelous*, *libidinous*, *ludicrous*, *luminous*, *lustrous*, *marvelous*, *membranous*, *miraculous*, *mischievous*, *momentous*, *monstrous*, *mountainous*, *mucous*, *multitudinous*, *murderous*, *necessitous*, *odorous*, *ominous*, *omnivorous*, *onerous*, *pendulous*, *perilous*, *poisonous*, *polygamous*, *pompous*, *ponderous*, *populous*, *porous*, *portentous*, *posthumous*, *precipitous*, *prosperous*, *quarrelous*, *querulous*, *ravenous*, *resinous*, *ridiculous*, *rigorous*, *riotous*, *ruinous*, *scrofulous*, *scurrilous*, *sedulous*, *slanderous*, *solicitous*, *sonorous*, *stupendous*, *sulfurous*, *synonymous*, *thunderous*, *timorous*, *traitorous*, *tremendous*, *tremulous*, *troubulous*, *tyrannous*, *ulcerous*, *unanimous*, *valorous*, *vaporous*, *venemous*, *venturous*, *vigorous*, *villainous*, *vinous*, *viperous*, *viscous*, *voluminous*, *zealous*, (See *-eous*, *-ious*, *uous*)

**Ouse** rimes with *booze*. Don't rime it with *mouse* or with *cows*

**out** is much overused. Avoid its superfluous use in such expressions as *out loud* for *aloud*, *lose out* for *lose*, *start out* for *start*, *test out* for *test*, *win out* for *win*, *try out* for *try* or *experiment*, *work out* for *work* or *solve*, *get out* for *go*. Don't use *out* as a verb; *He outed me* is provincial for either *He outdid me* or *He put me out*. In some places it is a corrupt pronunciation of *rout*

**out'** door is an adjective, as *an outdoor room*. *Out' doors'*—syllables equally accented—is an adverb, as *He sleeps outdoors*. *Out doors'*—note the accent—is a noun meaning "the wide open spaces." The adjective form may be used adverbially but preferably is not. The *s* is  $\tau$ ; don't make *doors* rime with *course*

**out side**, as preposition, is accented on the second syllable; as noun, adjective, adverb, the syllables are equally accented. Don't use *of* superfluously after the preposition *outside*, as *He is outside of the barn* for *He is outside the barn*. But in *He went outside of his own accord*, *outside* is an adverb modifying *went*, and *of* belongs to the following phrase and in no way repeats the idea of *outside*. In *The outside of the car is dusty*, *outside* is a noun and the *of* phrase modifies it

**out stand' ing** is a solid compound—*outstanding*. It is an adjective meaning conspicuous or chief or among the leading. In this sense it should be modified rarely if at all, as *extremely outstanding* or *most outstanding*. It also means still uncollected or unpaid, as *outstanding bills*. And it means resisting or refusing to join, as *All have joined but Billy who is stubbornly outstanding*

**out' ward**, adjective, adverb, noun, is preferred to *out' wards* in practically all uses. The *s* ending is wrong when the word modifies a succeeding noun, as *the outward path*, but when it follows the word modified, noun or verb, it may be either *outward* or *outwards*, as *the path outward* or *outwards* and *They moved outward* or *outwards*. The simpler form is preferable here as in other cases

**o' ver** is too loosely used, especially in business correspondence. Say *more than four weeks*, not *over four weeks*; say *That affair was closed long ago*, not *That affair was over long ago*. In major usage *over* is preferably used as an adverb or a preposition, not as an adjective. *Over and above* is a hackneyed expression meaning *more than*. The expression *over again* is tautological, and *repeat over again* is doubly so. Say *Do that again*, not *Do that over again*. *Over* is likewise used superfluously after such words as *pick*, *play* (musical), *plow*, *scatter*, *sift*, *sow*, *spread*, *turn*. But colloquialism probably holds the day for such usage as *turn over*, *cover over*, *walk over*, and so forth. Don't use *over* as a verb or part-verb, especially before *with*, as in the slang *I'm over with him* and the colloquial *It's all over with*. Say, rather, *I made a good impression on him* and *It's all done or finished*. Strictly speaking *over* connotes the idea of *above*, and should not therefore be used for *across*, but the two words are used interchangeably in colloquial expression. It has been said that you go *over* a river when you go *across* a bridge; that you do not go *across* a river *over* a bridge. But this is quibbling. (See *up*)

**o ver charge** is a solid compound—*overcharge*. Don't hyphen it. As noun, it is accented on the first syllable; as verb, on the third

**o' ver ly** is an adverb composed of *over* and the suffix *ly*. It means excessively, as *He is overly particular about his books*. Don't use it for *over* in such expressions as *The roast is overdone* and *The case has been overstated*. You don't have to use it at all. It is a provincial or dialect word, and the adverbial field is already crowded without it

**o ver night** is a solid compound—*overnight*. Don't hyphen it. As adverb meaning during the night or in the evening before, it is accented on first and last syllables. As noun and adjective meaning the previous evening and during or staying one night, it is accented on the first syllable. One dictionary simplifies matters a little by saying that the adjective and the adverb are accented on the third syllable, and the noun on the first.

This, at least, is the present lexicographical record. The man in the street does not bother with the subtle distinction, and he cannot be blamed for saying *o ver night* for all purposes

- o ver run** is a solid compound—*overrun*. Like *overrate*, *overreach*, *overrich*, *override*, *override*, *overrule*, and other words in which the compounding requires two *r*'s to come together, it is frequently misspelt with one *r*. Be on guard
- o' vert** rimes with *no hurt*. It means "open and above board," manifest, public. The adverb *o' vert ly* is likewise accented on the first syllable. Don't say *o vert* or *o' voit* or *o vert ly*
- o' ver ture** is a formally submitted proposal, or a musical composition introductory to an opera or oratorio, or (verb) to put forward or propose. It is pronounced *owe' ver tsher* or *owe' vertewr*, popularly or colloquially the former. (See *ure*)
- Ov' id** is not pronounced *owe' vid* or *uv' id*, but *abv' id*
- o' vine** rimes with *no sign* or with *no sin*, preferably the former. It means sheeplike or pertaining to sheep. Don't say *owe veen*. (See *bovine*)
- o' vum** is Latin, meaning seed, egg, germ cell. It rimes with *drove 'm*—long *o*, neutral *u*. *O' vule*, riming with *no mule*, means the same, but it is more generally used in botanical connections, *ovum* in biological connections. In colloquial speech they are used interchangeably. Note the adjective *o' vu lar*, riming with *o you sir*, and the verb *o' vu late*, riming with *o you skate*
- ow** has two distinct sounds that cause much confusion for beginners in English as well as for many who are not beginners. The following, for instance, are pronounced with long *o* and all of these words rime: *bestow*, *blow*, *bow*, *crow*, *flow*, *glow*, *grow*, *know*, *low*, *mow*, *owe*, *row*, *show*, *slow*, *snow*, *sow*, *stow*, *strow*, *throw*, *tow*, *trow*. In most cases derivative forms follow suit: *blown*, *flown*, *grown*, *known*, *mown*, *own*, *shown*, *sown*, *strown*, *thrown*. *Crown* is an exception, changing the long *o* to *ou* as in *loud*, which is the pronunciation of this diphthong in the following: *allow*, *bow\**, *brow*, *chow*, *cow*, *endow*, *how*, *kowtow*, *mow\**, *now*, *plow*, *prow*, *row\**, *scow*, *sow\**, *vow*. The asterisked words are pronounced both ways with different meanings. Note that *kowtow* illustrates both sounds—*kow* riming with *low*, and *tow* with *how*. This *ou* sound follows also in most derivatives: *allowed*, *bowed*, *browed*, *endowed*, *kowtowed*, *mowed*, *plowed*, *prowed*, *rowed*, *scowed*, *vowed*; and in *brown*, *clown*, *crown*, *down*, *drown*, *frown*, *gown*, *town*; *cowl*, *fowl*, *growl*, *howl*, *owl*, *prowl*, *scowl*, and the dissyllables (don't pronounce them as monosyllables) *bowel*, *rowel*, *towel*, *trowel*, *vowel*. The noun and verb *bowl* has the long *o* of the first group. It is small wonder that strangers to the English tongue are driven to confusion bordering upon madness when they are confronted with such expressions as these: *The violinist took a bow with his bow in his hand; They had a row about who was to row; They will mow the hay and put it in the mow; Sow the grass if you wish, but the sow will destroy it*. There have been many bits of doggerel written for the purpose of clarifying such pesky pronunciations as these, but in the main they have succeeded in nothing more than in making confusion more confused. (See *au* and *ou*)
- O' wen** is dissyllabic, pronounced *owe' n*. Don't say *own*
- owl** rimes with *cowl*, *fowl*, *howl*, *prowl*, *scowl*, but not, please note, with *bowl*. And all of these words are monosyllables. Don't pronounce them as dissyllabic words. They do not rime with *bow' el*, *row' el*, *tow' el*, *trow' el*, *vow' el*, except by the exercise of poetic license

**ox'ide** or **ox'id** is pronounced with long *i* or with short, in accordance with the spelling selected, the final *e* calling for long preceding *i*—*ok' side* or *ok' sid*, to rime respectively with *rock slide* and *rock slid*. The verb *ox'i dize* rimes with *foxy lies*. *Ox* is the first syllable of *oxygen*; *id* the last syllable of *acid*. It is a combination of oxygen and an acid element. (See *chloride* and *iodide*)

**Ox o'nian** is pronounced *oks owe' ne an*. It is quadrisyllabic. Don't say *oks own' yan*. It is noun and adjective meaning a native of Oxford, a student at or graduate of the university; pertaining to the city, the shire, or the university

**o'yer** is pronounced *owe' yer* or *oi' er*. It is a hearing or trial; a plea by a party to hear read a deed or other document concerned. The word literally means *hear*. Together with the word *ter' miner* (determine) the word is used to designate superior courts having criminal jurisdiction. *Oyer and terminer* mean literally to hear and determine

**o'yez** or **o'yes** is pronounced *owe' yes*. The *z* of the first is soft *s*. Oxford places the accent on the second syllable but otherwise retains the same pronunciation. This term is used by a court crier to secure silence in the court. It means hear or attend. Don't say *oyeh'* or *oyea'* or *o yez'*

**oys' ter** rimes with *cloister*, not with *firster* (one who takes a first prize). Don't say *erster*. Phonetically the word is *ois' ter*. Billy Boner says his mother's new hat is trimmed with oyster feathers

## P

*For one word a man is often deemed to be wise, and for  
one word he is often deemed to be foolish*

CONFUCIUS

**p** is alphabetically pronounced *pee* to rime with *bee*. Its plural is *p's* pronounced *peeze*. It is silent before *n s t* especially when initial (see *pf*)—*pneumatic*, *pneumonia*, *psalm*, *psalter*, *pseudo*, *Psyche*, *psychology*, *ptarmigan*, *ptisan*, *ptomaine*—and in *corps*, *cupboard*, *raspberry*, *receipt*. It should not be made silent, however, in accented syllables where it follows *m*, as *amle* for *ample*, *bumming* for *bumping*, *camming* for *camping*, *dam* for *damp*, *emty* for *empty*, *examle* for *example*, *ims* for *imps*, *glimsing* for *glimpsing*, *pums* for *pumps*, *trumming* for *trumping*, *samle* for *sample*, and so forth. Nor should it be inserted as an excrescent sound in pronunciation, as *cumpfort* for *comfort*, *deemped* for *deemed*, *dreampt* for *dreamt*, *esteempt* for *esteemed*, *foamping* for *foaming*, *plumps* for *plums*, *seampstress* for *seamstress*, *slumps* for *slums*, *steamping* for *steaming*, *streamplined* for *streamlined*, *sumpthing* (or *sumpin*) for *something*, *swarmpted* for *swarmed*, *teampster* for *teamster*, *warmptb* for *warmth*, and the like. At the end of a word *p* frequently indicates abruptness or immediacy of stoppage, as *clap*, *slap*, *rap*, *tap*, *hip*, *rip*, *snip*, *whip*, *bump*, *thump*, and the like, and may thus be echoistic. The most illiterate *p* error is probably its substitution for *b* (*q v*) especially in those words that have meaning spelt with either *b* or *p*

**patch' y derm** rimes with *tack a worm*. Don't pronounce it *patch' i durm*. Derivatively it means thick-skinned, and is used to denote any of the large rough-skinned animals, such as elephant and rhinoceros; thus,

figuratively, uncouthness and lack of sensitivity. The adjectives *pack y der' mous* and *pack y der' matous* are more frequently used in the figurative sense than is the noun. The third and accented syllable rimes with *ber*

**pac' i fy** rimes with *classify*. It means to quiet, to allay, to make calm. Note the agent nouns *pac' i fi Er* meaning one who quiets, and the baby's bottle or device of rubber for him to be pacified with; and *pac' i fist* meaning one who is opposed to war. The abstract form *pac' i fism* (*pass' i fi z'm*) is used exclusively to mean opposition to war. The words *pas' siv ist* and *pas' sivism* are sometimes confused with *pacifist* and *pacifism* respectively. But they have no connotation of war. A *passivist* is one who is inert, any one or anything acted upon without resisting; *passivism* means passive or inactive in character

**pack' age**, as result of commercial pressure, is now correctly used as a verb, as *They are securely packaged*. Say *pack' ij*, not *peck' age*. The imperfect tense is *pack' aged* and the present participle *pack' aging*

**Pa de rew' ski** is quadrisyllabic. Don't write or say *Pad rew' ski* and don't say *paddy roo' ske*. The pronunciation may be either *pa de ref' ske* or *pa de ress' ke*, the first three syllables riming with *had a chef* and *bad a guess* respectively; final *e* is half long

**pa dro' ne** rimes with *Pa show May*. Don't say *padrone'*, to rime with *the phone*. It means master or patron or (in Italy) a landlord or innkeeper, or (in the United States) an Italian employment agent or agency

**Pad' u a** is pronounced *pa' ju a*, first *a* short, second *a* neutral. *Pa' dew a* is heard but is not recommended. Don't say *pah' ju' a* or *pahj' ya*. In Italian it is *pah' doe vah*

**pad' u a soy** is a rich corded silk stuff. The first part of this noun and adjective has *Padua* in it—the name of the Italian town; the last part means silk. Don't omit any of the four syllables. Say *pad' ju a soi* or *pad' you a soi* (or *swa*). Don't accent the last syllable

**pag' eant** is preferably pronounced with short *a* in the first and accented syllable—*paj* riming with *Madge*. But all the dictionaries still give *pay* as secondary pronunciation of the first syllable. Better say *pa' jent*, riming with *Madge went* rather than *pay' gent*, riming with *May went*. The noun *pag' eant ry* follows suit. Note the adjective *pa gean' tic* pronounced *pa jan' tik*, to rime with *a frantic*

**Pa' go Pa' go**—two unhyphenated words, both capitalized—is pronounced *pahng' owe pahng' owe*. This name may be spelt *Pang' o Pang' o*, pronounced the same

**Pain le vé'** rimes with *manly play*, that is, *pan le vay'*, with French nasal *n*

**pains**, used in the sense of care, attention, trouble, interest, is plural in form and usually plural in construction, as *The pains we took are appreciated*. The singular form *pain* is not used in this sense

**pair** is preferably pluralized regularly—*pairs*—tho colloquially the singular form is used as plural in such expressions as *two pair of shoes* and *three pair of trousers*. *Pairs* is preferable in both examples. The old purist rule was that when the two constituting a pair are separate and detached, the plural form is required after a plural numeral; when they are not, the singular form is used with plural meaning; thus, *five pairs of gloves* and *four pair of scissors*. Such Siamese twins, so to speak, as tongs and scissors and trousers required the singular form, whereas pairs

of detached items required the plural. This rule is now generally disregarded, fortunately, and *pair* and *pairs* are used logically, as *apple* and *apples* or *coat* and *coats* are. It is better, however, to say a pair of new shoes and a pair of new gloves than a new pair of shoes and a new pair of gloves, for the obvious reason that the pairing is not new but the articles are. (See *new*)

*pa ja' ma* or *py ja' ma* is used chiefly in the plural, *pajamas* (ʔ) or *pyjamas* (ʔ) respectively. The first and last *a*'s in the former are neutral; the middle *a* is Italian or short, the second and accented syllable riming with *rah* or with *ram*. Don't say *pie jab' maz* or *pidge ab' maz* or *pa jam' abs* or *pa jay' mas*, tho *pie jam' a* is authorized and is heard in England. This is from a Persian word meaning leg garment, not from the Japanese

*pal' ace* rimes with *callous*. Don't say *pal' aze*. The adjective is *pa la' tial*—*pa lay' shal*—to rime with *a facial*. Billy Boner says he has two palaces, a soft and a hard

*pal an quin'* is a word of ancient origin introduced into English from the Far East. It is an enclosed litter accommodating one person and carried by two or four men. The *a*'s are short; the last syllable is pronounced *keen*, and, indeed, *palankeen* is now the preferred spelling

*pal' a tize* is trisyllabic. Don't say *pal' tize*. The first syllable is *pal* indeed. In phonetics it means bringing the tongue to or close to the hard palate. The sounds thus formed are called *pal' a tals* (the singular is *pal' a tal* to rime with *Cal a pal*). The process of forming such sounds is *pa la ta li za' tion*—*pa la ta li za y' shun*; make all six syllables heard. *Tu* in *nature* and *du* in *verdure* are palatized as *ch* and *j* respectively—*nay' chur* and *vur' jure*. *Si* in *version* and *vision* is palatized as *zh*—*vur' zhun* and *vizh' un*. *Ti* in *tion* endings is palatized as *sh*. There is a tendency to clarify palatization in such words as *nature* and *verdure*—*natewr* and *verdewr*—but this is as yet regarded as affectation. Billy Boner says he failed in oral English because he had trouble with his palatials

*pa la' ver* is accented on the second syllable as noun and verb. The second *a* may be pronounced short—*lav* riming with *have*—or Italian—*lah* riming with *rah*; thus, *pa la v' er* or *pa la hv' er*. Don't say *pa lave' er*. The word means talk, parley, conference, debate; especially, profuse or idle or beguiling talk

*Pa ler' mo* is pronounced *pa lur' moe*, not *pa la re' moe*, not *plerm' owe*

*Pal' es tine* rimes with *palace fine*, not with *palace fin*

*pal' frey* is pronounced *pawl' free*. The plural is preferably kept regular—*palfreys*—but *palfries* is permissible. The word is little used now tho it occurs, of course, in the literature of fifty or a hundred years ago. It means saddle horse, especially a saddle horse for ladies; it formerly meant a posting horse

*pal' imp sest* is a tablet or a parchment that has been used more than once, former writings or engravings having been erased. All vowels are short, and the pronunciation is phonetic—*pal* and *imp* and *sest*

*Palisades'* is accented, please note, on the last syllable. The rime is *Alice aids*

*pal la' di um*—anything that affords protection or security; a metal of the platinum family—rimes with *a lady from*; that is, the second and accented syllable is *lay*. The plural is *pal la' di a*. Don't say *pa lad' yum*,

riming the second syllable with *bad*. Used in direct reference to the statue of Pallas Athena in ancient Troy, it is, of course, capitalized

**pal' li ate**—to ease or appease or cover with excuse—rimes with *alley gate*. The second *a* remains long, too, in the noun *pal' li a tive*, accented on the first syllable, and in the noun *pal li a' tion*, accented on the third

**pal'-mall'** is a hyphenated term, the syllables equally accented. Both Oxford and Webster prefer *pel-mel*, the *e's* short, riming with *bell bell*. Don't say *pal-mal* or *pawl-mawl* or *pol-mol*. Of course, *pall* alone, a covering or to cover, is pronounced *paul*. *Mall* alone, meaning game or mallet, is pronounced *mawl* (*mal* permissible). But *pall-mall*, a once common game in which a ball was driven by a mallet (mall), or the course or alley where it was played, is *pel-mel*. Capitalized, and used as the name of the street in London which was a long time ago the site of a popular pall-mall alley, it is *pel mel* also. (See *mall* and *pell mell*)

**pal' lor** is pronounced *pal' er* to rime with *yal' ler*—which is exactly what you should not say for *yellow*. Don't say *pay' ler*, tho the word does mean paleness of appearance. It is not the comparative of *pale*. Billy Boner was upset because his teacher had had such a parlor on her face all day

**palm** must be pronounced *pahm*, that is, with Italian *a*. Dr Johnson decided that the word *pam* (riming with *ham*) meaning the knave of clubs, was derived from the mispronunciation of *palm* with flat *a*. *Pam* is the highest trump in the game *napoleon*. The noun *palm' is try* is *pahm' iss tri* (short *i*), not *pam' iz tri*. The *s* is not *z* tho it may not be quite so "hissy" as the double *s* indicates. The adjective *palm' y*, meaning prosperous and flourishing "because abounding in palms," is *palm' ier* in the comparative, and *palm' iest* in the superlative. This too has Italian *a*. But *palmet'* has short *a* and *e* and long *o*—*pal* and *met* indeed, and *owe*. The plural is *pal met' tos* or *toes* (*z*)

**Pa'lo Al'to** may be pronounced with Italian *a's* or with short *a's*. The *o's* are always long; thus, *pahl' owe ahl' toe* or *pal' owe al' toe*. This name consists of two unhyphenated words, both capitalized

**pal' sy**, noun and verb, is pronounced with *z* for *s*. The first syllable rimes with *ball*. Don't say *pal* or *pull* or *pul' zi*. It means paralysis or weakening of any sort, or to paralyze. Figuratively, it is used to indicate weakening or impotence, as *The enterprise has become palsied*. Note the present participle *pal' sying*; don't say *pal' sing* (cf *carrying*, *hurrying*, *marrying*, and so forth). Billy Boner says he saw the dog nibbling at the palsy in the garden

**pal' try**—trashy, worthless, contemptible—is pronounced *pawl' tre*, not *pal* or *pahl' tre*. The first syllable must not rime with *Sal*. Billy Boner says that he had only a poultry fifteen cents for lunch today

**pam' phlet** is pronounced *pam' flet* or *flit*. It means a short treatment of any subject, a small book (usually paper bound). It is superfluous, therefore, to precede it with *little* or *small* or other word of similar meaning. The first syllable rimes with *ham*. Don't say *pahm* (or *bahm!*). *Pam phlet eer'* is the agent noun, and verb. Don't spell the last syllable *ier*. While you had probably better not say a *little pamphlet*, you may say a *little pamphleteer* and to *pamphleteer* in a *small way*. According to Isaac Taylor in his *Words and Places*, this word comes from *Pamphylla*, name of the Greek lady who "compiled a history of the world in thirty-five little books." (See dictionaries for other theories of origin)



**pan-** is a Greek initial form meaning all, entire, throughout, general, typical, and the like. It is hyphenated to proper nouns and adjectives, and is itself usually capitalized to make a proper term, as *Pan-American*, *Pan-Pacific*, but neither the hyphen nor the capital is required in the formation of common terms with *pan*, as *pandemic* (*pandem'ic*) all the people, *pandemonium* (*pan de mo' ni um*) all the demons, *panorama* (*pan o ra' ma*) all that is to be seen. It rimes with *can* and *man*.

**pan a ce' a**—all-healing, a cure-all—is quadrisyllabic, the third and accented syllable pronounced *see*. The first syllable is *pan* indeed, the other two *a*'s are neutral. But don't say *pan ce' a*, and don't make the last *a* *ah*. The adjective form is *pan a ce' an* (*see' an*). Don't say *pan she' an*.

**Pan a ma'** may be pronounced with three Italian *a*'s—*pan nah mab'*—or with first two *a*'s short and the last Italian—*pan a mab'*—to rime with *Anna Ma*. Note the last-syllable accent.

**pan de mo' ni um** is quinesyllabic. Don't say *pan d moan' yum*. The third and accented syllable has long *o*—*moe*; the *e* is half long; other vowels are short. This word was coined by Milton. It means wild and tumultuous disorder; used in special reference to the "capital of hell" or other mythological sense, it is usually capitalized.

**pan e gyr' ic**—any formal praise or eulogy spoken of a person or a deed—is quadrisyllabic, please note. The third and accented syllable rimes with the first syllable of *mirror*. Don't pronounce it *jire*; it is almost (inappropriately) a rime for *jeer*. Don't say *pan jire' ik* but *pan e jir' ik*. The verb *pan' e gy rize* is pronounced *pan' e je rise*; the agent noun *pan e gyr' ist* may be accented on the first syllable or on the third; the adjective is *pan e gyr' ical*.

**pan' ni er** or **pan' nier** is either trisyllabic or dissyllabic. The first and accented syllable is *pan* indeed; thus, *pan' i er* or *pan' yer*. It means a large wicker basket, and the framework once used by women to expand their skirts.

**pan' o ply** means literally all in arms; thus, in full armor, any complete and elegant covering or outfit. It rimes with *fan a flea*. The adjective *pan' o plied* rimes with *fan a kid*, not with *plan a deed*. These words are trisyllabic; don't say *pan ply* or *pan plied*.

**pan o ra' ma**—an unobstructed or complete view, a comprehensive presentation of anything—is pronounced *pan* (indeed) *o rab' ma*. There is likewise authority for *pan o ram'* (indeed) *a* but this is not recommended. Don't say *pan o ray' ma* or *mab*.

**pan' to mime** means, literally, all imitative or all imitating; it is dumb show so-called; acting without speech or other sound. The only difficulty in pronunciation is in the last syllable which is always *mime* riming with *dime*, never *meem* riming with *seem*, and, of course, never *mine*. As an independent word, meaning actor or buffoon or the play he acts in, *mime* is always pronounced with long *i*.

**pants** is a vulgarism for *trousers* and *pantaloons*; it is a contraction of the latter. All three words are used chiefly in plural form and in plural construction. But as adjectives the latter two usually drop the *s*, as *trouser leg*, *pantaloons stripe*, but *pants* (not *panti*) *pocket*. (See *gents*).

**pa' pa**—the first *a* Italian and the second *a* as in *ask* (which may be Italian too therefore)—is the authorized pronunciation in the United States. In England where, it has been said, all persons speak like actors, and on the stage where, it has been said, all persons speak like Britishers, the

accent and the soundings are exactly reversed—*pa pa'*—with the second *a* Italian and the first as in *ask* (which would certainly be Italian too in England). When the word stands for the Pope or for one of the lower clergy both *a's* are Italian

**pa' pa cy** is pronounced *pay' p'c*, the first *a* long, the second *a* almost negligible, the *y* short *i*. In certain provincial parts in the United States *pope' a cy* is sometimes heard, which is a sensible corruption if there can be such a thing, but which is wrong. Don't say *pape'c*. The adjective *pa' pal* is also pronounced with long initial *a*—*pay' p'l*. *Papacy* refers to the office and dignity of the Pope; *papal* means pertaining to the Pope

**Pa pe e' te** is popularly but incorrectly pronounced *pah peet' a*. Make four syllables heard, the *a* Italian, the three *e's* like long *a's*—*pah pay a' tay*

**pa' pier-ma che'**—two hyphenated French words meaning a hard durable paper-pulp material molded and used for boxes and trays, and the like—may, according to French, be pronounced *pap yay'-mah shay'* or, preferably according to the language of their adoption, *pay' per-m' shay'*, that is, the first part is *paper* indeed, and the second rimes with *affray*. Literally these words mean chewed paper

**pap' ri ka** is phonetic. The vowels are short, final *a* being neutral. Webster gives this accent first, but also sanctions *papree' ka*, the middle and accented syllable riming with *see*. Don't make the first syllable *pah* or *paw*, or the last syllable *kah* or *kay* or *kaw*. This is a Hungarian word that we have adopted bodily. It means Turkish pepper

**pa py' rus**—the ancient writing sheets prepared by the Egyptians from sedge pith, or a writing on such material—is accented, please note, on the second syllable which is pronounced *pie*. The *a* and the *u* are short. The plural is *pa py' ri*—*p' pie' rye*. Don't say *pap' irus* or *pap' rus*

**par** is pronounced *pahr*. It means equal footing, standard, average, normal, the established value of the currency unit of a country upon which to base comparative values, an accepted level of anything, especially of money. Don't confuse with the Greek prefix *par*

**par' a** (frequently shortened to *par*) rimes with *Clara*; the short form with the first syllable of *Clara*. It is a Greek prefix meaning beside, by the side of, beyond, aside from, amiss, as in *parachute*, *paradigm*, *paragraph*, *paraphrase*, *parallel*, *paragon*. In medicine it means abnormal or associated or resembling, as *paralysis*, *paranoia*, *paratyphoid*

**pa rab' o la** is perfectly defined in any good text in geometry—the crossing or intersection of a cone with a plane parallel to its side. The first two syllables rime with *a cab*; the last two are *o la* (half long *o*). Don't say *pa rabb' o la* or *para bowl' a*. The last *a* is neutral; don't make it Italian. The plural is *pa rab' o las* (z)

**par' a chute** is pronounced *par' a shoot*, not *par' a tchute*. Any device shaped like an umbrella is loosely called a parachute, but the word is generally used for the huge tentlike or umbrella-shaped device used in taking off from an airplane

**par' a digm**—a diagram or model or pattern or (in grammar) a table of inflections or of other varying forms—is pronounced *par' a dim* in the United States and *par' a dime* in England. At any rate, the *g* is always silent; the *par* rimes with the first syllable of *carry*. Don't omit the second syllable even tho it is only neutral *a*. Billy Boner said he wanted a paradigm when he saw a display of skates in a shop window

**par a di si' a cal**—similar to paradise—is pronounced with long *i* in the fourth and accented syllable, the *s* being soft—*sigh*. All other vowels are short. The only other caution necessary is not to slur or skip syllables—all six are to be voiced, the second and the fifth least of all, but nevertheless. Don't say *par di sigh' kal* but *par a d' sigh' i k'l*

**par' a dox** is pronounced *par' a docks*, the first syllable riming with the first syllable of *marry*, and the last syllable with *fox*. Don't say *pair' a dogs*. A paradox is a seeming contradiction, as *Good mother is bad mother unto me*. You cannot therefore logically say *a seeming paradox*, since *seeming* is implied in the word itself

**par' af fin** or **par' af fine** (take the former) rimes with *Harris in*. There is authority for making the last syllable *feen* when spelt with final *e*. It is a kind of air-proof wax, as for the tops of preserving jars; any of the waxy hydrocarbon mixtures taken from wood, coal, shale, petroleum. Billy Boner says he loves to watch his mother seal jellies with parachute

**par' a gon** is pronounced *par' a gahn* or *gun*. The middle *a* is almost obscure, but it must be heard. Don't say *par' gon*. It means model or example—a perfect specimen to follow. As verb it means to serve as model, to compare with, to equal. In printing it is 20-point in type size, about like the subtitle on the title page of this book. This is one of the words that Mrs Malaprop "used awfully." And Billy Boner insists that a paragon has five sides and that his best girl is a polygon of virtue

**Par' a guay** rimes with *caraway* in general usage. It may also be pronounced *pah rah gwy'*, the last syllable riming with *why* instead of with *way*

**par a leip' sis** is pronounced either *par a lep' sis* or *par a lip' sis*, and it may be spelt in either way—*lep* or *lip* for *leip*. It means passing over, as by a writer or speaker, of something in such a way as to give it emphasis and to whet the curiosity about it, as *In this summary of the case I make no mention of his suspicious connection with the kidnaping affair*

**par' allax** is the apparent difference in direction of an object seen from two different positions. It is from a Greek word meaning the mutual inclination of two lines forming an angle. The *a*'s are all short—*parra laks*. The plural is *par' al lax es* (*ez*)

**par' allel** is noun, adjective, verb, and is always accented on the first syllable. It must be trisyllabic; don't say *par' lel*. It follows the final consonant rule (*q v*), the imperfect tense being *par' alleled*, the present participle *par' alleling*, and the abstract form *par' allelism*. Don't double the final *l*. The parallel sign || is used by some dictionaries and word books to indicate that a word is obsolete, and to mark notes in a text. Parallel construction in expression is construction in which like ideas are express in like form or in balanced form, as *a whip for the horse, a bridle for the ass, and a rod for the fool's back* and *As a dog returneth to his vomit, so a fool returneth to his folly* (Proverbs xxvi: 3 and 11). These are the corrective salients in regard to *parallel*; the dictionary should be consulted for its many meanings and uses

**pa ral' y sis** is quadrisyllabic. Don't say *pa ral' sis*. It rimes with *analysis*. The verb is *par' a lyze*, riming with *Clara tries*. The noun and adjective *par a lyt' ic* rimes with *analytic*, the third and accented syllable being *lit*. The plural is *pa ral' y ses* (*seize*). Paralysis is a disease of the nerve centers, whereas apoplexy (*q v*) is caused by rupture or obstruction of a blood vessel in the brain. The man in the street uses the two terms interchangeably; as a rule, the doctor does not. The attack of either

being sudden, it is generally spoken of as a *stroke* of paralysis or a *stroke* of apoplexy. Figuratively, *paralysis* and its derivatives are used to denote stagnation, standstill, weakness, as *Industrial operations have become paralyzed*. The "slangsters" use *paralyze* to mean drunk, and to make unconscious by fisticuffs, as *He came home paralyzed* and *I'll paralyze you if you do that again*. Billy Boner admits that his teacher went into a paralysis of anger when she read his paper

**par' a mour** is a lover, one in particular who loves and is loved secretly because illicitly. The rime is *Clara Moor*. Billy Boner says he loves to go to the Paramour to see a pitcher

**par a pher na' li a** is from two Greek words meaning in the original a bride's dowry over and above her rightful marriage portion. It now means, especially in law, personal belongings, apparatus, equipment, finery, whatnot. Pronounce all six syllables. In careless pronunciation it is frequently reduced to four syllables—*par pher nal' ya*. The *par* rimes with the first syllable of *carry*; the third syllable is *fur* (make the *r* heard); the fourth and accented syllable is *nay*; the *i* is short, the *a* neutral

**par' a phrase** rimes with *Clara pays*—*par' a fraze*. It is a free restatement of a passage, retaining the sense; it may be longer or shorter than the original, or of the same length, and it may be in a different form or language. A translation holds to a word-for-word rendering. A version may be a free translation or a re-accounting; it is applied to the turning of a classic into present use, as a version of the Bible. (See *précis*)\*

**par' a site**—a toady, a hanger-on, a sycophant, one who lives at the expense of another—is almost phonetic. The first *a* is short; the second *a* is almost negligible; the third syllable is just *site*. And in the noun *par' a sit ism* the third syllable remains *site*, all other vowels being short and the *s* being *z*. But in the adjectives *par a sit' ic* and *par a sit' ical* the accent moves to the third syllable which is *sit* indeed, not *site*. The adverb—*par a sit' ical ly*—likewise has *sit* rather than *site*

**par' boil** means to boil in part, to half boil; figuratively, to overheat. It rimes with *car oil*. Don't say *per berl* (or *per erl*)

**parch' ment** must not be pronounced *parsh' ment*. *Parch* rimes with *starch*. But don't misspell it *partch*. It is the skin of a sheep or a goat or other animal so processed that it may be written or printed on; a paper made to look and feel like such skins; any important document. Billy Boner says he has learned in his study of geography that every large American city has a suburb called Parchment

**par' don er** is trisyllabic. It is pronounced *pahr' dun er*. Don't say *pard' ner* or *part' ner* or *perd' n'r* or *poid' ner*. Note the verb *par' don*—*pahr' d'n*—and especially the adjective *par' don A ble*. (See *partner*)

**par' ent** must not be pronounced with long *a*—*pay' rent*. The first syllable rimes with *pair*. The noun *par' ent age* follows suit—*pair' en tij*. The adjective is *pa ren' tal*, riming with *a rental*. Don't say *pay' runt* or *pairnts*

**pa ren' the sis** is ( ), that is, both signs; or it may be used to indicate one sign—( or ). The plural—*pa ren' the ses* (*seize*)—is ( ) and ( ) and perhaps more. The parenthesis is used to enclose comment or explanation in a sentence that is added or gratuitous or thrown in, the meaning of

\* For extended treatment of paraphrase see *Sentence, Paragraph, Theme* by the same author, published by Thomas Y. Crowell Company

the sentence being clear without it. It has closer relationship, however, than matter in brackets (*q v*). Sometimes dashes are used before and after such thrown-in matter, sometimes commas. The adjectives *parenthet'ic* and *parenthet'ical* (not *parn'thet'kal*) are used in general of any words or phrases introduced unnecessarily into a sentence, regardless of the technical use of ( ). Needless to say, parenthetical matter should be kept at a minimum or avoided altogether. The verb *paren'the size* is frequently mispronounced *parn't thize*. Don't!

**pa re' sis** is a partial paralysis affecting muscle but not sensation. We are now authorized to accent the second syllable, pronounced *ree*, but Oxford still insists upon *par' e sis*, riming with *Clara sis*, which Webster gives as second choice. Note that the adjective *pa ret' ic* has short *e* in the accented syllable, *ret* riming with *bet*

**par ex' cellence** is a two-word French term meaning outstanding or preeminent. The first word is *par* indeed; the second is pronounced *ek' se labns*. The French say *par* (not *pabr*) *ek se labns'*

**pa ri' ah**, meaning a member of a low caste in India, is pronounced *pab' rea*, final *a* neutral; or *par' ia*, all vowels short. But meaning one cast out by society or looked down upon, this word is pronounced *p' rye' a'*. Billy Boner says he saw the Black Pariah drive past the school today

**pa' ries** is a wall; in special usage the wall of some bodily organ. It is used in the plural as a rule—*pari' etes*. The respective pronunciations are *pay' re ease* and *pa rye' e tease*. The adjective *pa ri' e tal*—*pa rye' e tal*—means in general usage residing within college walls, or characteristic of college-campus life. For further special or technical meanings of these words, consult the dictionary

**par i-mu' tu el** is a two-word French term meaning literally mutual stake or bet; in present racetrack betting it means that all who have bets on a winning horse share the total stakes minus management percentages. The betting registration machine is also called *pari-mutuel*. The English pronunciation is *parry mew' chu' l*, not *mew' tew' l*, tho this is sometimes heard; the French is *pa ree mew' twel'*. The hyphen is generally used by newspapers; the dictionaries are in disagreement. Some of the latter hyphen the name of the machine and not the name of the system

**pa' ri pas' su** is a two-word Latin term meaning in or at equal degree or proportion or rate. It may be pronounced *pay' rye pass' ewe* or *parry pass' oo*

**Pa ri' sian** is preferably *parizb' an*, but there is likewise good authority for *pa riz' ian*, all vowels being short in both pronunciations. Perhaps the three-syllable form is "more American." The word of course means from or pertaining to or characteristic of Paris

**par' ity** rimes with *clarity*. It means equality or equivalence or close analogy, as among currencies or navies. It is also a medical term meaning having borne offspring. Billy Boner says the school water is noted for its parity

**par' lia ment** is trisyllabic—*pabr' l m' nt*. Don't say *par' li a ment*. It rimes with *Charley went*. The adjective is *par lia men' ta ry*—*pabr' l men' t' re*—and the noun of agent is *par li men tar' ian*, the third and accented syllable pronounced *tare*. The word means public conference or legislative assembly. It is a common noun, but used in special connections, as it usually is, it becomes proper and must then be capitalized. Don't say *munt* for *ment*; don't say *parl mun' tre* for *par li men' ta ry*

**Par me san'** rimes with the three words *scar the man*. It means pertaining to Parma, Italy. Used in reference to a dry Italian pressed cheese, it is a proper adjective

**Par nas' sus** rimes with *bar masses*. The first *a* is Italian, and the second is preferably short. But *pabr nabs' us* is permissible and is frequently heard

**pa ro' chi al**—pertaining or confined to a parish; thus, restricted and narrow in scope and understanding—is quadrisyllabic, the second and accented syllable riming with *go*. There is no authority for *pa roke' yal*. Note the nouns *pa ro' chialism* and *pa ro chializ' a' tion* (*ray' shun*) the *chi* in all three words pronounced *ke* (short). There is also a little-used verb *pa ro' chialize*—*p' roe' ke a lize*

**pa role'**—conditional release; a prisoner's or captive's promise not to attempt escape and not to take up arms against authority (see dictionary)—is accented on the second syllable which is pronounced *roll*. The *a* is slight, the pronunciation of adjective, noun, verb being *p' roll'*. Don't say *pay' roll*

**par' ox ysm**—any fit or convulsion or sudden manifestation of uncontrollable emotion—is pronounced *par' ox iz' m*, the first syllable riming with the first syllable of *carry*, the second being *ox* indeed, and *y* being short *i*. The adjective is *par ox ys' mal*—*par ox iz' mal*

**par quet'** is pronounced *pabr kay'*. Both Standard and Webster give *pabr ket'* as permissible. It may mean a wooden floor of geometric inlay. It was formerly used to indicate the lower floor of a theater, or most of that floor. But modern usage calls this section the orchestra. In England the lower floor is still rigidly divided into two parts, front and rear, but this is no longer true of American theaters. That part of the lower floor in the rear of the parquet was formerly called the parquet circle. The noun *par' quet ry* is pronounced *pabr' ket re*; it means the patterned wooden floors and, in particular, their design and workmanship

**par' rel** or **par' ral** rimes with *barrel*. Don't accent the second syllable. It is a loop of rope used for holding a spar to the mast

**par' si mo ny** is pronounced *pabr' si moe ne* in the United States, and *pabr' si mune* in England. Don't say *pabrs moan' i*. It is excessive closeness in regard to spending, frugality. The adjective *par si mo' ni ous*—*pabr si moe' ne us*—means close and sparing to a lesser degree than *penurious* and *stingy* and *niggardly*, and without the meanness or avarice implied in these words

**pars' ley**—a flavor and garnish in cookery—rimes with an occasional British pronunciation of *scarcely*, that is, *scabrse' ly*—*pabrs' ley*. Don't say *pabrz ley*. Billy Boner says he simply cannot stand parsley in grammar

**part**, as adjective, means fractional or to some extent; as noun, a certain portion or share; as verb, to sever or divide or separate or go away (depart); as adverb, *partly* (*q v*). Don't use *part* with *on* and *our* or *your* for the simple possessive. Say *This was our error*, not *This was an error on our part*; *Thank you for your courtesy*, not *Thank you for the courtesy on your part*. (See *portion*)

**par take'**—to share with, to have a part in—is usually followed by *of* or *in*. Don't accent the first syllable. This word refers particularly to individual "help yourself," as at a self-service cafeteria. *Participate* implies joining with others, as in play or talk or argument. *Share* has a broader or communal significance

**par'tial** is pronounced *pabr'shal*. Like *part* it means incomplete or to some degree. In addition it means biased or prejudiced. Since the word has these two distinct meanings, care should be taken to prevent ambiguity in its use. These are correct: *He made only a partial report today but he will complete it tomorrow* and *The report he made was partial to the negative side*. The first example would be correct with the word *part* instead of *partial*, but such substitution in the second would make nonsense. The adverb *par'tially* has the same uses and is subject to the same caution.

**par'ti al'ity** may be either quinesyllabic or quadrisyllabic—*pabr'she al'it* or *pabr'shal'it*. The former is preferable. The word means bias, unreasoned liking for, special taste.

**par'tible** means divisible, capable of being separated into parts. Be sure to spell this word *ible*.

**par'tic'i pate** means to have a share in common with others. You participate *with* a person or persons, *in* a thing or arrangement. The pronunciation is *pabr'tiss'ipate*. Don't say *pabr'tiz'pate*. Note the nouns *par'tic'ipant* and *par'ticipa'tion* (*pay'shun*). *Partic'ipance* and *par'tic'ipancy* are becoming archaic. (See *partake*)

**par'tici ple** is quadrisyllabic, please note. Don't say *part'sipple* but *pabr'tisipple*. It is a word having both verb nature and adjective nature. The verb has three participles, the present ending with *ing*, as *seeing, running, fighting*; the past ending variously with *d ed en n t*, as *died, walked, taken, seen, kept*; the perfect which is the past form preceded by *having*, as *having died, having taken*. The last two are classified by some grammarians as one, called *past*. In *Looking through the glass John saw strange phenomena* the participle *looking* is a verb in that it shows action, and an adjective in that it modifies the noun *John*. The participle is sometimes called a verbal adjective. Don't confuse with *gerund* and *verbal noun* (*q v*)

**par'ticle** is trisyllabic—*pabr't k'l*. Don't say *part' k'l*. It means any small part or item. But it has special meaning in grammar: Uninflected words and affixes are called particles, such as prepositions, conjunctions, copulas, interjections, articles, and such affixes as *ward, ly, ee*, as in *forward, slowly, payee*.

**par'tic' u lar** is quadrisyllabic. Don't pronounce it *partik'lar* but *pabr-tik' u ler*, the last syllable riming with *her* rather than with *car*. Be especially careful to make all the syllables of the adverb heard—*par'tic' u lar ly*. Don't say *partik' labr ly* or *pa tik' le*. The following forms are subject to the same cautions: *par'tic' u lar i ze*, *par'tic u lar' ity*, *par'tic' u lar ism*. As noun *particular* is used in a special and colloquial sense to mean a very heavy fog, as a *London particular*.

**par'ti' tion** is a boundary or division wall or other structure, separating one room or apartment or larger space from another. Used as verb it means to divide or separate by partitioning. Don't confuse this word with *petition* (*q v*). *They have built a partition between his office and mine* and *They are partitioning my office so that my secretary may have a small office of her own* are correct. It is preferably pronounced *pabr'tish' un*, but the first syllable may be *per* as in *pervert*. Don't make the second syllable *tizh*.

**par'ti zan** is preferred spelling in the United States; *par'ti san* in England. But either spelling is correct in both countries, and there is much variation within each. It is both adjective and noun. A partizan is likely

to be an over-zealous and thus unreasonable and biased adherent; the word is thus a stronger term than either *follower* or *disciple*

**part'ly** and **part** are adverbs meaning incomplete or to some degree. *Partly* is the more generally used as an adverb, but *part* as adverb may be used interchangeably with it. *Part* is likewise noun, verb, and adjective. *His work is partly done* and *His work is part done* are both correct but the first is preferable. (See *partial*)

**part'ner** is pronounced *pahr't'ner*. The *t* must be heard. Don't say *pahr'ner* or *per't'ner* or *pard'ner* or *poid'ner* or *par'tiner*. Call your pal your *pard*, if you like, but remember that a *pard* is a leopard! *Partner* may be verb as well as noun, meaning to act as partner or to provide a partner. Don't confuse this word in spelling and pronunciation with *pardoner* (*q v*)

**par'tridge** is pronounced *pahr'trij*. Like *deer*, *fox*, *seal*, *smelt*, and so forth, the singular form may be used in plural constructions, and usually is in the field of sports or recreation. But *partridges* is also correct, especially when different species are indicated. (See *number*)

**par'ty** should not be used to refer to an individual except in legal papers, such as contracts and leases. In these it should be used to refer only to a person or a specific group of persons. In general usage it is considered a vulgarism to say *the old party sitting in the corner* for *the old person sitting in the corner*. But *The party of the first part agrees to pay to the party of the second part the sum of fifty dollars* is correct legal phraseology. The pronunciation is *pahr't*. Don't say *per'ty* or *bar'dy*. In the term *par'ty-colored* or, preferably, *par'ti-colored*, the *par'ty* or *par'ti* is the French *parti* meaning divided; thus, different colorings or variegated

**par'venu** literally means having come through. The word is used to designate one who has risen, as result of wealth, above the station in which he was born and to which he naturally belongs. It is used chiefly in a derogatory sense, as upstart. The *a* is Italian, the *u* long, the *e* intermediate; thus, *pahr'venew*

**Pas a de'na** rimes with *class a Lena*. The *s* must be kept soft, and four syllables must be heard. Don't say *paʒdeen'a*; but *pahs a dee'na* is permissible

**pas quin ade'**, noun and verb, is pronounced *pas kwe nade'*, riming with *pass the shade*. It is a satire or lampoon, usually personal and abusive, that is exhibited to the public; to satirize, to lampoon. Such satiric attacks were posted in Rome on the Pasquino statue; hence, the word *pasquinade*

**pass'a ble** means able to pass or to travel; moderate, mediocre, admissible; current or acceptable. Be careful not to confuse this word in spelling and pronunciation with *passible* and *possible*. It is trisyllabic; don't say *passble*

**passé'** is a French adoption meaning out of date, dated, old, past. It rimes with *la lay'*. There is authority also for first-syllable accent—*pass'a*. In French it is *pah say'*

**passee par tout'** is a two-word French term meaning master key or that which passes; also, a kind of picture framing by means of which glass and frame are held together by strips of gummed paper. The pronunciation is *pahs pahr too'*



**pass'er-by'** is a hyphenated term with equal accents on *pass* and *by*. The plural, please note, is *passers-by*, not *passer-bys*

**pass'ible** means capable of feeling or of suffering, emotionally susceptible. Don't confuse this word in spelling and pronunciation with *passable* and *possible*. It is trisyllabic; don't say *passble*

**pas'sim** rimes with *class 'em*. But don't say *pabs' sim*; the *a* is not Italian. Besides, *pabs' sim* may cause confusion with *possum*. This word is an adverb meaning here and there. Used in connection with references and notes in books, it means general rather than specific direction, as *See Opdycke's Take a Letter Please, passim*, meaning see various parts of the work

**pas tel'** rimes with *pass well*. First-syllable accent is likewise authorized. It comes from Latin *pasta* paste, and means the paste made of ground colors for color drawings; hence, it has come to mean a drawing in such color—pale and brilliant—and also any clever literary or musical sketch in light and sparkling vein. *Pastel* was introduced into English usage by John Evelyn in his *Diary*

**pas tiche'** is pronounced *pass teesh'* or *pabs teesh'*, the latter preferred since this is the French equivalent of Italian *pastic'cio*—*pabs teet' cho*—plural *pastic'ci (che)*. It is a mixture or medley in some artistic expression—painting, music, literature. A picture that is made up of elements of other pictures or an imitation of style in writing may be called a *pastiche*. In literature the word is often taken to mean parody, but this is incorrect. It is a deliberate imitation, made as result of discipleship and unconscious reflection of influence

**pas tile'** or **pas til'** (take the latter) may be either *pass teel'* or *pass till'*. It is a fumigating salve or ointment or paste; also a lozenge or tablet. Billy Boner says that the account of the fall of the pastille in *A Tale of Two Cities* made him very morass. (See *morose* and *troche*)

**pas'time** is really *pass* plus *time*. Nevertheless, one *s* is dropped—*pastime*. Don't double the *t* or the *s*. Don't use this word as a verb, as *We played tennis to pastime* for *We played tennis to pass time*. It is a noun only, meaning diversion or amusement or recreation, or anything that helps time to pass pleasantly

**pat'en** rimes with *fatten*. It is a thin metal plate or disk; the gold or silver plate used at the Communion service. It is sometimes called *pat'ina*, the rime remaining the same with neutral *a* added—*fatten a*. The plural is *pat'inae*, the last syllable pronounced *nee*. As used in Italy today the word also means a surface sheen or coloring acquired by metal, as result of age and use, and giving it artistic and monetary value

**pat'ent**, referring to government grant and protection for an invention, is pronounced *pat'nt*. But *pa'tent*, meaning plain and open and obvious and evident, is pronounced *pay'tent*. The Britisher uses the latter pronunciation for both words

**pa thet'ic** means evoking sadness or pity, without necessarily causing any action; whereas *moving* denotes expression of sympathy usually by way of some action. You speak of a pathetic figure and a moving appeal for alms. *Affecting* is a more general term indicating anything that causes emotional reactions. The second and accented syllable rimes with *pet*. *Pathetic fallacy* is a term used by John Ruskin in his adverse criticism of those writers, especially poets, who imbued nature with human sensitivity and wrote of woods and flowers and other natural

objects as if they were possessed of emotional understanding. This is still a literary fashion, but it is exercised chiefly through the use of apostrophe and personification and vision. The *th* is voiceless. Don't say *bathe'd' ik* (with voiced *th*)

**pa'thos** means compassion, suffering, affliction, or that quality in experience that evokes feeling of pity and sympathy and sorrow. It is from a Greek word meaning suffer. The pronunciation is *pay'thabs* (*th* voiceless), riming with *bathe's* (*q v*); don't confuse the two in spelling and pronunciation. Don't say *path'us*. But in the initial form *path'o* the *a* is short, the pronunciation being *path* and *o* indeed, as in *path'o gen'ic* (*jen'ik*) causing disease, and *path'o log'ical* (*loj'ikal*) morbid or diseased. The accented *o* becomes short and the syllabication is changed in *pa'thol'o gy* and *pa'thol'o gist*, the second and accented syllable riming with *doll*

**pa'triarch** is pronounced *pay'tre ark*. Don't say *pat'riarch*. It means father or founder of a family, clan, religion, and the like. In the Greek Orthodox church and in the Mormon church the high priests or bishops are called patriarchs. The adjective *pa'tria'chal* is pronounced *pay'tre-ahr'kal*, and the abstract nouns are *pa'triarch'y* and *pa'triarch'ate*—*pay'tre ahr'ke* and *pay'tre ahr'kat* (half-long final *a*). The correlative feminine is *matriarch* (*q v*)

**pa'trimony**—inheritance from a father or other ancestor—has short *a*, short *i*, long *o*, and short *i* for *y*, hence, *pat'rimoan'y*. The Britisher says *pat'rimun'y*

**pa'triot** is pronounced *pay'tre ut*, that is, the *a* is long, the *i* is short (as in *ill*), the *o* is short almost to obscurity. The Britisher still likes his *pat're ot*, the first syllable being, ironically, *Pat* indeed. Webster prefers the long *a* to the short and Oxford sanctions either. *Pa'triotism* (*iz'm*) follows *patriot* in pronunciation. But in both adjective and adverb the accent shifts to the third syllable—*pa'tri ot'ic* and *pa'tri ot'i cally*—the accented syllable riming with *hot*

**pa'tron** is, strictly speaking, one who fosters, protects, supports, sanctions a person or thing or movement, as a *patron of the arts*, *patron of a charity*. The feminine form, decreasingly used, is *pa'troness*. This word should not be loosely used to refer to a client or a customer. The preferred pronunciation is *pay'trun*, tho there is authority for *pat'ron* (British preferred). The verb is either *pat'ronize* or *pay'tronize* with authority about evenly divided. (See *client* and *customer*)

**pat'ronage** may be pronounced either *pat'ron ij* or *pay'tron ij*. The word is used sometimes to refer to customers as a group, in reference to their group support of a tradesman. It is better used, however, to refer to aid and protection and favor and support extended to a movement or a cause. Patrons have been called institutional customers; clients, legal customers; and customers themselves, neither patrons nor clients, but just plain buyers. (See *custom*)

**patronym'ic** has all vowels short except *o* which is intermediate. The first syllable is *pat* indeed. The third and accented syllable is *nim*. The word means a name, usually surname, to which is attached a prefix or a suffix indicating connection with the paternal side of the house, as Jacobson, son of Jacob

**pat'ern** must not be pronounced *pad'dern* or *pad'ren* or *pat'ren*. It rimes with *flat urn*. A pattern is anything that is taken as standard for imitation. *Model* means much the same but in a larger sense, in con-

nection with bigger and more elaborate or detailed designs. *Pattern* is both noun and verb

**pau' ci ty**—a small amount or number, dearth, a little, an insufficiency—is pronounced *paw' ci t*, not *paw' zi t* or *paws' t*, please

**pay** is now properly used as noun and adjective as well as verb. The imperfect is preferably *paid*, not *payed* (see *y*). In its special nautical use it means to smear or coat the bottom of a vessel to make it water-proof; *pay' Er* is one who does this job. It also means to turn a vessel to leeward, and to run or pass a rope rapidly through the hands. In general usage a *pay' Er* is one who pays; a *pay ee'* is one who is paid. *Payroll*, tho used generally as a unit term, must nevertheless be written as two equally accented words. Don't hyphen

**pea** is now pluralized *peas* in all senses of its use. Formerly the distinction was made between *peas* as a distributive plural, and *pease* as a collective plural. But you no longer have to bother about this distinction

**peace' a ble** is frequently misspelt as *peace' i ble*. Have a care. Note also *peace' A bly* and *peace' A ble ness*. Don't pronounce the first syllable *peeze*; the *c* is soft

**pea' cock**—the large domestic male fowl having long and beautiful tail feathers that he can spread at will—is pronounced *pee' kok*, not *pay' kok*, in the United States, tho the latter is commonly heard in Ireland and England. The word is used figuratively to connote strutting with pride or dressing up, as *She had on her peacock feathers last evening*. The feminine is *peahen*

**peaked** is preferably monosyllabic—*peekt*. But you may make it dissyllabic if you wish—*peak' ed*. The latter is current provincial pronunciation; the former advanced—and logical. It means pointed or coming to a peak; derivatively therefore—since peaks grow thinner and thinner the “peakier” they become—it is used to mean thin or emaciated or sickly in appearance. (See *aged, blessed, beloved, cursed, damned, learned, winged*)

**Pea' ry** rimes preferably with *dearie*, but it is authoritatively rimed with *berry*. Don't rime it with *hurry*

**pe can'**—the oblong, thin-shelled nut—rimes with *the fan* or *the kabn*. Note the accent. Don't say *pee' kan* or *peek' an*

**pec' ca ble** rimes with *wreckable*. It means given to sin, prone to error, liable to waywardness. It is used chiefly in its negative form *im pec' ca ble*

**pec ca dil' lo** is an adoption from the Spanish meaning any slight offense or fault. The rime is *peck a pillow*. The plural may be either *loes* or *los* (z)

**pec' cant** is an adjective meaning sinning or transgressing. It is pronounced *pek' ant*, that is, *peck* and *ant*. The noun is *pec' can cy*—*peck' an c*. Don't confuse with *piquancy* (q v)

**pec ca' vi** is Latin meaning *I have sinned*. As an English noun it means a confession of guilt or sin. It may be pronounced *pe kay' vie* or *pe kah' vee*. The plural is *pec ca' vis* (*vize* or *veeze*)

**pe cul' iar** is pronounced *pe kewl' yer*. Don't say *pe kool' yer* or *pe kool' er*. Be especially careful in the pronunciation of the adverb *pe cul' iar ly*, the verb *pe cul' iar i ze*, and the noun *pe cu li ar' i ty*—*pe kewl' yer ly*,

*pe kewl' yer ize*, and *pe kew li ar' it* or *pe kewl yar' it* (a short). All of these forms invite slurring and misspelling

**pe cu' ni ary** rimes with *be puny Mary*. The second and accented syllable is *kew*. The Britisher of course makes it trisyllabic—*pe kew' nree*. This word refers to money and money matters as adapted to practical ends. (See *financial* and *monetary*)

**ped' a gogue** or **ped' a gog** (choose the latter) rimes with *fed a hog*. It means schoolmaster; literally, leading a boy. But Billy Boner thinks it is a Saturday-morning church

**ped' a go gy**—the science and art of the profession of teaching—is by some authorities given the long *o* in the third syllable, making that syllable *go* indeed. Others make the third syllable *godge* riming with *dodge*. You may say *ped' a go je* (all vowels short but the *o*) or *ped' a godge y*, preferably the former. All vowels are preferably shortened, however, in the derivative forms—*ped a gog' ic* is *ped a godge' ik*; *ped a gog' i cal*, *ped a godge' i kal*; *ped a gog' i cal ly*, *ped a godge' i kal ly*—and the accent shifts to the troublesome syllable

**ped' al** rimes with *medal* in all uses, whether as noun meaning treadle, or, as adjective, to refer to the feet. The technical *pee' dal* has now about disappeared even among specialists in pedal anatomy

**ped' ant** is one who makes a show of learning. The first syllable rimes with *bed*. The *a* is slight. The noun *ped' ant ry* follows suit with the addition of *ri* (short *i*). But in *pe dan' tic* the accent moves to *dan* (*Dan*). Pedantic style in expression is characterized by big words, classic allusions, strained correctness, and so forth

**ped' dler** and **ped' ler** and **ped' lar** are all three permissible, but the first is preferred United States usage and the last British. The same is true of *ped' dler y* and *ped' ler y* and *ped' lar y*. The verb is always *ped' dle*, to rime with *meddle*

**pe des' tri an** means a walker, or, as an adjective, pertaining to walking or going on foot. Figuratively, it is used in reference to expression, both written and oral, to indicate a slow, plodding, uninspired, tiresome quality of style. The pronunciation is *pee dess' tre an*. Don't say *pe des' sbrian* or *pee dess' tran*. (See *equestrian*)

**pe di at' rics** or **pæ di at' rics** (take the simpler) is preferably pronounced *pee d at' riks*, but there is also sound authority for making the first syllable *ped* to rime with *bed*. Other vowels are short or neutral, but all syllables must be heard. The first part of this word is the Greek *paidos* meaning child, not the Latin *pes* (*pedis*) meaning foot. Pediatrics is the medical science pertaining to the diseases and treatment of children. The word is plural in form but singular in use and meaning. The nouns of agent are *pe di at' rist* and *pe di a tri' cian* (*pee d a trish' un*). The first syllable may be *pæ* or *ped* or *pæd* in all forms, but the simpler *pe*—*pee*—is recommended. Don't confuse this word with *podiatry* (*q v*)

**pe dic u lo' sis**—lousiness, state or condition of having lice, in hair and elsewhere—rimes with *the stick you throw sis*. Note the adjectives *pe dic' u lar* and *pe dic' u lous*, the second and accented syllable being *dick*. Billy Boner says that pedicular traffic is getting more and more digested

**ped' i ment**—the triangular space forming the gable of a two-sided roof, any similar decoration—rimes with *sediment*. Some philologists regard this word as a corruption of *pyramid*. Don't say *pet' munt*

**pe dom' e ter**—the instrument for measuring the number of steps taken—is accented, please note, on the second syllable which rimes with *Tom*. Don't say *pee' do mee ter*. (See *altimeter*, *perimeter*, *speedometer*, *taximeter*)

**pe dun' cle** is pronounced *pe dung' k'l*. Don't accent the first syllable. It is a stalk or stem, as of a flower; a connecting band of white matter in the human brain. The adjectives are *pe dun' cular* (*kular*), *pe dun' cul ate* (half-long *a*), *pe dun' cul at ed* (*late ed*), the excrescent *g* being retained in the second and accented syllable of all forms

**peer**, as noun, means equal, not superior; as verb, to rival or match, not necessarily to beat or excel. As verb, it also means to look searchingly, and to emerge or appear. In Great Britain a peer belongs to one of the five degrees of title or nobility—duke, marquis, earl, viscount, baron—and has the right to sit in the higher government house, the House of Lords. (See *precedence*)

**peeve** is slang, or, at best, colloquial, for fretful, querulous, stubborn, out of temper. It is used loosely as noun, adjective, verb, and is frequently misspelt *peave*. *Pee' vish*, from which *peeve* is clipt, implies irritability, whereas *petulant* is used principally to mean impatient, and *pettish* means like a child or evincing annoyance over small matters. *Peeve* rimes with *sleeve*, and *peevish* with *thievish*

**Peg' a sus**—winged horse of Greek mythology, that by a stroke from his hoof caused the fountain of the muses (Hippocrene) to gush forth; hence, poetic inspiration—is pronounced *peg* indeed, slight *a*, and slight *u*. Don't accent the second syllable; don't make it dissyllabic. *Pee gas' us* and *peg' sus* are illiterate

**peign oir'**—a woman's loose dressing gown or wrapper—is pronounced *pane wahr'* in the United States and *pane' wahr* in England. At least these countries agree that the *g* is silent (as it is of course in original French) and that the second syllable is pronounced with a predominant Italian *a* sound

**Pei' ping'** (once *Pe' king'* and *Pe' kin'*) is pronounced *pay' ping'*, with equally accented syllables

**pe' koe** rimes with *wee hoe*, the *e* and the *o* being long. But in England you must say *peck' owe*. This is a Chinese word meaning white down. Sir Thomas Lipton imported it with his tea and made it mean "black tea from India!"

**pe lag' ic** rimes with *the tragic*. It is frequently mispronounced *pel' a jic*. It means pertaining to the sea, and work performed at sea, as *pelagic fishing*

**pell mell** may be written with or without hyphen. The syllables are equally accented. It is adverb and adjective meaning in confusion, in great disorder, in rough-and-ready hurry. It is preferably hyphenated when used as an adjective, as *The pell-mell adjournment was disturbing*. Don't confuse with *pall-mall*

**pel lu' oid** means clear, translucent, permitting light to pass through. The last two syllables rime with dissyllabic *deuced*. Don't say *pell' uc id* but *p' lew' sid*

**pe' nal** is pronounced *pee' n'l*. The *e* is long, the *a* negligible. The verb *pe' nal ize* is *pee' n'l i ze*, the first and third vowels being long, the *a* again short. Don't make the first syllable of either of these words *pen*

**pen' al ty** has all vowels short, the *y* being short *i*, the first syllable being *pen* indeed. Don't say *peen' al ty* or *penl' ty*

**pen' ance**—a sacrifice of some sort made to evince sorrow and indicate repentance—is pronounced with short *e* and almost negligible *a*, as *pen' ns*. Don't pronounce it *pent' ance*; *sentence* is not a rime for it

**pen chant** is an adopted French word meaning having a bent for or attraction or leaning toward, inclination, liking. The French pronunciation—*pahn shahn'*—with the broad Italian *a*'s, is preferable, but *pen' sh'nt* is also correct

**pen' cil** is pronounced *pen' sil* or *pens' l*. Don't say *pin' sill*. As verb the imperfect tense and the present participle of this word may be spelt with one *l*—*pen' ciled* and *pen' ciling*; two *l*'s are also correct, as also in *pen' cil er*

**pend' ant** is, strictly speaking, a noun meaning anything that hangs or is suspended, as an ornament or a lamp from the ceiling; and *pend' ent* is an adjective meaning suspended from, hanging from, undetermined. In grammar a pendent construction is one such as the dangling participle, which leaves expression hanging or grammatically unattached, and the meaning therefore blurred. These two words have unfortunately come to be used interchangeably, but they should not be so used. The first and accented syllable rimes with *send*; the second is 'nt

**pen' du lum** may be pronounced either *pen' due lum* or *pen' ju lum*. The adjective *pen' dulous* follows suit. *Pen* is *pen* indeed; *you come* and *you fuss* rime with the last two syllables respectively. The latter or adjective form means hanging or suspended, and thus, figuratively, indeterminate or vacillating

**pe ne plain'** or **pe ne plane'** literally means almost a plain; it is any land formation that has been worn down by erosion. Be sure to make this word trisyllabic. The rime is *mean'y Jane*

**pen i ten' tia ry** has one troublesome syllable—*tia* which is *sha*, the *a* being slight as in *abound*. All other vowels are short, *y* being short *i*. Pronounce all five syllables, neither more nor fewer. Don't say *pen i ten' sbry* or *pen i ten' she a ry* but *pen i ten' sb' re*

**pen' ny**—one cent in the United States—is pluralized *pen' nies* to mean a number of coins individually, *pence* to mean a sum or amount represented in this denomination. The expressions *fourpenny*, *sixpenny*, *tenpenny* (4-penny, 6-penny, 10-penny), and so on, are adjectives indicating price or value, or once did so. The term *tenpenny nail* now, however, denotes an arbitrary size of nail, tho it once meant either that such nails cost ten cents a hundred or that a thousand of them weighed ten pounds. At least three of the penny denominations are pronounced in slurred or "short-cut" fashion in England. *Twopenny*, for instance, is called *tuppence*, that is, *tupp* and *ence* riming with *up* and *hence* or, more briefly still, *tup' ns*, riming with *up' ns*. Similarly, the Britisher says *threepence* for *threepenny*, that is *threpp* and *ence* riming with *step* *hence* or, more briefly still, *thrip' ns*, riming with *drip' ns*. *Ha' penny* (contraction of *halfpenny*) is pronounced *hay' pen ny* or, more commonly, *hape' ne*, riming with 'scape *me*

**pen' sion**—a regular payment to any one retired from service—is pronounced *pen' shun*. The agent noun is *pen' sion Er*. Its heteronym *pen sion*—a boardinghouse or school, especially on the Continent—is pronounced *pahn syawn'* or *pahn syown'* (long *o*)

**Pen'ta teuch**—the first five books of the Old Testament—has long *u* for *eu* and *k* for *ch*. Say *pen'ta tewk* to rime with *sent a duke*, not *pen'ta took* or *pen'ta teutch*. This word is sometimes used in a general sense to mean fundamental or basic, and so used is not capitalized, as *The gasoline engine is the pentateuch of modern automatic power*.

**pen tath'lon** was the Greek athletic contest in which each contestant participated in five different events—leaping, foot racing, wrestling, discus throwing, spear throwing. In presentday Olympics it is a composite contest consisting, as a rule, of the running broad jump, javelin throwing, discus throwing, the 200-meter run, the 1500-meter run. All vowels are short, the second and accented syllable riming with *hath*.

**pe'nult** is from two Latin words meaning almost last. It is usually applied to words, to mean the last syllable but one—the next to the last syllable (*la* in *sylla ble*). But it has an occasional figurative use, as *His arrival was penult*, that is, he was next to last in arriving. The weight of authority favors first-syllable accent, but second-syllable accent is likewise correct. The *e* is long; the rime is *the cult* (accenting *the* as you would in *THE Mr Jones*). The form *pe nul' ti mate* is both adjective and noun meaning the same thing. The second and accented syllable rimes with *dull*. The pronunciation is *pee null' t mit*.

**pe num'bra** is the part of a shadow that is almost lighted. Latin *pæne* means almost, and *umbra* means shade. The *e* is half long, the final *a* neutral, the second and accented syllable rimes with *sum*. The plural is *pe num' bras* (*z*) or *pe num' bræ* (*ee*).

**pen' u ry**—extreme poverty or destitution—is *pen* indeed, half-long *u*, and short *i* for *y*. Don't say *peen' u ri* or *pen' ry*. Note the adjective *pe nu' ri ous*—*pe new' re us*—and the noun *pe nu' ri ous ness*—*pe new' re us ness*.

**pe'on** rimes with *plea on*. In the Far East the meaning is attendant, policeman, or perhaps a member of the infantry. In Spanish America, a peon is usually a laborer who renders service in payment of debt. *Pe'on ism*—*pee'on iz'm*—the abstract noun, has given place now to *pe'on age*—*pee'on ij*. Don't say *pay'on ij* or *pay'on aزش* or *abزش*.

**pe'o ny** rimes with *free o' me*. In provincial parts it is still called *pine' ee* to rime with *shiny*. It is carelessly pronounced as dissyllabic *peen' e* even by florists and others who must know better.

**peo' ple** is dissyllabic. Don't say *pe' o ple*. It is chiefly a collective noun, and may be construed as either singular or plural. The plural form *peo' ples* is used in reference to any group of nations or tribes or bodies of people, as *the peoples of the tropics*. But observe these correct uses: *People come and go, My people are having a convention, A great people is judged by its traditions, The peoples of Europe are in constant ferment*.

**Pepps** is preferably monosyllabic—*peeps*, to rime with *sleeps*. But it may be *peps* to rime with *steps*, and even dissyllabic *pep' is* to rime with *step' iss*.

**per** is Latin meaning through, by, by means of, completely, thorough, perfectly, extremely. Don't confuse it with *pre* (*q v*), as *perhaps* for *perhaps*, *persume* for *presume*. *Per* is also a Latin preposition, and as such is preferably followed by adopted Latin nouns only, as *capita, annum, diem*. Don't use it for *a* in straight writing and speaking. In abbreviated, technical, and commercial expression it may be so used. It is correct, for instance, in such expression as *per diem, per annum, per*

*cent, price \$15. per cwt.* But don't say *I charge fifteen cents per copy for these brochures* or *I pay him four dollars per day*. You would not say *I pay him four dollars a diem*, would you? Don't use *per* to mean single or one or each, as *ten dollars per* for *ten dollars each* or a *single person* or *one way*. Don't use the expression *as per* in the sense of regarding or according to. Say *your information regarding the proposed investment* and *according to my records*, not *as per the proposed investments* and *as per my records*

**per cent** is really the Latin *per centum*, and the Anglicized form used always to be written *per cent.* with the period strictly placed at the end, as in abbreviations. It may now, however, be written *per cent* without the period, and there is some authority for the growing usage of making it one word—*percent*—which is both sensible and convenient. The term means by the hundred. *His money is invested at six per cent interest* and *His money is invested at six percent interest* are both correct. The two members of this term may be equally accented but the latter is preferably given primary accent

**per cent' age** means rate per cent, that is, rate by the hundred. *The bonus amounted to a certain percentage of each man's wage* is correct. The word is also used in general expression to indicate indefinite fractions or parts or proportion, as *a high percentage of attendance* and *a low percentage of default*. The term *per cent* usually follows some definite number, as *three per cent*; *percentage* never does

**per di' tion**—loss, utter ruin, as of the soul or final happiness; damnation—rimes with *her fish in*. Don't say *pre di' tion* or *poi di' tion*. When the teacher asked Billy Boner to tell about the beginnings of aviation, he replied that they were shrouded in perdition (he meant *tradition*)

**per emp' to ry** means positive, arrogant, arbitrary; in law, decisive, absolute, leaving no opportunity to controvert. The accent of this word has gone through several changes. Second-syllable accent is now given preference, tho *per' emp to ry* is also sanctioned. Make the *p* heard, and pronounce all syllables. Don't say *per empt' ry* or *pre empt' ry*. The *o* is half long. The adverb *per emp' to rily* and the noun *per emp' to riness* are subject to the same cautions. (See *pre-empt*)

**per en' ni al** is quadrisyllabic—*per en' e al*. Don't say *per en' yel*. It means lasting or continuing. Used in connection with plants it means one that lives for many years or at least recurs year after year for a long period. There are some plants that live for two or three years, which the horticulturalists also call perennial in contradistinction to *per an' nu al* which is used by them to indicate a plant that lives but one year. Note that each word has one *r* and two *n*'s

**per fect**, as adjective, is accented on the first syllable; as verb, on either syllable but preferably on the second. Note the spelling of *perfect' Er* and *per fect' I ble*. The second syllable is either *fekt* or *fikt*, the former preferred

**per fer' vid** means glowing, zealous, intensely vehement. Note that the first syllable is *per*, not *pre*. The second and accented syllable is *fur*. The third syllable rimes with *kid*

**per' fi dy**—faithlessness, violation of trust—rimes with *Murphy B*. The adjective *per fid' i ous* rimes with *sir bideous*. *Per fid' i ous ness* is not necessary really, but if you use it don't say *per fid' yus ness* any more than you would say *per f' dy* for *per' fi dy*



**per fo ra' tion** is pronounced *per fo ray' shun*, not *per fore' a shun*. The verbs *per' fo rate* and *per' fo rated* likewise have half-long *o*. Don't say *perf' rate* or *perfray' shun*. It is a succession of holes or other openings made in paper or fabric for the purpose of easy attachment and detachment

**per fume**, accented on the first syllable, is a noun—*pur' fewme*; accented on the second syllable, a verb—*pur fewme'*. The noun was formerly listed by the dictionaries as permissibly accented on either syllable, but the more recent editions are adhering to the good rule of accenting the first syllable when the word is a noun, the second when it is a verb. The synonymous noun *per fum' Ery* is pronounced *per fewm' er e*. (See *purport*)

**per func' to ry**—routine, mechanical, indifferent—must be pronounced as if there were a *g* in it; that is, the *n* is the French nasal *n*—*perf ungh' to re*. The *per* is *per* indeed, and the *o* is almost long. The noun *per func' to ri-ness* and the adverb *per func' to ri ly* follow suit. (See *g* and *ng*)

**per' go la**—an arbor or bower—is accented on the first syllable which is *pur*. The *o* is intermediate; the *a* is slight. Don't say *pur go' la*

**per im' e ter**—outer boundary or its measure—is not *per imet' er*, please note, but *pe rim' e ter*, to rime with *the limiter*. The adjectives, however, are accented on the third syllable which is *met* indeed—*per imet' ric* and *per imet' ri cal*. (See *altimeter*, *speedometer*, etc)

**pe' ri od** is trisyllabic. It is pronounced *peer' i ud*, not *peer' yid*. The adjective *pe ri od' ic* is pronounced *peer i odd' ik*, and the noun *pe ri od' ic' ity* is *peer i o diss' it* (*o* half long). In the old rhetorics a complete sentence was called a period, and it is still frequently so called. A periodic sentence is one so constructed as to be grammatically complete only when the last word or nearly the last is reached; the meaning hangs in suspense if the sentence is ended at any point before the last word. *When I arrived home I discovered the error* is a periodic sentence. *I discovered the error when I arrived home* is a loose sentence by contrast. Periodic structure in general is sometimes called latinized structure, because of the customary style in Latin composition of placing the verb at the end. In punctuation the period is the mark placed at the end of a complete statement, or after any expression constituting a complete expression; after abbreviations (not contractions) tho this use is being increasingly discontinued; in sequence to denote omissions (such a series of periods is called *leaders*); setting apart decimals or other fractional forms in writing numbers, as 7.30 (see *colon*). For the many additional uses of *period*, most of which are not subject to common error, consult the dictionary

**per i pa tet' ic** means walking about. It is from two Greek words meaning about and path. It sometimes pertains to Aristotle who taught his philosophy as he walked among the youth of Athens. The fourth and accented syllable rimes with *bet*, and all other vowels are short. Don't say *perp tet' ik*

**pe riph' er y** is the line that bounds a rounded surface; or the surface itself. All vowels are short, the second and accented syllable being *ri* riming with *stiff*. Don't say *pe rif' ry*. Don't confuse this word with *porphyry* (*q v*)

**pe riph' ra sis** is defined by the dictionaries as "the art of saying little in many words." It is synonymous with *circumlocution* (*q v*). All vowels

are short—*pe ri' ra sis*—riming with *the skiff* and *a miss*. Don't say *pe ri fra' sis*. The plural is *pe ri ph' ras es* (*seize*). The adjective, please note, is *pe ri phras' tic*—*pe ri fras' tik*—all vowels again short, but there is an important shift of accent. In grammar *periphrastic* means the use of particles or auxiliaries rather than inflections for case and tense and other adjustments, as *She does sing* for *She sings*, *happiness of men* for *men's happiness*, *He bade me to go* for *He bade me go*. Such forms are sometimes justified in emphasis, but as a rule they are extravagant

**per' me ate** rimes with *her we bate*. It means to pass or spread through. Don't pronounce this word as dissyllabic—*perm' yate*. This caution in regard to slurring applies also to the nouns *per me a bil' i ty*, *per' me ance*, *per me a' tion*; and to the adjectives *per' me a ble*, *per' me ant*, *per' me a tive* all accented, please note, on the first syllable

**per mit**, as verb, is accented on the second syllable; as noun, preferably on the first, but it may be accented on the second. The verb means to give express authorization; the noun means a sign or token of such authorization. *He will not permit us to enter* and *This is your permit to carry a pistol* are correct (see *allow*). The adjective *per mis' si ble* has no *a* and no *z* in it. Don't say *per mix' zi ble*. Don't write *per mis' sa ble* (see *-ible*). This caution applies to *per mis' sive* and to *per mis' sion* (*mish' un*). Note the noun of agent *per mit' tEr*. Don't use the nominative case for objective after *permit*, an error that is frequently made. *Permit her and me to dance* is correct. *Permit she and I to dance* is illiterate

**per mute'**—to rearrange, to change in sequence—rimes with *her suit*. The *u* is long; don't say *per moot'*. The noun *per mu ta' tion*—*pur mew tay' shun*—means any thoroughgoing change, transformation; any of the many orders into which numbers or letters may be changed

**per o ra' tion** is the conclusion or summing up of a discourse, especially of an argument. The term is passing except in connection with legal briefs and legislative addresses. It is sometimes mispronounced by omission of the second syllable—*per ra' tion*. Its antonym is *exordium* (*q v*). The verb *per' o rate*, like *orate*, is little used except in humorous or facetious expression. It means to conclude, to speak at great length, to harangue. The first syllable of both words rimes with *her*, not with *pare*

**per' pe trate** rimes with *her we bate*. It means to do or act or perform, usually in the sense of committing an offense. The noun of agent is *per' pe tra tOr* and the abstract form *per pe tra' tion* (*tray shun*). Billy Boner says there is going to be a lecture at his school on the perpetration of the species

**per pet' u ate** rimes with *her fret you bate*. The *tu* is palatized—*per petch' u ate*. This pronunciation follows in *per pet' u al*, *per pet' u ance*, *per pet' u a tOr*, *per pet u a' tion*. But you may clear the palatization, if you wish, and say *per pet' ew ate*, *per pet' ew al*, and so forth, tho you will probably be accused of affectation. Note, however, that you must say *per pe tew' it* for *per pe tu' i ty*, not *per pe chew' it*

**per' qui site** is an incidental gain, something in addition to regular expectation, more than promised. The first syllable rimes with *her*. The other two syllables are *kwi zit*, both *i*'s short. Don't make the first syllable *pre*. Don't confuse with *pre req' ui site* (*q v*)

**per'se cute** means to pursue in order to afflict or injure; to hunt down. *They have persecuted him until he is almost insane* is correct. The *u* is long, the last syllable being pronounced *kewt*. Don't make this word dissyllabic, and don't say and write *pre* for *per*; *per skute* and *pre skute* are illiterate. Note the noun of agent *per'se cutOr* (*kewter*) and the adjective *per se cu to ry* which may be accented on the first syllable or on the fourth—*kew*. (See *prosecute*)

**per se ver'ance** requires several cautions: Don't make the third and accented syllable rime with *fur*; it is *veer*, riming with *near*. Don't spell the first syllable *pur* (tho it is so pronounced) and the last syllable *ence* (tho it is pronounced 'ns with a almost mute). The only important vowel as far as pronunciation is concerned is the *e* of the accented syllable. Don't make the word trisyllabic—*purs veer'ans*

**per se vere'**—to persist in face of difficulty or opposition—rimes with *her we fear*. The spelling is made easy by noting that the word is composed of *per* and *severe*. Don't say *pre se vere'* or *pers vere'*; don't confuse with *preserve*. Billy Boner says he loves his mother's persevered peaches

**Per'sia** is pronounced *pur'sha* or *pur'zha*, not trisyllabic *pur'si a* or *zia*. The agent noun and adjective is *Per'sian*—*pur'shan* or *zhan*, not *per'sian*, and of course not *poi* for the first syllable of either form

**per'siflage** is light or bantering talk. The first and accented syllable is *per* indeed; the *i* is short; the *a* is Italian, the last syllable being *flabzħb*. There is some authority for retaining the French last-syllable accent and for making the *i* long *e*—*see*. But the preferred pronunciation is *per'si flabzħb*. *Persiflage* was introduced into English usage by Lord Chesterfield

**per'son** means an individual, a human being. It is a definite reference to a man or a woman as a member of human society. The plural—*persons*—should be used instead of *people* when you indicate definite number. *There were ten persons in the room* is better than *There were ten people in the room*. But, of course, in the large geographic sense, *people* is the preferred word, as *The people of Ireland*. *Person* also refers to the human body, as *He had a pistol on his person* and *He is neat as to his person*. These are correct: *We think he is the right person*, *They are the right persons*, *The British are a great people*, *Each party to the contract was satisfied and the president was the person who signed it*. In grammar *person* is used to designate any one of the three relationships—that of speaker, that of the person spoken to, that of the person spoken of, called respectively first person, second person, third person. The person of nouns is discerned from context; they are not inflected for person. Pronouns and verbs are inflected for person. In *We the people propose* the noun *people* is in the first person. In *I am talking to you good people*, *people* is in the second person. In *Believe in the people*, *people* is in the third person. Don't say *poison* for *person*. (See *party*)

**per'son al** means private, confidential, individual, as opposed to general or public. It is used in law as a noun to mean chattel, and in advertising to mean a small advertisement pertaining to an individual, such as those in the classified columns. Note that this word is accented on the first syllable. Don't confuse it with *personnel* which is not a homophone. Don't say *pois'nal* or *poi'son al*! The verb *per'son al ize* means to make personal or to give personal or individual quality to

**per son al' i ty** is much overused in the sense of distinction or quality of personal appearance and trait—the totality of an individual's makeup. It likewise means a remark or attitude that is disparaging. *Dual* or *double* or *alternating personality* means the manifestation of two different characters in one individual; *multiple personality* means the manifestation of more than two. Pronounce all four syllables of this word; don't say *poi zon al' d*

**per' son al ty** is quadrisyllabic. Don't confuse with five-syllable *personality* above. This is a legal term meaning personal property, movable property in contradistinction to realty or land. Note the accent

**per son nel'** is accented on the third syllable. The rime is *curse o' hell*. It is any body or group of persons engaged in rendering some service—the working corps of an establishment or its qualities and characteristics, or both. It is both adjective and noun. As the latter it is a collective singular, as *The personnel is doing its best*, not *The personnel are doing their best*. Don't confuse in spelling and pronunciation with *personal*

**per spi ca' cious** means literally to look through; clear-sighted, discerning, mentally acute. It is pronounced *pur spi kay' shus*. But the noun *perspicacity* has short *a* rather than long *i* in the third and accented syllable—*pur spikass' it* (cf *capacious, capacity; rapacious, rapacity*, etc). Be sure not to slight syllables in these words

**per spic' u ous** means plain, clear, understandable, not vague or ambiguous. The pronunciation is *per spik' u us*, the second and accented syllable riming with *sick*. The noun *perspicuity* has long *u* in the third and accented syllable—*per spikew' it*. That is perspicuous which is not obscure, which is clear and plain; but he is perspicacious who is shrewd, keenly aware, discerning

**per spire'** is frequently mispronounced and misspelt *prespire*. Don't accent the first syllable. Note the noun *per spira' tion*—*per sp' ray' shun*. Don't say *ber zpray' zhun* or *per spur' a ray zhun*. The adjective *perspiratory* is pronounced *per spire' a to ere* or *ter e*; the second and accented syllable must not be made *speer*. Billy Boner insists that perspiration is what is used to revive the almost drowned

**per suade'** means to bring the will or the feeling (or both) of another to a desired action, to win a moving decision. You may be persuaded to do a thing, *into* doing it, or *out of* doing it. Don't spell the first syllable with *u* rather than *e*. Don't use this word in a slang sense, as in *The revolver is a very persuading (persuasive) implement*. Note the noun of agent *persuad' Er*. Note that the adjective meaning possible of being persuaded, is either *persuad' A ble* or *per sua' sl ble*, meaning tending to persuade, is *per sua' sive*. The noun *persuasion*—*per sway' zhun*—is frequently used to indicate belief, creed, class, or group, as *the Quaker persuasion, the socialist persuasion, the flapper persuasion*. (See *convince*)

**per ti nac' i ty**—stubbornness, obstinacy, persistence—has short *a* in the third and accented syllable—*pur tinass' it*. But, like *capacity, mendacity, sagacity* (*qv*), and other similar words, it changes to long *a* in the adjective form—*per ti na' cious*—*pur tinay' shus*. Don't say *pert nac' ty* or *pert nay' shus*

**Pe ru'** is pronounced *pe roo'*, to rime with *the boo*. You may also say *pa roo'*

**pe ruse'** is pronounced *pe rooze'*, riming with *we choose*. It means, contrary to general understanding and use, to read carefully and critically;

to inspect detail by detail. Don't use this word loosely or affectedly for *read* or *glance at*. Peruse your bills before you pay them

**Pes ta loz' zi** is quadrisyllabic. Say *pes ta lot' c*, not *pest lot' c*

**pes' ti lence**—any contagious or virulent disease—rimes with *nesty fence*. Don't say *pez't lunce*. The adjective *pes' ti lent* is pronounced *pes's t lent*, but the adjective *pes ti len' tial* is pronounced *pes's ti len' shal*. Both adjectives pertain to moral noxiousness as well as physical

**pet' al**, noun and verb, is pronounced *pet' l*. Don't say *pee' tal* or *pet' ul*. The imperfect tense and the present participle may be spelt with one *l*—*pet' aled* and *pet' aling*—but two are permissible in each case

**pe tard'** rimes with *regard*. Don't say *pee' tard*. It means explosion, explosive, an engine of war used to blow in resisting surfaces; any kind of fireworks; a hoist. Literally it means to break wind. To be "hoist by one's petard" means, literally, to be lifted by one's own breaking of wind

**pe ti' tion** is a formal request or appeal, usually addressed to some one in authority; a supplication. As verb, it means to request formally. Don't confuse this word with partition (*q v*). *They drew up a petition to present to the manager* and *They are going to petition the management for a holiday* are correct. The pronunciation is *pe tish' un* (*e* half long). Note the noun of agent *pe ti' tion Er* and the adjective *pe ti' tion Ary*

**pet' it ju' ry** is a two-word term pronounced *petty jury*. It is a jury impaneled to try court cases in distinction from *grand jury*. The French last-syllable accent is not respected in the first of these words. Don't hyphen this term. *Pet' it ju' ror* is pronounced *pet' e joor' er*

**pe tits fours'** are two French words meaning small cakes iced in various ornamental ways. They are pronounced *p' tee foor'*. Don't hyphen these two words

**Pe' trarch** rimes with *sea shark*. The adjective is *Pe trarch' an*—*pee-trahrk' an*

**pet' rel** must not be confused in spelling and pronunciation with *petrol*. This word rimes with *set well*—or with *seat well* if you prefer. Literally it means "little Peter." The petrel is a long-winged sea bird, so called because it appears, like St Peter (Matthew xiv: 29), to walk on the sea. It is said to be a forerunner of trouble inasmuch as it is extremely active before a storm; thus the word has come to be used figuratively to mean a harbinger of trouble, especially in the epithet *stormy petrel*

**pet' ri fy** rimes with *petty lie*. It means to change to stone, to become hard and rigid; hence, to render lifeless or amazed or confused as result of fear or shock or awe. The noun *pet ri fi ca' tion*—*pet' r' fi kay' shun*—has given way to the simpler *pet ri fac' tion*—*pet' r' jak' shun*. The adjective is *pet ri fac' tive*—*pet' r' jak' tiv*. Billy Boner says that Niagara Falls frequently putrefies people when they see it for the first time

**pet' rol** rimes with *let roll* or *let dull*, preferably the former. Oxford syllabizes *pe' trol*. The word is the French *pétrole*, petroleum, but is now generally used in England and on the European continent for *gasoline*. Don't confuse with *petrel*

**pet' ti fog** rimes with *bet a hog*. It means to do a petty law business or to conduct the practice of law in a tricky and unworthy manner. *Petti*

is *petty* indeed, and *fogger* is, derivatively, lawyer—*pet tifog' ger*. The noun *pet tifog' gery* is a famous spelling-bee baffle—note the two *t*'s and the two *g*'s

**pet' u lance**—fretfulness or peevishness—is pronounced *petch' u lance*. The adjective *pet' u lant* follows suit—*petch' u lant*. Be sure to spell the last syllable with *a*, not *e*. The noun *pet' u lan cy* is becoming archaic. In the pronunciation of all forms the palatization may be cleared—*pet' u lant*, *pet' u lance*, and so forth—but this is regarded as affected

**ph** is pronounced *f*, and is so written by the simplified spellers in most words. (Standard is the only dictionary that records both simplified and conservative spellings of *ph* words.) Occasionally the *ph* is heard as *v*; occasionally as *p*; occasionally it is omitted altogether—*Stephen*, *triphthong* (*f* more common), *phtbalin* (pronounced *thalin*)

**pha' e ton** is pronounced *fa'y e t'n*. Tho the *e* is slight it must be heard. Don't say *fa'y ton*. It is a four-wheeled carriage, light and open, or an open automobile with two crosswise seats

**pha' lanx**—any massed body of persons or animals or things, as in an army—is pronounced *fa'y langks* or *fal' ankks*, to rime with *Sal pranks*. The accented short *a* is given secondary choice by most authorities, but the Britisher is pretty likely to use it. Oxford gives *fal' ankks* only. The plural of this word is *pha' lanxes* (*seize* or *siz*) or *phalan' ges* (*fa' lan' jeez*)

**phar' i sa ism** means compliance with or observance of forms (especially religious forms) without sincere feeling or piety. The first syllable has *ar* as in *ar row*; the *i*'s are short; the third-syllable *a* is almost long; the *s* is *z*; thus, *far' i sa i'zm*. Don't make the first syllable *far*—*fahr*—indeed

**phar ma ceu' tic** is pronounced *far ma sue' tik*. The nouns *phar ma ceu' tics* and *phar ma ceu' tist* follow suit. A pharmacist is a *phar' ma cist*—*far' ma sist*—one who prepares and compounds and preserves drugs. The place where this is done is called *phar' ma cy*—*far' ma c*. The man in the street says *drug' gist* for pharmacist, and *drugstore* for pharmacy. The Britisher calls a druggist a *chemist* and his shop a pharmacy or apothecary or chemist's

**phar ma co poe' ia**—any book or treatise explaining drugs—is pronounced *far ma ko pee' a*, not *far ma kope' ia*. The adjective is *phar ma co poe' ial* (*pee' al*, not *yal* or *ial*). The fourth and accented syllable is sometimes spelt *pe*

**phase** is a particular appearance or state or stage in a process—a transitory period. It is a noun used largely in the sciences. Don't use it as a verb for its slang homophone *faze* (*q v*)

**pheas' ant** is not a homophone of *peasant*. The first is pronounced *fez' nt*; the second *pez' nt*. The one is the large, brilliantly colored bird bred for game; the other is a rustic, a tiller of the soil, a day laborer. The simplified spelling of the former is given by Standard—*fezant*. The Romans called the pheasant the Phasian bird because it originated near the Phasis River in ancient Colchis, southeast of the present Republic of Georgia, the land of Jason and the Golden Fleece

**Phé' be** or **Phoe' be** (use the simpler) may one day be spelt *fee' be*, as it is pronounced

**Phe ní' ci a** or **Phoe ní' ci a** (use the simpler) is quadrisyllabic—*fe nish' i a*. Don't say *fe nish' ya*. But the adjective *Phe ní' cian* or *Phoe ní' cian* is pronounced *fe nish' un*

**phe nom' e non** is anything that is observable, anything strange or unusual or unaccountable. The plural is *phe nom' e na*, and it is the plural form that is generally used (the final *a* is neutral, not *ab*). Be sure to use a singular verb with the singular form, and a plural with the plural. Don't say *Phenomena is* and *Phenomenon are*

**phi—φ Φ**—is the twenty-first letter of the Greek alphabet; it is equivalent to *f* or *ph*. It is preferably pronounced *fie*, but *fee* is also correct

**philan' der**—to flirt or trifle with in love-making—rimes with *the gander*. Pronounce all syllables in the noun of agent *philan' derer*; don't say *philan' drer*

**philat' e ly** is the collection and study of postage stamps. Pronounce all four syllables, with vowels short—*fi lat' e le*. Don't say *fi late' ly*. The second and accented syllable rimes with *cat*. The noun *philat' e list* (riming with *the cat she bist*) follows suit. In *philat' e phile*—stamp lover—the last syllable has long *i*—*file*. The adjective and the adverb are accented on the third syllable—*phil a tel' ic* and *phil a tel' i cal ly*—which is *tell* indeed

**Phil' ip** or **Phill' ip** or **Phil' ipp** or **Phill' ipp** (use the first) is not spelt *Fil' ip*—yet. The individual decides which spelling he desires used for either Christian name or surname. Don't say *feel' up*

**Phi lip' pi ans**—the New Testament epistle—is quadrisyllabic, the second and accented syllable being *lip* indeed. Don't say *philip' yans*. This word is frequently misspelt with double *l* instead of double *p*, or with both

**Phil' ip pine** rimes with *fill a scene* or *fill a pin* and in England with *fill a line*. It is difficult, therefore, to mispronounce this word. But it is frequently misspelt with double *l* instead of double *p*, or with both. It is used chiefly in the plural in reference to the group of islands. The *ph* sensibly becomes *f* in spelling the name of the inhabitants of the Philip-pines. The male is *Fil i pi' no*—*fill a pea' no*; the female, *Fil i pi' na*—*fill a pea' nab*. The plural of each adds *s*

**phil' o** (or **phil**) is a Greek initial or combining form, pronounced as a rule with short *i* and half-long *o*—*fill' owe*. The short form is *fill*. It means love, fond of, favorable to. It is hyphenated only when the root begins with *o* or is a proper noun or adjective, as *philo-Ohioan*, *philo-Brutish*, *philo-ornithology*, but, regularly, *philog' y ny* (*fi loj' ine*) meaning love of women

**philol' o gy** literally means loving speech or discourse or words. It is the study of grammar and diction, and, in a general sense, of the cultures of the past through their languages and literatures. The pronunciation is *fi lol' o je*, all but the first syllable riming with *apology*. There are two agent nouns *philol' o ger* and *philol' o gist*. The adjective is *phil o log' ic*—*fi lo loj' ik*

**phil o pro gen' i tive**—freely reproducing, prolific, in regard to the love of offspring—is pronounced *fil o proe jen' itiv*. Pronounce all six syllables. The noun is a twenty-letter word that is frequently the despair of contestants at spelling-bees—*phil o pro gen' itive ness*. Perhaps Mr and Mrs Dionne are the best concrete illustration of the meaning of this noun

**phi los' o phy** or **fi los' o fy** (the latter is hopefully on its way) must not be pronounced *fiel los' o fy* or be slurred into *floss' fe*. The plural ending is *fies* or *phies*, the *s* being *z*

**phil' ter** or **phil' tre** (use the former) is a homophone of *filter* (*q v*). It is not yet spelt the same, however. A philter is a love potion or charm drink. As verb, it means to charm or excite to love

**phlegm** rimes with *them*. Phonetically it is *flem*. It was regarded as one of the humors in Shakspeare's time, and it appears in literature as meaning coldness, apathy, sluggishness. Physiologically it means mucus as secreted, for instance, from the passages of respiration. In the adjective *phlegmat' ic* the *g* is heard—*fleg mat' ik* (all vowels short). It means calm, composed, apathetic. Billy Boner says that his teacher has a very plaguematic disposition

**phlo gis' ton** is from a Greek word meaning inflammable. It is pronounced *flow jiss' ton* or *tun*. The word is now used primarily in chemical and medical senses to mean the principle of inflammability supposed to be contained in combustible bodies. An *anti phlo gis' tic* agent or diet is one supposed to counteract inflammation. This negative form is both adjective and noun. Note also the noun *anti phlo gis' ton*—*ant flow jiss' ton* or *tun*; the trade spelling makes the last syllable *tine*

**-pho' bia** is pronounced *foe' ba*, the *a* almost obscure. This is a final combining form from the Greek meaning dread, fear, dislike, and so forth, as in *Francophobia* (hatred of France), *Anglophobia* (hatred of England), *hydrophobia* (hatred of water—rabies is characterized by convulsions when the victim attempts to take water)

**phoe' nix** or **phe' nix** or (preferably) **fe' nix** is pronounced *fee' niks*, not *fen' niks*. It is the fabled Egyptian bird that at the age of five hundred years consumed itself voluntarily in fire, and then rose from its own ashes; hence, an emblem of immortality—and fire insurance organization

**phon' ics** or **fonic s** is pronounced according to the latter and preferable spelling—*fon' iks*. Don't say *foe' niks*. It is the science of sound and acoustics; it is also the study of elementary speech sounds. *Phonet' ics* or *fo net' ics* (here the *o* is half long) applies more particularly to speech and language sounds as elements in the vocal communication among men; *fonics* applies to sound in its more general significance. In many of their uses the two words are synonymous. *Phonol' ogy* is the science of alphabetic sounds, including theory, history, changes, and differences. It is more inclusive than either of the other terms. The first and third *o's* are half long; the second and accented syllable rimes with *doll*. Pronounce all four syllables—*fo noll' o je*, not *fo noll' je*

**phos' pho rus** is a noun pronounced *fos' fo rus*. Don't say *fos for' us*. The plural is *phos' pho ri* (*rye*). Note that the adjective *phosphorous* may be pronounced either *fos' fo rus* (like the above noun) or *fos foe' rus*. Don't spell these two words alike. Note the spelling and pronunciation of the verb *phosphoresce'*, to rime with *toss for Tess*, of the noun *phosphores' cence*, to rime with *toss for essence*. The adjective *phosphoret' ed* meaning mixed or combined with phosphorus, may be spelt with one *t* or with two and with *phu* for the second syllable; the accented *ret* rimes with *bet*

**pho to gen' ic** means producing or generating light; luminous, phosphorescent. Technically, a person who pictures well is said to be photogenic or photogenetic—*fo to jen' ik* or *fo to je net' ik*—the *o's* half long, the accented syllable *net* indeed, not *neat*



*pho tog' ra phy* is accented on the second syllable. But *pho' to graph* is accented on the first; *pho to graph' ic* on the third; *pho tog' rapher* on the second again; *pho to gra vure'* on the fourth. In *photograph*, *photographic*, and *photogravure* the *o* of the first syllable is long—*foe*. In *photography* and *photographer* it is intermediate, as in *obey*. The *u* in the last syllable of *photogravure* is long, *vure* riming with *pure*. Don't say *pho' to graph y* or *pho to grave' ure*. In all spellings the *ph* may be *f*

*phrase*, noun and verb, rimes with *graze*. Don't rime it with *face*. Don't confuse *phrase*—*fraise*—with *phase*—*faze*. In general use the word means diction, speech, expression, as *He phrases it well* and *His phrases were very moving*. It may apply to music and dancing as well as to English. The noun *phrase ol' o gy*—*fray zee ol' o je*—means phrases collectively, manner of phrasing or expressing oneself. In grammar *phrase* means any expression of two or more words that forms or suggests a sense unit, having the force of a part of speech but no predication as a clause has. The word must not be limited to the three most commonly used phrases—infinitive, participial, prepositional. While these are the phrases most frequently used, such combinations as the following are also phrases: *little girl, happily landed, no dinner, tea for two, morning grouch*. Phrases that modify nouns and pronouns are adjective phrases, as *man of tomorrow*; that modify verbs, adjectives, and adverbs, adverbial phrases, as *He fell into the brook*; that are used as nouns, noun phrases, as *To be good* means *to be happy*—the infinitive phrase *to be good* being subject of *means*, and *to be happy* attribute complement after *means*. All phrases should be placed as closely as possible to the words they modify (see *modifier* and *reference*). This is important in connection with participial phrases in order to prevent dangling or loose or hanging or suspended or pendent (it has still other names) participial construction, as *Consulting the timetable trains to the city were found to be numerous*. *Consulting the timetable* is a participial phrase having nothing to modify, and it is just as lost or dangling preceded by *On* or *After*. The remoteness of the participle *consulting* from the subject position leads to this loose construction. It should be *Consulting the timetable we found that there were many trains to the city*. An interjectional phrase is one that constitutes an exclamation, as *O dear me!* A stock phrase is phraseology that is stereotyped or hackneyed,\* as *deem it advisable* and *happy to meet you*. Like clauses, phrases are restrictive and nonrestrictive, that is, imperative to the meaning of a sentence or thrown-in or unnecessary, as respectively *The boy in the blue suit is the one I mean* and *The little car puffing for all it was worth finally made the grade*. A repetitive phrase is a colloquial group of words, one of which repeats the other or others, as *here and there*; *bed and board*; *hook, line, and sinker*. A tag-end phrase is one that is unnecessarily tacked on at the end of an expression, as *He gave me no consideration at all*. A parenthetical or thrown-in phrase is such as *in a word*, as *indicated*, *so to speak*, *on the other hand*. Don't use such expressions, for they weaken, retard, and confuse. A verb phrase is one consisting of auxiliary and principal verbs, as *is gone*, *has been seen*, *shall have been trained*. Such compound terms as *mother-in-law*, *coat of arms*, *nevertheless*, are sometimes called word phrases. A conjunctive phrase is one used as a conjunction and consisting of two or more words, as *as soon as*, *better than*, *provided that*, *both and*. A possessive phrase is one that precedes and modifies a word and carries the possessive sign on the last member only, as *Tom*, *the acrobat's*, *medal*. This is sometimes also

\* See *Take a Letter, Please!* by the same author, published by Funk and Wagnalls Company

called the appositive possessive. It is a construction to be avoided, especially when it becomes so labored and is so far removed as in *the man who does the trapeze act's medal*. All such expressions should be rewritten and the possessive indicated by *of*

**Phryg'ia** is trisyllabic—*fridge'ia*. Don't say *fridge'ya*

**phthi'sis**, from the Greek meaning a wasting or consumption or tuberculosis of lung tissue, is pronounced as if there were no initial *ph*, the *i* being long—*fthi'* or *thigh'* (not *thy*) *sis*, riming with *my kiss*. The Britisher invariably makes a noteworthy attempt to voice a slight *f* sound for the *ph* before *thi*—*fthi*—and probably we should try to follow suit. But it is a difficult trick of tongue and lips. The adjective *phthi'sic*, like its mother noun, is one of the most unphonetic words in English, and is therefore a "spelling-bee fiend." It is pronounced *tiŕ'ik* riming with *physic*

**Phye** rimes with *wife*, believe it or not. Phonetically it is *fife*. Don't say *fié'fee*

**phy'sic**, noun and verb, is pronounced *fiŕ'ik*. It formerly meant medical science; it now means specifically a medicine or remedy, or a purge or cathartic. The imperfect tense is spelt *phys'icked* and the present participle is *phys'ick ing*. The word *phys'ics*—*fiŕ'iks*—is the name of the science of the material world and its manifestations, such as heat, light, sound, electricity, and the general composition of physical properties. It is plural in form but singular in use and meaning. A specialist in this subject is a *phys'icist*—*fiŕ'isist*. The adverb *phys'ically* is a quadrisyllabic word—*fiŕ'a kalé*—all vowels short. Don't say *fiŕ'ss'uk lee*

**pi—π II**—is the sixteenth letter of the Greek alphabet; it is equivalent to *p*. It may be pronounced to rime with *fly* or with *flee*, preferably the former. In mathematics *pi* means the ratio of the circumference to the diameter of a circle. The value of mathematical *pi* is 3.14159. In printing *pi* (sometimes spelt *pie*) means confusion of type faces, to mix up type that is set; hence, disorder, or to make a mess or jumble of anything. As verb *pi* is *pied* in the imperfect and *pying* (or *pieing*) in the present participle

**pi'an'ist** is pronounced preferably with all vowels short. But *pee'a nist* riming with *see a mist* is fully authorized, and preferred by Oxford. There is some authority, too, for *pe ahn'ist*. There is none for making the first syllable *pie*

**pi'an'o** is pronounced either *pe an'owe*—*i* and *a* short, *o* long—or *pe ahn'owe*. The latter is the pronunciation also of the Italian musical term meaning smooth and soft and even. The Italian term *pi a nis' si mo* is superlative, that is, very soft or softly, or, as noun, any musical movement so played or sung. It is pronounced *pee a niss' i moe* or *pyah-nees' see moe*

**pi'an'o for'te** are two Italian words, *piano* meaning soft and even, and *forte* meaning loud and strong; hence, alternating soft with loud. The preferred pronunciation is *pee ahn'owe for'tay*. But these two words are used also to designate the instrument, and with this meaning the pronunciation is *p'an'o for'te* or *p'an'o fort*, the *o* in *for* being the only long vowel. They are frequently written solid. The word *forte*, meaning that quality or ability in which one excels, is pronounced *fort* and is increasingly so written

**pi az' za**—a public place or square, and thus a roofed arcade or porch or veranda—is pronounced with short *i*, neutral *a*, and intermediate *a*, in order—*pe az' a*. The Britisher is likely to make it *pe ats' a* or *pe abts' a*. Don't say *pie az' a*

**pi' broch** is pronounced *pee' brok*. Don't say *pie' broach*. It is a scale of elaborate variations played on the Scotch bagpipes, usually for festive or ceremonial use

**pi' ca** is pronounced *pie' ka*. Don't say *peek' a*. It means a unit of measurement in type sizes. It is also the name of two particular type sizes, as

The words of the wise are as goads

ECCLESIASTES xii:7

Fair words never hurt the tongue

THOMAS HEYWOOD

**Pic' ar dy** is pronounced *pick' er d*, not *p kard' d*

**pic a resque'**—pertaining to and characteristic of tramps or rogues or rascals—may be spelt *pic a resk'*. It rhymes with *kick a desk*. A picaresque novel is one having a rogue as its central character

**pic a yune'** was originally a small copper French coin used by the early settlers of Louisiana. It no longer exists but the word is used colloquially to indicate something of trivial value, something petty or small. The pronunciation is *pik a yoon'*, rhyming with *tick o' noon*. It is both adjective and noun. The adjective *pic a yun' ish*—*pick a yoon' ish*—is likewise widely used in the South. There was once a newspaper called *The New Orleans Picayune*

**pick' a back** is a solid compound—*pickaback*. Don't say *piggy back*. It means to be carried on the back or shoulders of another

**pic' nic** is pronounced *pik' nik*, not *peek' neek*. Don't forget that *k* is added in the derivatives *pic' nicked*, *pic' nicking*, *pic' nick Er*. There is authority for accenting the syllables equally, *pic' nic'*

**pic' ture** is pronounced *pik' tsber*, or, by another phonetic system, *pik' tchur*. You may, however, say *pik' tewr* if you wish, that is, you may here as elsewhere clear the palatalization of *tu*. But this pronunciation is regarded as affected. Don't say *pitcher* or *pigchoor*. This word is verb as well as noun, but modern usage has gone to the unnecessary trouble of coining *pic' tur ize*, as *Her story has been picturized*, meaning that her story has been made into a movie. But *Her story has been pictured* does quite as well

**pidg' in** is pronounced *pidge' in* or *un*. It has nothing whatever to do with *pi' geon* (*pij' in* or *un*) tho the two words are pronounced alike, and one is very often written for the other. *Pidgin* is the Chinese pronunciation of *business*, and the term *pidgin English* means the jargon composed of Chinese and Malay and Portuguese words, and spoken in commercial cities of the Far East, especially at port towns. It should not be called or written *pigeon English*

**pie' bald** is *pie* and *bald* indeed, rhyming with *Guy called*. Don't say *pee' bald* or *pie' b'ld*. It means of different or variegated colors. *Pie* stands for

the magpie, the black and white bird. The word may be a noun used to refer to anything, especially a horse, of more than one color

**pied-à-terre'** is literally *foot on earth*. It is used by the French (and now by English-speaking people) to mean a small apartment or other dwelling place for occasional or temporary use. The pronunciation is *pya d' tare'*

**Pied'mont** is pronounced *peed' mahnt*. Don't say *ped' munt*. The Italian spelling and pronunciation are *Pie mon' te—pya moan' ta*

**pier** is a support for the ends and other parts of a bridge, a breakwater or mole, a structure used as a landing place for vessels, any kind of masonry that supports or strengthens. Don't confuse this word with its homonym *peer*, the verb, meaning to look searchingly or appear or emerge; or with the noun *peer* meaning equal, associate, or a nobleman belonging to one of the five categories of British nobility. (See *dock*, *peer*, *wharf*)

**Pierre** rimes with *here*. Don't say that the capital of South Dakota is *pee air'*. But the man's name is pronounced *P' yair'*

**pi'e ty** was once used to mean pity. It is still so used sometimes. In general usage, however, it means devotion to friends, family, duty, religion, and the like. Keep it trisyllabic in pronunciation. Don't say *pie' t* but *pie' e t* to rime with the last three syllables of *society*. *Pi' e tism* means the substituting of devotional for intellectual ideals in the practice of religion. As a proper noun it refers to the belief of the seventeenth-century Germans, called *pi' e tists*, who emphasized repentance and faith and sanctification. Note the adjective *pi' ous—pie' us*—and the abstract form *pi' ous ness*. Billy Boner wrote on his examination paper that a pious person is one who is very fond of pie

**pig' ment**—coloring substance; a powder used in mixing paints for coloring purposes—is pronounced *pig and ment*, not *big and munt*. This word is frequently used as a verb in technical fields. Note the adjective *pig'-mentAry* and the noun *pig mentA' tion*. Don't confuse with *figment* (*q v*)

**pi las' ter**—an upright architectural pier, resembling a column—rimes with *the faster*. Don't say *pie las' ter* or *pill' as ter*. But *p' labs' ter* is frequently heard, especially in England

**Pil sud' ski** rimes with *ill foot see*, that is, *pill soot' ske*. Don't accent the first syllable

**pi mien'to** is the fruit of the Spanish paprika. It is used for stuffing olives; it is also cooked and eaten as a vegetable and used as a flavoring. It is pronounced *pe myen' toe*. The second and accented syllable is *yen* with a "mouth-closed" *m* before it. The simpler word *pi men'to* is also used in this country to mean the Spanish paprika as well as allspice and anything that has a spicy odor and taste. The plural is *pi men'tos —p' men' toze—i and e short, o long*. Pimento cheese is or should be Neufchatel curd with pimentos added

**pin' cers** (always plural) is pronounced *pin' serz*. *Pinch' ers* is synonymous with this word, but *pincher* is not. *Pincers* is the plural of *pincher* in the sense of the utensil having two handles and two gripping jaws for grasping and holding articles. But a *pincher*, remember, may be one who pinches, and *pinchers* may be those who *pinch*, while *pincers* are never persons. *Pinchers*, in the sense of *pincers*, is being increasingly used and is recommended

**Pin dar'ic** is the adjective formed from *Pin' dar*, the Greek poet noted for sublimity of style. The first syllable is *pin* indeed; the second rimes with the first syllable of *ar row*. Don't say *pen dabr' ik*

**Pi ner' o** may be pronounced with short *e* or with long—*p' ner' owe* or *p' nee' roe*. Don't say *pe nare' owe*. The *i* is always short; the *o* always long

**pi' nochle** or **pi' noele** (take the simpler)—a game at cards or a certain combination of cards in the game—is pronounced *pee' nuk' l* or *pin' o k' l* (*i* short, *o* modified long as in *obey*), riming with *wee knuckle*. There is less authority for making it a homophone of *pinnacle*

**pi' quant** means sharp, pungent, tart, giving zest and stimulus to the taste. It is used figuratively for the most part, as a piquant story, a piquant remark. The first syllable is *pee*; the second is *k' nt*, the *a* being almost crowded out of the picture. The noun *pi' quan cy* is pronounced *pee' k' n c*. (See *pungent*)

**pique** is pronounced *peak*. It means displeasure, anger, offense at a slight. It is both noun and verb. Note that the ribbed cotton fabric is *piqué*—*pe kay'*. But both words come from the French *piquer* to prick. Don't say *pee' kay*. The word rimes with *be may*

**pi' rate** rimes with *tire it*. Noun and verb are accented on the first syllable. The *i* remains long in the noun *pi' ra cy*—*pie' ra c* (don't say *pire' c*); and in the adjectives *pirat' ic*—*pie rat' ik*—and *pirat' i cal*—*pie rat' i kal*. Among many other uses *pirate* now frequently has the meaning of appropriating and publishing something not one's own, to infringe copyright. In Sunday school Billy Boner always sings the famous line *Pirate me safely o'er life's dread seas*

**Pi' sa** may be pronounced *pee' sa* (a neutral) or *pee' zab*, the latter the Italian pronunciation

**pis' ca to ry**—pertaining to fish—is pronounced *piss' ka toe re* or *piss' ka ter e*. The synonymous adjective *pis ca to' ri al* is *piss ka toe' re al* (not *ter' i al*). The abstract noun meaning the science and practice of the great presidential sport is *pis ca tol' o gy*—*piss ka tol' o je*—the third and accented syllable riming with *doll*

**pis ta' chi o**—the trec, its nut, the ice cream flavored with this nut, a dye (yellow green) like the color of the nut—is preferably pronounced *piss ta' she owe*. The *a* of the accented syllable may be short (*ta*) or long (*tay*). It is frequently heard as Italian—*tab*. There is no authority for making the last syllable *yoe*. The plural is *pis ta' chios* (z). This word is increasingly spelt *pis tache'* and pronounced to rime with *this rash* (the French say *pees tash'*), and simpler forms are always recommended

**Pit cairn**, island and surname, may be accented on the first syllable or on the last. Say *pit karn*, the *kar* riming with *care*, not *kahrn* riming with *barn*

**Pitts' burgh**, please note, still holds officially to that final silent *h*. So does *Edinburgh*—when it isn't *Edinborough* (*boro*). But *Pittsburgh*, while it may never hope to be *Pittsboro*, is as frequently written *burg* as *burgh*

**pi tu' i tar y**—the intercranial gland supposed to regulate the bone nutrition—is a five-syllable word. Make all five syllables heard—*p' tew' i ter e*. Don't say *pit' chu ary* or *pitch' ry*. It is both adjective and noun. As the former it means secreting mucus, as does the correlative adjective *pi tu' I tous*—*p' tew' i tus*. (See the dictionary for various meanings)

**pi' ty** rimes with *city*. This word means feeling for the misfortunes and distress of another, even tho he may be weak and foolish and unworthy. It is not, necessarily, fellow-feeling, as sympathy is, or "the tearful tenderness" of compassion. The three adjectives *pit' eous* (*pity us*), *pit' iable*, *pit' iful* (*pit' i fool* or *pit' i' fl*), lend themselves to slurring. Don't say *pit' yus* or *pit' ya' b'l* or *pit' ful*. *Piteous* means arousing or moving to pity, as *His pleading is piteous*. *Pitiable* means exciting to some expression of commiseration at another's misfortune, and also evoking contempt or disgust, as *His distress is pitiable* and *His little attempt at speechmaking was pitiable*. *Pitiful* means feeling pity for anything that is pathetic or for the mean and paltry, as *The condition of the drought-ridden country is pitiful* and *His parsimony was pitiful to behold*.

**pla' ca ble**—appeasable, willing to forgive—may be pronounced *play' ka b'l* or *plak' a b'l*, the long *a* having weight of authority, the short *a* being more commonly heard. Don't confuse this word with *placeable*.

**pla card**, as noun, is accented on the first syllable; as verb, on the second. The noun is pronounced *plak'* (riming with *slack*) *abrd* (Italian *a*). The verb is pronounced *pla* (a slight) *kard'*. The meaning, of course, is a notice that is posted in a public place, an advertising or official poster or bill.

**pla' cate** may be pronounced to rime with *say kate* or with *jack ate*. The first *a*, that is, may be long or short; the second is always long. The Britisher accents the second syllable, with first *a* half long and second *a* long. The meaning is appease or conciliate or pacify. Note the adjective *pla' ca to ry* (*play'* or *plak' atoe re* or *ter e*) meaning conciliatory. Note also *pla' ca tive* and *pla' cat Er* (accented *a* again long or short), and *pla ca' tion*—*pla kay' shun*.

**place** should not be used after *any*, *every*, *no*, *some*—*any place*, *every place*, *no place*, *some place*—for *anywhere*, *everywhere*, *nowhere*, *somewhere*. *Any place*, *every place*, *no place*, *some place* used without *a* preceding in constitute vulgarism. Say *I have looked everywhere for the pencil but I cannot find it anywhere* (in *any place*), not *I have looked every place . . . but I cannot find it any place*. Don't say *plaze* for *place*. The *c* is soft.

**place' a ble** means capable of being placed. Note the retention of the *e* before *Able*. Don't confuse with *placable*. (See *placate*)

**pla ce' bo** rimes with *a sea foe*. It means a comforting or ingratiating act or expression, or any treatment given by a doctor to please a patient. It sometimes introduces a chant or religious response. It is Latin for *I shall please*. The plural is *pla ce' bos* or *boes*, *c* always soft.

**pla' gi a rism** is preferably a four-syllable word, the third syllable being almost obscure but not quite. The only long vowel is the *a* of the first and accented syllable—*play*. The *g* is *j*; the *s* is *z*. Say, therefore *play' ji a ri z'm*. But all authorities give also *play' ja ri z'm*, three syllables, second *a* neutral. The synonym *pla' gi a ry*—*play' ji a re*—is likewise quadrisyllabic, as is the verb *pla' gi a ri ze* and the noun of agent *pla' gi a rist*. But all of these forms may be made trisyllabic. The word means theft of another's ideas, words, writings, drawings, designs, and the like. It comes from the Latin *plagiarius* meaning kidnaper.

**plague** is preferably pronounced to rime with *vague*, that is, the *a* is long and the *ue*, of course, is silent. But popularly the word is pronounced with short *e* for *a* thus making the word rime with *leg*. The adjective

*pla' guy*, as popularly pronounced, rimes with *Peggy*, tho correctly pronounced the *a* is long in this form too. This word causes consternation at spelling-bees, and elsewhere. There is now little if any authority for *pla' guey*, tho there once was. This word is both adjective and adverb. Note also the adverbial form *pla' guily*. *Plaguy*, meaning troublesome or harassing, is falling out of use; it is heard in provincial parts more than elsewhere

*plai*ce is pronounced *place*, but the two words must not be confused. This word is the name of the fish otherwise known as the European or summer flounder. Among local fishermen it is sometimes pronounced *plyce* to rime with *splice*, but there is no authority for this

*plaid*—noun and adjective but not verb—rimes with *bad*. It is a Scotch word and the Scotch pronounce it *played*. Another adjective form is *plaid' ed*. It is any woven pattern or tartan design; also the cloak so designed

*plait* rimes with *fate*. It may also be pronounced to rime with *feat*, the spelling *pleat* being a variant. The Britisher says *plat* to rime with *fat*, and this pronunciation is much heard in the United States in the senses of a fold in a fabric and a braid of hair. The word is both noun and verb

*plane* rimes with *sane*; *plan* with *man*. The two words are frequently confused in their derivative forms. *Plane* means the tool used for making boards smooth; it is verb as well as noun. It is also now widely used as both verb and noun to mean to travel by airplane, and the airplane itself. *Plane* and *plan* follow respectively the final-silent-*e* rule and the final-consonant rule of spelling (*q v*); thus, *planed*, *planing*, *planEr*, and *planned*, *planning*, *plannEr*

*plas' tic*—capable of being formed or molded or bent—rimes with *class* and *tick*. The noun *plas tic' ity* is pronounced *plass tiss' it*. Don't say *plax tix' t*

*plat du jour'* are three French words meaning plate of the day, that is, a special dish feature on a bill of fare for a certain day. The pronunciation is *pla du zhoor'*; the *a* is neutral; the *u* umlaut; the last syllable rimes with *poor*. The first syllable is, however, persistently pronounced with Italian *a*—*plah*

*pla teau'* is pronounced *platoe'* (*a* short, *o* long) in the United States. In England the syllabication and the pronunciation are *plat' eau*—*plat' owe*—to rime with *fat owe*. The plural is regular—*pla teaus' (z)*; the French plural *pla teaux'* is no longer used in English. It is a high tract of level land, a tableland

*plat' itude* rimes with *attitude*. Don't say *plat' tood*. The *u* is long—*tewd*—also in the polysyllabic adjective and verb—*plat' itu' dinous* (*tew' dinus*) and *plat' itu' dinize* (*tew' dinize*). *Platitude* means dullness, triteness, commonplaceness, as evinced through flat and tiresome utterance, such as *As I always say, honesty is the best policy*, and *You can never tell which way the wind will blow*. The person who "suffocates the ear" with this sort of jargon may be called a *bromide* (*q v*) or a *plat' itu di nar' i an*—*plat' i tew d nare' e an*

*plau' dit*—approval or acclamation designated, as a rule, by hand applause or the bestowal of prizes or honors—rimes with *audit*, that is, the *au* is *awe*

**play'wright** is a solid compound—*playwright*—frequently misspelt *play-write*. And this cannot be called an illogical misspelling since a writer of plays is considered an artificer in the first place and a writer in the second! As a terminal combining form *wright* means worker or workman or artificer

**pla'za** may be pronounced *plab'za* or *plaz'a*, the first syllables riming with *bab* and *bas*. The final *a* is neutral, not *ah*. The Spanish pronunciation is *plab'thab*. Rightly used this word means a public square or marketplace in a town or city, but it is now popularly (wrongly?) used for concourse, lobby, waiting-room, quadrangle, cloister, whatnot

**plead**, pronounced *pleed*, always involves the feelings. The person who pleads a cause or for a person aims to convince *and* persuade. The word implies earnestness, importunity, and, of course, sincerity. It is in other words a "warmer" term than *argue* or *convince*. Note that you plead a case or a cause; you plead *for* a person, *against* an opponent, *at* the bar of justice, *in* or *before* a court, *to* an indictment, *with* your colleagues *for* a conviction or *with* a friend *to* persuade him to do something. The imperfect tense is *pleaded* or *plead*, the former being preferable. The imperfect *plead* is pronounced *pled*, riming with *bled*, but don't spell it without the *a*. The noun *pleading* is a legal term meaning (especially in England) the pleas or arguments in a case arrayed in form of outline or brief

**please** should be correctly placed when it is inserted as an element of courtesy. Don't say *Enclosed please find*. It's not the finding for which you are extending the courtesy of *please*, but the favor that you are about to ask. *Enclosed find two dollars for which please send me*. *Please*, in other words, belongs to *send*. But this is hackneyed expression at best. Better use other, more direct forms to denote this courtesy. Authorities disagree as to the grammatical construction of *please* in such expressions as *Please enter here* and *Take a letter please*. It is preferably construed as the verb in a conditional clause—*Enter here if you please* and *Take a letter if you please*. But some rule that in *Please give me that book*, the completed grammatical form is *Be pleased to give me that book*, and *please* is imperative rather than conditional. In the latter construction *please* is followed by the elliptical infinitive, as *Please (to) go*, *Please (to) come*. In short expressions ending with *please*, it is not necessary to set it off by the comma, as *Come please*, *Don't touch it please*. Say *please*—the *s* is sounded *ʒ*. Don't say *pleace* or *plize*

**pleas'ure** is pronounced *plezh'er*. Don't say *play'zhure* or *play'shur*. The adjective *pleas'ur* *A ble* follows suit—*plezh'er* *a ble*. (Don't say *play'shur ble*)

**pleat** is a collateral form of *plait* (*q v*). It is pronounced *pleet*, riming with *fleet*. It, too, is both noun and verb, and its meaning is the same as that of *plait*, namely, crease, fold, overlap (as of cloth). *Pleat* is probably supplanting *plait* in the United States

**ple be'ian** means pertaining to the common people. As both noun and adjective it is pronounced *ple bee'yan*. There is sound authority for *ple bee'an* also. Don't say *pleb'ian* or *pleb'yan*. The noun *ple be'ianism* (*izm*) means manifestation of commonness or vulgarity, or behaviorism of the mob

**pleb'iscite** is a vote of the people of some country or section in effort to settle their own sovereignty or other question pertaining to themselves



as a unified group. The preferred pronunciation is a rime for *ebb a fight* (the short *a* is indistinguishable from short *i* in this illustrative pronunciation). But there is secondary authority for *pleb' is it* (all vowels short), for *pleb' i seat*, and for *plee' be site*. The word can hardly be mispronounced! Hold to the first here given and you'll be safe among the best of diplomats—if that's anything

**pledge**, pronounced *plej* to rime with *wedge*, offers little if any difficulty. But note *pledgee'*, one to whom a pledge is made, and *pledgOr'* or *pledge Or'*, the legal spelling of *pledg' Er*, one who pledges

**ple' na ry** means full, complete, fully attended (as a meeting). The authorities all prefer *plee' na ry* to *plen' ary*, the one riming with *scenery* and the other with *hennery*

**plen i po ten' ti a ry** is one given full power to transact business, especially a governmental official. The accented syllable is *ten* indeed. All other vowels are short also with the exception of *o* which some authorities make intermediate and others long. Say *plen i po ten' she ere*. Don't slur the last three syllables as the Britisher does—*ten' shre*. (See -ary)

**plen' i tude**—fullness or abundance—is pronounced *plen* (riming with *den*) *i* (short) and *tewde*. Don't say *pleen' tood*

**plen' ty** is correctly a noun or an adjective. Its use as an adverb is colloquial, to say the least, if not vulgar. Don't say *I am plenty angry*. But *The more plenty it became the less it was desired* and *We all strive to secure plenty against the rainy day* are correct. The adjective *plentiful* is preferred to *plenty* used as an adjective, in the majority of cases. *The more plentiful it became* is preferable to *The more plenty it became*, tho the latter is correct. Note that the adjective *plen' teous* has no *i* in it and that it is trisyllabic. Don't say *plen' chus*. It means the same as *plentiful* but is not so colloquial. Crabb long ago neatly pointed out that plenty fills and abundance does more

**ple' o nasm** is the use of more than enough words; the expression of a thought or idea already implied, as *I heard it with my own ears*. It may always be eliminated or remedied by excision. The pronunciation is *plee' o naz'm* (*o* almost long as in *obey*). The adjective is *ple o nas' tic* riming with *be so drastic*. Perhaps the most frequent error of pleonasm is that made in doubling a subject, as *The boy he went* and *The girl she died*. Such pleonastic construction cannot be justified under guise of emphasis. It was once customary, as witness old ballads. The pleonastic possessive is less objectionable than other pleonastic constructions, as *a child of mine for my child, a cousin of my mother's for my mother's cousin*; but this now idiomatic expression should be used sparingly. (See *redundancy*)

**pleth' o ra**—condition of being more than full, excess of blood in the body—is preferably accented as here, the first syllable riming with *death*. There is little authority for *pletho' ra* riming with *see Flora*. The last syllable is not *rah*, but *ra* with a neutral. The adjective *plethor' ic* is preferably accented on the second syllable, *thor* (*thahr*) riming with *tar*. There is some authority for *pleth' o ric* riming with *death o sick*. The *th* is voiceless

**pleu' ral** is pronounced *ploor' al*, and is therefore a homophone of *plural*. Don't say *plew' ral*. The noun *pleu' ri sy* follows suit—*ploor' ic*, not *plew' ri c*. Note also *pleu ri' ic* riming with *to critic*. The "mother noun" *pleu' ra*—*ploor' a*—is pluralized *pleu' rae* (*ree*). The pleura is the delicate membrane that lines the thorax and envelops the lungs

**plō'sion** is a clipt form of *explō'sion* (*eks plōe' zhun*) and *plō'sive* is a clipt form of *explō'sive* (*eks plōe' siv*). The shorter forms are not written, however, with initial apostrophe. The pronunciation without the prefix *ex* is the same—*z* in the first, and soft *s* in the second which may be either noun or adjective. These two short or clipt forms pertain to phonetics only, meaning those consonants that require a burst or puff of breath in pronunciation—*b d g k p t*. These letters are also sometimes called pronunciation stops

**plow** or **plough** (the latter in England) rimes with *thou*. It is now used in almost any figurative sense to denote breaking through or proceeding laboriously, as *plow through Lycidas* and *plow through a meeting*

**plume** rimes with *bloom*. Don't try to say *plewme*. The *u* is long *oo* in pronunciation. As noun and verb it has many meanings for which the dictionary must be consulted. To *pride* or *congratulate* oneself is its most frequent figurative meaning. The noun *plum'age* is pronounced *ploom'ij*. Billy Boner says he prunes himself upon his marks in English

**plu'ral** is pronounced *ploo* (riming with *boo*) *r'l*, a mute. Don't say *plew'rall* or *rull*. It means more than one, as *plural livings*, *plural marriage*. *Plu'ralism*—*ploo'r'lizm*—is the state or quality of being plural, as is also *plu'ral'ity* (see below). In grammar, this word refers specifically to the inflection of words to denote more than one, or the opposite of *singular*. Most nouns are converted into plural form by the addition of *s*—*dog, dogs; answer, answers; defense, defenses*; note from the last example that dissyllables and longer words ending with silent *e* add an extra syllable to be pronounced—*pretense', preten'ses; rec'ompense, rec'ompenses; sci'ence, sci'en'ces*. But the *s* blends perfectly in such silent-*e* words, gives no strange appearance or serious pronunciation problems. In such words as *bass, fox, adz, church, rush*, however, the addition of a single *s* to form plural, would produce a forbidding combination to both eye and ear, not to mention tongue. The suffix *es* is therefore used to form plurals of nouns ending with *s* or *z* *ch sh*, as *aliases, boxes, waltzes, branches, wishes*, and a syllable—the plural syllable—is added. This two-part rule for the formation of plurals applies to verbs in the present indicative, third person singular, as *He answers* and *She waltzes*. Note that the addition of *es* to form plurals has no effect upon the final consonant of the stem (see *consonant*)—*buzz, buzzes; fox, foxes; fuss, fusses; gas, gases; jazz, jazzes; kiss, kisses; plus, pluses; pus, puses; tax, taxes; truss, trusses*. The plural of *bus* may be either *busses* or *buses*, preferably the latter as deriving from *omnibuses*. The form *busses* is required, however, as the plural of *buss* meaning kiss or smack. Some plurals are formed by internal or other change rather than by the addition of *s* or *es*, as *child, children; foot, feet; goose, geese; louse, lice; man, men; mouse, mice; ox, oxen; tooth, teeth; woman, women*. Sometimes a singular form is used to indicate plural, as *three mackerel, five dozen, four quail*. But note that when different species are referred to, such words as *barley, corn, duck, plover, trout, salmon, wheat*, are regularly pluralized, as *the wheats of Russia* and *the salmon of Canada*. Sometimes one form is used for both singular and plural, as *bellows, deer, grouse, series, sheep, species, swine; corps* is spelt the same in both singular and plural, but the singular is pronounced *kore* and the plural *korze*. Sometimes the form is plural tho use and meaning are singular, as *acoustics, aeronautics, athletics, billiards, civics, economics, linguistics, mathematics, measles, mechanics, molasses, news, oats, optics, physics, polemics, politics, shingles, statistics*,

*tactics, whereabouts.* Sometimes a word may indicate but one object having two parts or divisions and may be plural in form as well as in meaning and use, as *braces, breeches, chaps, drawers, forceps, gums, handcuffs, knickers, manacles, "pants" (don't say it!), pantaloons, pincers, pliers, reins, scales, scissors, shears, spectacles, tongs, trousers.* Hyphenated and unhyphenated compounds are pluralized on the more or most important member of the combination, as *commanders-in-chief, poets laureate, sisters-in-law.* Solid compounds are pluralized regularly, as *handfuls, spoonfuls.* In cases where the hyphenated term has come to be thought of as an organic unity, the last member is pluralized regardless of relative importance, as *forget-me-nots* and *jack-in-the-pulpits.* (Individual entries explain those usually puzzling.) The royal plural (usually *we*, occasionally *ourselves*) is used to denote power and to impress with it, as *you our subjects.* The editorial *we* is sometimes called the institutional plural; it is used principally in newspaper editorials and company documents, in which the reference is really to the membership of a board or organization. A speaker or writer sometimes uses *we* and *us* instead of *I* and *me*, as *We cannot see your point* and *That is not acceptable to us.* But this is an affected usage, and is not recommended. Some nouns have two plurals of different meanings, as *bandits* (individuals) and *banditti* (organized group), *cherubs* (individuals) and *cherubim* (collective group), *dies* (stamps for coining) and *dice* (small gaming cubes), *genii* (spirits) and *geniuses* (gifted persons), *memorandums* (separate lists of items) and *memoranda* (items). (See *apostrophe, f, o*)

**plu ral' i ty** means more than any other of three or more totals. If John received 600 votes and Bill 400 votes out of a total poll of 1000 votes, then John received a *majority*. If, out of 1000 votes, John received 600, Bill 250, and Jim 150, then John received a *plurality* of 350 votes, or so many more votes than his closer competitor. In other words, John received the *most* votes; whereas, in the case of his getting a majority of votes, he may be said to have received the greater number of votes. This word is quadrisyllabic. Don't say *plu ral' ty* but *ploo-ral' it*, the second and accented syllable riming with *pal*

**pneu mat' ic** is pronounced *new mat' ik*; the *p* is silent. Don't try to say *p'new*. The word may one day be written *new* or *neu mat' ik* (and may now be at Lake Placid!). The Greek word *pneuma* means soul or spirit; thus, anything pertaining to air and wind; thus, further, moved or worked or adapted by means of air. The Greek word *pneumones* means lungs; hence, *pneu mo' ni a—new moe' ne a*—is a disease of the lungs, in which air is much involved. Don't say *new moan' ya* or *noo moan' e*

**po di' a try**—scientific treatment of ailments of the foot—has half-long *o* and long *i*. The syllabication and accent must be noted. Say *po die' a-tre* not *pod iat' re*. The noun of agent follows suit—*po di' a trist (po die'-a trist)*. *Podos* is the Greek word for foot. Don't confuse this word with *pediatrics (q v)*

**po' em** is a two-syllable word, the *o* being long, the *e* short. It rimes with *Poe* and *Em*. Don't say *pome* or *poe' um*

**po et as ter** is a solid compound—*poetaster*. It may be accented on the first syllable or on the third. The *o* is long—*poe*; all other vowels are short tho the *a* is frequently heard as *ab*. The rime is *go it faster*. The meaning is one who writes light verse or doggerel, rather than serious poetry

**po' et ry** is trisyllabic; the *o* is long, the *e* short or short *i*, the *y* short *i*. Don't say *pote' re* or *poi' tre*. The pronunciation is *poe' et (it) re*. The

noun *po'e sy* is *poe' ec* or *poe' e z*; this is a synonym of poetry in the sense of poetical work collectively; but it is also a short poem and an epigram or motto

**po'grom'** rimes with *no Tom*. Don't accent the first syllable; don't put an *r* into the first syllable and thus pronounce *program*—an annoyingly easy error to make. This word is a noun only, but it is now and again used in the newspapers as a verb, *The Jews in the inner circle of the city have been severely pogrommed*. At present this usage constitutes a barbarism. The word means organized attack upon and massacre of helpless people. It is a Russian word meaning devastation

**poign'ant** means moving, affecting, touching, as of a dramatic scene or act or of a happening. The *g* is silent. The first syllable is *po'in*, riming with *lo'in*; the second is *yant* or *ant* (both *a*'s short). The *yant* is preferred, tho some authorities do not sanction it. Don't say *perg'nant*. The noun *poign'ancy* follows suit—*po'in'yan c* or *po'in'an c*, riming with *join an' see*

**poi'lu** is World War slang that has been adopted by English. It means a French soldier, an especially strong and animal and hairy (!) soldier (from French *poil* meaning body hair). The first syllable is *pwa* (neutral *a*) or *pwab* (Italian *a*); the second syllable is *lū* (German umlaut) riming with the second syllable of the French word *menu*, or *loo* (long *oo*); thus, *pwa lu'* or *pwab' loo*. Note different accents

**poin set' ti a**—the semitropical plant having large scarlet floral leaves and small yellowish green flowers—is a four-syllable word. Say *poin set' e a*, not *pern set' a* or *po'in set' a*. The last two vowels are short, the *a* being almost but not quite obscure. The first syllable rimes with *lo'in*

**point of view** is preferable to *standpoint* and *viewpoint*. The latter is colloquial, and has dictionary sanction only as such. *Point of view* is not a hyphenated term

**Po'land** is pronounced *poe' lanD*, long *o* and *d* heard. The noun and adjective *Pol' ish*—*pole' ish*—means pertaining to Poland, or its people, its characteristics, and its language. Don't confuse with its heteronym *polish*, to make smooth and glossy. The agent noun is *Pole*. The word *Po' lack*—*poe' lak*—is a popular and sometimes contemptuous synonym of *Pole*. (Hamlet's father "smote the sledded Polacks on the ice"—l-i-63—but see the *Variorum* notes for interesting light on this quotation)

**po'lem'ic**—noun and adjective—means a controversial argument, or the arguer or disputant; controversial, disputatious, given to aggressive discussion. The *o* is half long, the second and accented syllable rimes with *them*, the *c* is *k*. The abstract noun *po'lem'ics*—plural in form but singular in use—means the art and study and exercise of polemic discussion. Other forms are *po'lem'ical*, *po'lem'ical ly*, and *po'lem'icist* (*sist*). The last may be written and pronounced *pol' e mist*, a homophone of *Polly missed*

**po'lice'**, noun and verb, is pronounced *po' lease'* (*o* half long). Don't say *poe' lease* or *po' lease'*. As noun it is used chiefly in the plural, but it is correctly used in the singular also, as *ten police* and *one police*. Both expressions are now authorized colloquialisms. *Ten policemen* and *one policeman* are acknowledgedly better forms. As collective noun *police* means the force of men and women organized for the protection of citizens and the maintenance of order. The imperfect tense of the verb is *policed'* (*least*) and the present participle *polic'ing* (*lease'ing*)

**pol'icy** refers to procedure or management focused upon the attainment of particular ends; political wisdom in conducting affairs of state. It is too loosely applied to principle and practice as evinced by an individual or by a small group, tho such use is rapidly becoming acceptable. Every party at election voices its policies, but it says nothing about changing the *polity* of country, state, or lesser community in which it solicits support. A policy is also a certificate, as in insurance and in lotteries. The vowels are short; the word is trisyllabic; don't say *pol'c*. Don't confuse with *polity* (*q v*) in either spelling or pronunciation

**pol'io mye li' tis** is the scientific (Greek) name for infantile paralysis. The first three syllables rime with *jolly o*; the rest of the word with *guy he fight us*. Many newspapers affect this term when *infantile paralysis* would be better because more easily understood

**pol'ity** means the principle or system or organization of a government or of any similarly administered society, as church, state, or other important body. It is a broader and more comprehensive term than *policy* (*q v*). The vowels are short; the rime is *jollity*

**pol'y-** is a word beginning, taken from the Greek, meaning many, much, several, excessive. It is pronounced like the proper name *Polly*, and forms solid compounds: don't hyphen it except as instructed under *hyphen* (*q v*)

**pol'yan'dry** is the custom of having plurality of husbands at the same time. The rime is *jolly bandy*. The adjective *pol'yan'drous* and the noun *pol'yan'drist* are similarly accented. The antonym is *polygamy* (*q v*)

**pol'y chrome**—many-colored, varicolored—rimes with *jolly foam*—*pol'ikrome*. The other adjective form *pol'y chro mat' ic*—*pol'ikro mat' ik*—is more commonly used than either *polychrome* or *pol'y chro' mic*—*pol'ikrome' ik*. *Polychrome* may also be a noun

**pol'yg'a my** is the custom of having plurality of wives at the same time. The second and accented syllable rimes with *pig*. The *o* is intermediate. The adjective *pol'yg'a mous* and the noun *pol'yg'a mist* are similarly accented. Don't say *polly gam us*. Billy Boner calls a man with several wives a polygon because, he says, it stands to reason that such a man has to be many-sided. The antonym is *polyandry* (*q v*)

**pol'y glot** rimes with *jolly blot*. It is noun and adjective meaning a person who knows many languages (it literally means many tongues) or a book containing many different languages; thus, derivatively, confusion or disorder or medley

**Pol'ym'nia** or **Pol'yhym'nia** (use the simpler)—muse of religious lyrics or hymns—may, as indicated, be quadrisyllabic or quinesyllabic—*po lim' ne a*, the second and accented syllable riming with *him*, or *pol'ibim' ne a*, the third and accented syllable being *him* indeed. Don't slur the last two syllables of either form into *nya*

**Pol'yne'sia** may be pronounced either *pol'inee' she a* or *si a*, or as quadrisyllabic *pol'inee' sha*. The agent noun and adjective is always quadrisyllabic—*Pol'yne'sian* (*nee' shan* or *zhan*)

**pol'yp**—any projecting diseased mucous membrane, as in the nose; an invertebrate of the coral family—is dissyllabic. Don't pronounce it *pulp*. The first syllable rimes with *doll*; the second with *lip*. The plural may be *pol'yps* or *pol'yp i* (*eye*)

**poly phon'ic** means, in general, having many sounds or voices. In music it means capable of yielding more than one tone at a time, as the harp or piano; consisting of two or more melodies combined. This meaning is applied to its use likewise in relation to poetry, as polyphonic prose or poetry (cf Amy Lowell). In pronunciation it means having more than one phonetic value. The third and accented syllable is *fon* riming with *don*. Don't say *poly fone'ic*. The rime is *jolly tonic*

**pol'y syl la ble** is a word having several syllables, more than four. The rime is *jolly tillable*. The adjective is *poly syl lab'ic*

**poly syn' de ton** is the repetition of conjunctions in close succession, as *Tom and Dick and Harry*. The first three syllables are *polly sin*; the last two rime with *the son*. (See *asyndeton*)

**pome gran ate** may be accented on the first syllable or on the second. The first syllable may be either *pom* or *pum*; the last is *it*. Don't omit *e* from the first syllable when you spell this word; don't spell the last syllable *ite*. *Gran* rimes with *ran*. It is the large reddish berry with many seeds and agreeable orange flavor, native to tropical climates

**Pom er a' ni a** and **Pom er a' ni an** are quinesyllabic words, and all syllables must be heard. The accented *a* is long; the first syllable rimes with *Tom*. Say *pahm er A' ne a*, not *pome rane' ya*, and *pom er A' ne an*, not *pahm e rane' yan*. As name of the canine breed so favored by the ladies, this latter word has made the Prussian province famous

**pom' mel** and **pum' mel** are homophones. The first is really that part of a horse saddle that stands upward in front, the knob on the hilt of a sword, the butt of a pistol, and so forth (see the dictionary). The second means to beat or bruise. But the two spellings are interchangeably used now, the preferred first-syllable pronunciation of both being *pum* (riming with *plum*), not *pom* (riming with *Tom*)

**po mol' o gy**—theory and practice of growing fruit—is pronounced *po moll'-o je*, the first and last *o*'s being half long. The noun of agent is *po mol' o gist* (*jist*). The second *o* is long, however, in the name of the goddess of fruit trees *Pomona*—*Po moe' na*

**Pom pe' ii** is trisyllabic, but the man in the street has pronounced this name *pom pay'* so persistently that it will probably never recover its lost syllable, at least in popular pronunciation. It is preferably pronounced *pahm pay' yee* to rime with *Tom play ye*. The more difficult and less popular *pahm pee' eye* is also correct

**Pom' pey** rimes with *rompy*. This is the name of the famous Roman general

**pon' iard** is a small dagger usually having a cornered blade (triangular or square). The first syllable rimes with *yon*, the second is *yerd*, riming with *word*. Don't make the second syllable *yard*

**Pon' ti ac** rimes with *can't he mack* provided *can't* is pronounced with Italian *a*. Don't say *pon't yak* or *pon' chack*

**pon' tiff** rimes with *on* and *stiff*. It is now used almost exclusively to refer to the Pope, and so used should be capitalized. But it is still occasionally used in reference to a bishop and to a member of the council of the Pontifical College in Rome. The adjective *pon tif' ical*, in addition to its religious references, is now generally applied to any one who passes

judgment with finality. This form may also be used as a noun, always plural, to mean the vestments worn and the ritual forms used in a pontifical Mass. *Pontif'icate* (half-long *a*) is the abstract noun meaning the state or office or dignity of a pontiff

**poor'ly** is a colloquial and provincial adjective used in the sense of ill or sick or ailing, as *She seems poorly*. Don't use it. As adverb, it fills office somewhat more gracefully, as *He plays poorly*. Don't use the barbarisms *poor'lier*, *poor'liest*, *poor'lyish*

**pope** rimes with *scope*. It is usually written and spoken in reference to the head of the Catholic Church, and is thus capitalized. But it is likewise used as a common noun to indicate one having power and influence and dominance. The word means father in Greek, Latin, Anglo-Saxon, and other languages in which it exists in similar or almost similar form

**Po po ca te' petl** is pronounced *po poe kah tay' pettle* (*pet'l*). Don't say *po poe cat a peet' l*, as the geographers once taught it

**pop'u lace**—the masses, the common people—is trisyllabic. Say *pop'u liss* or *las*, not *pop' liss* or *las*. In its original Italian it was a term of reproach and abuse. It is still used to some extent to mean mob or rabble. *Pop'ular* likewise is sometimes used in a derogatory sense. Don't say *pop'lar*; don't spell the last syllable with *e* instead of *a*

**pop'ce lain** rimes with *horsy win*. Don't say *pors'e lain*. There is secondary authority for making the word dissyllabic—*pors' lin*—to rime with *horse win*. The adjective *por cela' ne ous* has long *a* in the third and accented syllable—*lay*—and the *l* is sometimes doubled. Porcelain is a translucent dishware, hard and sonorous

**por'cine** means pertaining to or having the characteristics of swine. It is pronounced *pawr' sine*, riming with *shore line*. There is some authority for making the second syllable *sin*

**pork** rimes with *fork* and *stork*. Don't say *poke* or *purk* or *pak* or *poih* or *pabk* or *porrrrk* or *purrrrk*—all heard in various parts of the United States

**por'phyry**—the hard rock having white or red feldspar crystals, formerly quarried in Egypt—is pronounced *pawr' f're* (both *y*'s short). Don't confuse this word with *periphery* (*q v*)

**Port-au-Prince'** (note the hyphens) is pronounced *pawr-toe-prahns'* and *port-owe-prins'*, the latter by the tourists, the former by the natives

**por'tent**, at this writing (1938), is preferably accented on the first syllable according to Webster and Oxford, on the second according to Standard. The verb *portend'* is always accented on the second syllable. The *o* is long; the first syllable is *pore* indeed, and the second *tent* indeed. The Britisher shortens the second into *t'nt*. It means forewarning, something that presages evil, prophecy; a prodigy

**por ten' tous** means ominous, like a portent; monstrous or prodigious. The *o* is long; other vowels are short; thus, *pore ten' tus*. Don't place an *i* after *t* in the last syllable and don't accordingly pronounce the word *pore ten' shus*. Note that there is no *i* in the adverb *por ten' tous ly* or the noun *por ten' tous ness*. Don't confuse with *pretentious* (*q v*). Billy Boner says that the new school building is going to be portentous

**por'tion** is a share or an allotment; a *proportionate* part or share. *Part* (*q v*) is general; it means any fraction of. If a whole is separated into parts, any part that is allotted to any person, scheme, thing, purpose, is

called a portion. When a whole is separated into parts that bear some relation to each other in regard to that whole, then they may be called *proportions* or relative degrees or fractions of the whole. A single part would be a portion; thus, the portion of an estate allotted to an heir may not be a fair proportion of the estate. Say *I spent part of my time with Gerald, I received a just proportion of the profits, I shall receive my portion of the fund tomorrow*. Don't say *per' shun* or *poi' shun* for *pore' shun*. (See *part*)

**Port Sa ĭd'**—two unhyphenated words, both capitalized—is pronounced *port* indeed and *sab eed'*, the latter riming with *ab bleed*

**Por' tu gal** is trisyllabic. Don't say *porch' gal*, but *pore' chu gal*. Some one occasionally says *pore' tew gal*. In Portugal and neighboring places it is usually *pore too gahl'*. The agent noun and adjective (and sonnet sequence) is *Por' tu guese*—*pore' chu gees* or *geeʒ*. *Portuguese* is plural as well as singular

**po si' tion** is not pronounced with long *o* after *p*, but with intermediate *o*. The *s* is *z*, the second syllable being *ʒish*. Say *po ʒish' un*, not *poe sish' un*

**pos' i tive** is pronounced *poʒ'itiv*, all vowels short. Don't say *poss' tiv*. The adverb *pos'itive ly* is accented on the first syllable, not on the third. This word has many meanings (see dictionary) and offers few difficulties in usage. Its use as a grammatical term meaning the first or simplest of the degrees of comparison in the inflection of adjectives and adverbs as to quantity, quality, or relation, sometimes gives rise to question. Adjectives and adverbs that in their positive forms indicate perfection or completion are really incapable of comparison, such, for instance, as *complete*, *empty*, *full*, *infinite*, *maximum*, *minimum*, *perfect*, *top*, *unique*, *universal*. Yet literature teems with these and other words used in the comparative and superlative degrees, and such comparisons must be accepted as colloquial at least if not, indeed, as the best of usage. The idea modified has something to do with the case, of course. A tram may be called full when all its seats are taken. But it is fuller when it has standees in addition. A lady's skirt may be "draped full," but another lady's skirt may be draped fuller or more fully. Besides, what a word really means according to its intrinsic composition or make-up, is one thing, and the ideal thing. What it means to the minds of the majority of literate people may be quite another. To these, the words above given, like many others, do not represent most in degree. They refer, rather, to the state of "most" as related to certain given limitations which may be capable of extension or reduction—*more perfect*, for instance, meaning *more nearly perfect*

**pos' se** is the short colloquial form of the two-word Latin term *pos' se co mi ta' tus* pronounced *pabs' ee komi tay' tus*, meaning all the people in a given community liable to summons for the maintenance of peace. In the West the posse is a legally armed group with authority to enforce order. The short colloquial or slang form is *poss*—*pabs*

**pos sess'** is pronounced *po zess'*, *o* neutral, not long. Don't say *poe' zess*. The noun *pos ses' sion* (note the four *s*'s again) is *po zesh' un*

**pos ses' sive** (be sure of the four *s*'s) is pronounced *po zes' ive*, the second and accented syllable riming with *guess*, and the *o* being short. Don't pronounce the first syllable *poe*. It means denoting ownership. In grammar it is the name of that case of a noun or pronoun which indicates ownership. In writing, the apostrophe (*q v*) is used to signify this case (as well as certain forms of number), and for clarifying appearance and sound. Singular nouns form their possessive case by adding '*s*;



thus, *boy's car, stone's throw, Dickens's writings, St James's court*. Be careful not to place the apostrophe before the first *s* in such words as *Dickens* and *James*. That *s* is part of the name; possession is noted by adding *'s* to the word or name even tho that word or name ends with *s*. There is a growing tendency, however, to add the apostrophe only in such cases, as *Dickens' works* and *St James' court*. A few newspapers and magazines have already adopted this usage, and more should do so. Note that in *Dickens's writings* and *St James's court* an extra pronunciation syllable is required. This is sometimes desirable for the sake of clarity. Suppose there are two persons, one *Mr Abram* and the other *Mr Abrams*. It is necessary to add *'s* to the latter in order to distinguish between *Mr Abram's hat* and *Mr Abrams's hat*; the extra syllable does this. But singular-number expressions that already have hissing sound in them are preferably made possessive by means of the apostrophe only, as *for Jesus' sake, for conscience' sake, for goodness' sake, Moses' sacrifice*. Plural nouns ending with *s* add the apostrophe only to form the possessive; plural nouns not ending with *s*, form their possessive regularly by the addition of *'s*; thus, *boys' cars, ladies' dresses, children's books, people's interests*. Compound nouns take the sign of the possessive, in accordance with the foregoing rules, on the last member of the compound—the part nearest the thing possessed: *mother-in-law's bonnet, vice president's health, menservants' duties, notary public's hours*. Note that pluralization is usually placed on the most (more) important member of a compound term while the sign of possession always goes at the end: *sisters-in-law's duties, men-of-war's parade*. When joint possession is indicated by a series of names, the sign of possession goes on the last only: *Tom, Dick, and Harry's tricks; Canby and Opdycke's Good English; United States and Canada's cordiale entente*. Like compound nouns, explanatory modifiers or nouns in apposition take the sign of possession at the end: *Jack, the piper's, son; Bill, the farmer's, boy; Edward, Duke of Windsor's, bride*. Remember that the eleven personal pronoun possessive forms and the one relative pronoun possessive form, are written without the apostrophe: *my, mine, your, yours, his, her, its, our, ours, their, theirs, whose*. The possessive case is preferably used to indicate ownership or possession, tho it by no means always does so, as *a year's trial, for goodness' sake, in God's name, a moment's hesitation*, and the like. In such expressions as the following (usually titles) no apostrophe is used and no ownership in the restricted sense is indicated: *Teachers College, Consumers League, Actors Equity, Manufacturers Trust Company, girls dormitory*. The double and triple possessive forms cannot be logically explained. They are idiomatic, that is, they have become frozen in expression, and must be accepted. In *a novel of Hardy's* and *a shoe of mine*, the *of* denotes possessive as does the *'s* and *mine*. You would not use the possessive sign in *a novel by Hardy* and you would not use *of* in *Hardy's novel*. Moreover, the expression *a novel of Hardy's* may, as a matter of fact, mean a novel written by him, a novel by some one else but owned by him, a novel that he is recommending for some prize. It is, in other words, not strictly clear, especially if the proper name used is unknown. This is sometimes called the repeated possessive, the appositive possessive, the pleonastic possessive. Don't use possessive forms in a series, as *John's cousin's husband's car*. This is sometimes called the tandem possessive

**pos'sible** means capable of being or becoming. Anything is possible that may under certain conditions occur. A *possible* event may become *probable* and even *likely* under favorable conditions. This represents roughly the positive, the comparative, the superlative degrees of meaning

or of happening among these three words. The *s*'s are soft; the *o* is *ab*; the word is trisyllabic; don't say *pozʒ'ble* or *poeʒ'ble*

**post**—a Latin prefix meaning after, later, subsequent—is usually pronounced with long *o*. It is hyphenated only when the root begins with capital letter, as *post-Darwinian* and *post-Renaissance*. *Post*, used in reference to the mails, is not a prefix but a combining noun form. The terms *post card*, *postage stamp*, and *post office* are hyphenated by Standard and written as independent words by Webster. *Postal card* is a two-word term in both. *Postboy*, *postdate*, *postman*, *postmark*, *postmaster* are written solid. A *post card* is any unofficial or private or picture card regularly admitted to the mails; a *postal card* is the card sold by the Government, bearing a printed postage stamp

**post'ed** means assigned to a post or a particular position; fastened or attached to a place, as a poster; entered on a list or a ledger; mailed or dropt into a letter box or mail chute. Don't use *posted* in the sense of informed. People are informed; letters and signs are posted

**pos te' ri or** means later in time, and is thus the antonym of *prior*; located behind; and is thus antonym of *anterior*. The *o* is short in this country, the *e* is long, the *i* is short, the *or* is *er* riming with *her*; hence, *pabstee'ier*. Don't say *poe steer'ier*

**pos'tern** has long *o*. Say *Poe's*, not *Pa's*, *turn*. This is an adjective meaning at the back or rear or side. As noun meaning a back door or gate, it is now archaic

**post'hu mous** is pronounced *pabst'chew mus*; *pabst'eu mus* is heard but is not authorized. The word means occurring after death. A child born after its father's death is called posthumous. A work published after its author's death is called posthumous

**pos til' ion**—one who rides the near horse of a pair attached to a coach—is pronounced *poes till'yun*. Short first *o* is also permissible—*pabs*. You may spell this word with two *l*'s but it is not necessary to do so

**post'mas ter-gen'eral** is pluralized *postmasters-general*. *General* is an adjective modifying the noun *postmaster*. Be sure to make the *t* heard in *post*. The rime is *host*

**post me rid'ian** is written solid—*postmeridian*—but it comes from two Latin words—*post* and *meridianus* (older *meridies*)—meaning after the sun has passed the meridian or noon; hence, afternoon. The abbreviation is the initial letter of each word —*pm*—small letters preferably. The Latin *meridiem* is itself made up of two words—*medius* middle, and *dies* day. Pronounce all five syllables. Say *m'* or *me rid'e an*, not *me ridge'un*

**post-mor'tem**—after death, occurring after death; an examination of a body made after death, an autopsy—is a hyphenated Latin term. The pronunciation is *post* indeed and *mawr'tem*

**post pran'dial** is a solid word—*postprandial*—pronounced *post pran'dal* indeed, the second and accented syllable riming with *jan*. Don't say *post prahn'jal*, as so many persons do. This is an adjective meaning after a dinner or after a feast or banquet

**pos'tu lant**—one who candidates for admission to a religious order or organization—is pronounced *pabs'chew lant* or *l'nt*, or (rarely) *pabs'tew l'nt*

**pos'tu late** is pronounced *pabs'chew late*. Clear the palatization, if you wish, and say *pabs'tew late*, but this pronunciation will be regarded as

an affectation. Don't pronounce the first syllable *poes*. The word means anything that is stated as fact or truth without proof, or to announce as reality without proof. It is not necessarily something that is assumed merely as basis of or for the sake of argument

**pos' ture** is pronounced *pahs' tsber*. Don't make the first syllable *poes* or the last syllable *your*. Last-syllable *teur* is sometimes affected but it is not recommended

**po tage'** means thick soup. It is pronounced *po tazh'*—*o* half long, *a* as in *dash*, or Italian *a* if you wish—*po tabzh'*. Don't say *pottage* to rime with *cottage*

**po ta' to** is pronounced *po tay' toe*, the *a* being long, never *ah*. Don't say *po tab' toe*. Don't say *pa tay' ta*. The plural is *potatoes*, *s* like *z*

**po' ten cy** means power, strength, efficiency, capability. The *o* is long, the phonetic spelling being *poe' ten c*. The adjective *po' tent* likewise has long *o*, but in *po ten' tial* the *o* shortens a little to intermediate, and the accent shifts to the second syllable—*po ten' shal*. The *ti* is palatized also in the abstract noun *po ten ti al' i ty*—*po ten she al' it*. Don't say *po ten shal' t*. *Po' ten tate*—any one exercising power, a sovereign or monarch—has long *o* and long *a*—*poe' ten tate*. Don't say *poe' ten tit*

**Po to' mac** is frequently misspelt and mispronounced *Po ta' mic*. Say *po toe' m'k*, first *o* half long, second *o* long

**pot pour ri'** is a collection or a mixture, as of flowers or poetry (anthology) or music (medley). It is preferably pronounced *poe poo ree'*, riming with *so boo me'*. But *pol poor' e* is permissible—*pot* and *poor* indeed, and short *i*. This is a solid word—*potpourri*

**Pough keep' sie** is not at all a rime for *now* or *noo* or *nuff weeps he* (see *ou*) but for *no tipsy*

**pour par ler'** is French meaning a preliminary talk or informal discussion. The pronunciation is *poor par lay'*, riming with *tour per day*. This is a solid term—*pourparler*

**pow' er** is a dissyllabic word. Don't pronounce it as one syllable unless you are writing verse and wish to exercise the poet's prerogative of poetic license. Don't use *power* in the sense of a large number or a great quantity, as *A power of people attended the convention* or *A power of cattle will be sold at the sale tomorrow*. These are provincial uses but they cannot be recommended. As an initial combining form *power* is sometimes written solid, as *powerboat*, sometimes as a separate word, as *power station*, and sometimes hyphenated, as *power-driven*, *power-fed*, *power-forced*

**Pow' ys** is pronounced *poe' iss*. The first syllable rimes with *know*, not with *now*; the *s* is soft

**prac' ti ca ble** (both *c's* are hard) means capable of being put into practice; usable, feasible. It is used to refer to things only, never to persons. *He has invented a practicable device for filling fountain pens* illustrates the correct use of the word. Don't pronounce this adjective or the adverb *prac' ti ca bly* in two syllables—*prakt' ble* and *prakt' bly*

**prac' ti cal** (both *c's* are hard) means useful and valuable as result of having been tried. It is used of persons chiefly, but also of plans and things

in opposition to the theoretical and visionary. Practical knowledge is knowledge that has grown out of useful and profitable practice. This distinction is sometimes made: A thing that is practicable can be done; a thing that is practical can be done to advantage. We speak of practical statesmanship, practical religion. You may say *She is a practical dressmaker* and *The proposed substitute for book and eye is practicable*: You may not say *He is a very practicable fellow* and *That invention is practical*. Don't pronounce this adjective or the adverb *prac'tically* in two syllables—*prakt' kal* and *prakt' ly*

**prac'tice** may be spelt *prac'tise*. Both are pronounced *prakt' tis*. Most authorities make the first the noun, and the second the verb. But you will make no serious mistake if you spell both the noun and the verb with *s*. Don't pronounce the *c* or the *s* like *z*, or the *p* like *b*

**Prague** rimes with *vague*. But much popular pronunciation rimes it with *hog*. The Germans call it *Prakh*. In Czechoslovakia and most other European countries it is written and pronounced *Prá' ha*—*prab' ha* (final *a* neutral)

**prai'rie** rimes with *fairly*. Don't rime it with *carry* or *sorry*, and don't make it trisyllabic—*pray' a ree*. Both *r*'s must be heard; don't say *pay' ree*

**prax'is** rimes with *crack sis*. It is a Greek verb meaning to do or act, to perform as opposed to theory. It is used as an English noun meaning the exercise work in any textbook, and in general any practical performance in contrast to the theory regarding it. Billy Boner scolds his sister because she never *praxis* her piano lessons

**preb'en dary** is one who receives an income from church revenues, or one to whom such funds are entrusted. The first *e* is short; the second is negligible; the *a* is long; hence, the first two syllables rime with *seven* (corrupt for *seven*) and the last two with *dairy*. Don't say *pre ben'-dary*. Don't say *preb'en dry*, as your British cousins do. (See *-ary*)

**pre car'ious** rimes with *gregarious*. The second and accented syllable is *care* indeed, not *car*. It means unfounded, risky, unwarranted, retained on sufferance, dependent upon the will or whim of another. It is frequently used as synonymous with *dangerous* or with *uncertain*, but it is not so strong as the former and is stronger than the latter. The noun *pre car'ious ness* follows suit and is subject to the same cautions. This word was introduced by Chaucer from the Latin *precarius* meaning had or obtained as result of begging or prayer

**pre cede'** means to go before, to take the lead, to go in advance, to happen first, to place something before. Don't confuse with *proceed* (*q v*). There are six other *cede* words—*accede*, *recede*, *secede*, *antecede*, *concede*, *intercede*. Don't use *before* after *precede*

**pre ce'dence** is pronounced *pre see' dens*, the first *e* being half long. Don't say *pres' e dens*. The noun *pre ce' den cy*, meaning the same thing, is now almost archaic. The preposition *of* may be used after *precedence*, as *The President of the Senate has precedence of the Ambassador from France*. *Over* is likewise correct after *precedence* (*before* never is). *Precedence* is the act or right of going before others, as in official custom; priority in place, rank, or time; the right to such priority. Don't confuse with *precedent*. Official precedence in the United States is as follows: *The President, the Vice President, the President of the Senate, Ambassadors, Chief Justice of the Supreme Court, Senators, Speaker of the House,*

*Members of the House of Representatives, Associate Justices, Secretary of State, Diplomatic Corps, Secretary of the Treasury, Secretary of War, Attorney-General, Postmaster-General, Secretary of the Navy, Secretary of the Interior, Secretary of Agriculture, Secretaries of Commerce and Labor, General Staff of the Army, Admirals of the Navy, Governors of the States.* Official precedence in England is as follows: *The Sovereign, the Prince of Wales, Sons of the Sovereign, Grandsons of the Sovereign, Brothers of the Sovereign, Uncles of the Sovereign, Nephews of the Sovereign, Ambassadors, Archbishop of Canterbury, Lord High Chancellor, Archbishop of York, Prime Minister, Lord High Treasurer, Lord President of the Privy Council, Lord Keeper of the Privy Seal, Lord Great Chamberlain, Lord High Constable, Earl Marshal, Lord High Admiral, Lord Steward of the Household, Lord Chamberlain of the Household, Dukes, Marquises, Earls, Viscounts, Bishops, Barons, Speaker of the House of Commons, Judges of the High Court of Justice, Baronets, Knights, Judges of County Courts, Esquires, Gentlemen*

**preo'e dent** is pronounced *press'ident* with all vowels short and *s* soft. But the adjective *prece'dent* is pronounced *pree'se'dent*, or the first *e* may be short. Note carefully the accented syllable in each word. Don't make the noun *prece'dent* and the adjective *prece'dent*. You must be on guard if you use both the noun and the adjective in the same sentence, as *This precedent is precedent to that one*. But you wouldn't do this. The adjective *prece'dented*, like the adjective *unprece'dented*, takes accent on the same syllable as the noun *precedent*. A *precedent* is an example gone before that is brought to bear upon a present question or course of action, or used to determine a given issue; an authoritative case or example. The adjective *prece'dent* is rarely used. It means preceding in time or cause, previous, former. *His action in 1776 has established a lasting precedent and Laws are unfortunately very often not made until a precedent catastrophe has forced them represent correct uses of these words*

**pre'cious** is primarily a woman's word, a mother's word. It has fallen into disuse for the most part on the male side of the house, except in special or technical uses, as *precious metals, precious stones*. The pronunciation is *pres'h'us*. The noun, meaning excessive refinement as to language and art and dress, and so forth, is *pre'cios'ity*—*pres'h'ios'it*—riming with *fresh atrocity*—the third and accented syllable having short *o*. A few very, very precious and exquisite persons say *pre'se'os'it*, but they go it alone—there is no sound authority to justify them

**pre'cipice** is a very steep or overhanging formation of earth, a cliff, a declivity. The vowels are short, the *c*'s soft; thus *press'ipiss*. Don't omit the second syllable; *prece'pice* is wrong. Don't spell the second syllable *e* instead of *i*. Note the adjective *pre'cip'itous*—*pre'sip'itus*—meaning physical steepness, as of a mountain. Don't confuse this adjective with *precipitate*

**pre'cip'i tate**, as adjective, means sudden, impetuous, hasty, abrupt. It is not used of physical steepness, as *precipitous* is. As verb, it means to move or throw or dash headlong; hence, in chemistry, to condense or vaporize or become separated. As noun (in chemistry) something left as result of condensation, residue. Pronounce all four syllables. Don't say *pre'cip'tate*. The adjective and noun *pre'cip'itant* is in most respects a synonym of the adjective and noun *precipitate*. The nouns *pre'cip'itance* and *pre'cip'itan'cy* mean undue haste, as does the noun *pre'cip'ita'tion*; the last also means a chemical residue or precipitate.

These words, including *precipice* above, are all derived from the Latin *praeceps* meaning headlong

**pré cis** is pronounced *pra see'* or *pray' see* or *press' ee*, the first chiefly in the United States, the other two in England. As noun, it means a brief summary; as verb, to summarize. This form is both singular and plural—*précis is* or *précis are*. The word has of recent years come into great vogue. Perhaps it is so fashionable because it is from the French. Long before it was employed in English courses to indicate a special kind of exercise, we had used *summary*, *abstract*, *résumé*, *recapitulation*, *epitome*, and a half dozen other words to mean very much the same thing as *précis*. *Précis*-writing is an exercise in condensing into a few words or sentences the main drift and purpose of a long sentence, paragraph, essay, letter, story, whatnot. Instead of saying *Radishes eaten even in very small quantity will sometimes cause heartburn*, say *Radishes eaten even sparingly may cause heartburn*, and you have condensed, summarized, economized, abstracted, made a kind of *précis* of it. The imperfect may be *pré cised'* (*pray seized'*), the present participle *pré cis'-ing* (*pray seiz' ing*)\*

**pre ci' sion** is pronounced *pre sizh' un*. The adjective *pre cise'* has soft *s*—*pre sise'*. Don't say *pre cize'*. The noun *pre ci' sian* meaning a person who is rigid and exacting in regard to the letter of the law, is pronounced *pre sizh' an*. But this word, once so useful in its application to the early Puritans, is now rapidly becoming archaic, the word *pre ci' sion ist*—*pre sizh' un ist*—having taken its place in large measure

**pre co' cious**, meaning forward or prematurely advanced in understanding, is pronounced with long accented *o*, the second syllable being *koe* riming with *owe*. The noun *pre coc' ity* is pronounced with short *o*, the second syllable *kos* riming with *toss*. (See *atrocious*, *pugnacious*, *rapacious*, and other similar words). Billy Boner was telling his mother that his teacher wore some very precocious jewels at the school entertainment

**pre cur' sor** rimes with *the curser*. Pronounce the second and accented syllable *cur*, not *cure*. Be sure to spell the last syllable *sOr*. The adjective *pre cur' so ry* follows suit. Don't say *pre cur' sre*. A precursor is anything that precedes or goes before, a forerunner; the adjective means preliminary

**pre e ces' sor** is preferably pronounced *pred e ses' er*. Second authorization gives accent on the first syllable *pred' e ses er*. The Britisher always accents the first syllable, but makes it *pree' de ses sor*. This is frowned upon in the United States. The word means one who or that which goes ahead; an ancestor. Be careful about spelling the last syllable—*sOr*

**pre des' tine**—to tell or decree beforehand—rimes with *free guessin'*. The verb and adjective *pre des' ti nate* (long *a*) is a synonym. The noun *pre des' ti na' tion* (*nay' shun*) is the doctrine that all events, especially as they pertain to human life, have been decreed or prearranged by God for eternity. The verb *pre or dain'* (*pree or dane'*) and the noun *pre or di na' tion* (*pree or di nay' shun*) are synonyms respectively for *predestine* and *predestination*. (See dictionary)

**pre dic' a ment**—an unfortunate or trying or annoying position to be in—is not *per* but *pre* (the *e* not quite long) *dik' a ment*. Don't make the last syllable *munt*, and don't omit the *a*, neutral tho it is

\* For extended treatment of the *précis* see *Sentence, Paragraph, Theme* by the same author, published by Thomas Y. Crowell Company

**pre di lec' tion** rimes with *free selection*—*pree d' lek' shun*. Don't say *pred i lek' shun* or *pree die lek' shun*. It means bias, preference, predisposition for

**pre-empt'** is pronounced *pre* (half long *e*) *mpt'* (the *p* must be heard). It is a verb meaning to take or seize upon ahead of or at the exclusion of others, to establish and maintain a prior claim. Note the noun of agent *pre-empt'or* (not *ter*), the adjectives *pre-empt'ive* and *pre-empt'ory* (don't confuse with *peremptory*), the abstract *pre-empt'ion* (*shun*), in all of which the *p* is heard, and the hyphen is used. (See *peremptory*)

**pref'er a ble**, don't ever forget, is accented on the first syllable, as are *pref'erence* and *pref'erent*. Don't say *pre fer' a ble*, even tho the verb *prefer'* and the noun *prefer' ment* are accented on the second syllable. But note the adjective *prefer'en' tial*. None of these forms should be followed by *rather than*. They are not comparatives tho the *er* may deceive the ear, and tho they usually imply comparison. The preposition *to* usually follows these words, but *before* or *above* or *against* (legal) may be used. *He was preferred above the others* and *I shall prefer charges against him* are correct. Say *I prefer red to blue* or *I think red is preferable to blue*, not *I prefer red rather than blue*. Don't use *more* or another comparative before *preferable*

**pre fix**, as noun, is accented on the first syllable; as verb, on the second. It is one or more letters—a syllable or a word—placed at the beginning of a word to modify its meaning, as *a* in *awake*, *con* in *contract*, *pre* in *prefix*, *over* in *overwhelm*. An inseparable prefix is one that is rarely used alone but is attached to the beginning of a word, as *bi*, *con*, *di*, *ex*, *trans*, *un*. A separable prefix is one that may be used alone as well as at the beginning of a word, as *after*, *at*, *by*, *extra*, *forth*, *in*, *off*, *out*, *over*, *through*, *up*, *with*. Prefixes are abstract or inflectional or formative in function, modifying meanings rather than making them, as a rule. Initial combining syllables and words, on the other hand, have independent concrete meaning of their own. *Auto*, *medico*, *philo*, *proto*, *spectro*, for instance, are, strictly speaking, not prefixes but initial combining forms or word elements that unite *at the beginning* with other word elements to form such compounds as *automobile*, *medicolegal*, *philopena*, *protoplasm*, *spectroanalysis*. (See *suffix*)

**pre hen' sile**—adapted for holding or grasping, as by encircling—rimes with *the pencil*. In England the *i* is long, the last syllable riming with *tile*

**prej' u dice** rimes with *pledge o' this*. Accent remains on the first syllable in the verb forms *prej' u diced* and *prej' u dic ing*. Note the adjective *prej u di' cial*—*prej oo dish' l*. Don't make the *i* long in any of these forms. The last syllable is not *dice* indeed. In addition to the many general meanings of this word (see dictionary) there are special legal ones, namely, to hurt or impair or damage. The legal phrase *without prejudice* means without damage

**prel' ate** is a church dignitary, one having authority over clergy. Sad to say, the first syllable of this word rimes with *bell*; the second is merely *it*. Don't say *pree' late*

**prel' ude** rimes with *fell dude*, *u* as in *tune* and *duty*. Don't say *prel' ood* or *prel' ud* even tho you do hear one or the other a great deal. There is good authority also for pronouncing the first syllable *pree* riming with *see*. The verb, which please use seldom if at all, you may pronounce exactly like the noun, or you may accent the second syllable, that is, *prell' ewde* or *pree lewd'*. Used in reference to music the accent is preferably on the first syllable

**pre ma ture'** is preferably accented on the last syllable, pronounced *chure* or *teur*. The first syllable is *pree*; the *a* of the second syllable is slight. There is authority also for accenting the first syllable. The Britisher makes the first syllable *prem* riming with *hem*, and he may accent either the first or the last syllable, preferably the first

**pre' mier**, both noun and verb, may be rimed with the comparative of *seamy*—*seamier*. But it is permissibly pronounced as a two-syllable word also—*prem' yer*—riming with *them per*. Never make the last syllable *yah*. The word means first in rank or leading; the head of the cabinet in a foreign country. The French *pre mière'*, also adjective and noun, is really the feminine form meaning the leading lady in a ballet or theatrical production, and also the first presentation of a play; the French use it to mean also the forewoman in a shop. The pronunciation is *pre me air'*, the *e* of the first syllable being short

**prem' ise** or **prem' iss** (the latter commonly in England) is a proposition assumed for the sake of argument; details previously set forth, as in a contract or a deed; either of the first two terms in a syllogism (*q. v.*). The first syllable rimes with *them*; the second syllable consists principally of soft *s*. The verb is *pre mise'*, to rime with *the size*—*i* long, *s* like *z*, and accent on the second syllable. It means to state beforehand, to postulate, to imply. In an argumentative syllogism the principal statement or assumption is called the major premise; the subordinate statement is called the minor or particularized premise. *All men are mortal* is a major premise; *I am a man* is a minor premise; the conclusion is *Therefore I am mortal*. The plural form—*premises*—is used to refer to real estate, a real estate parcel with buildings or without

**pre mo ni' tion** rimes with *see no fishin'*. The adjective *pre mon' i to ry* is pronounced *pre mon' i toe re* or *ter e*. Don't say *pre mon' tre*. The meaning is forewarning or foreboding

**prep a ra' tion** is pronounced *prep a ray' shun*, with four distinct syllables, not *prepray' shun*. Note well the two *a*'s. The rime is *step a nation*. This word, together with the adjectives *pre par' a tive* and *pre par' a to ry* (half-long *e*) is frequently misspelt *pre pair*. There is no *i* in the second syllable. The *o* of the fourth syllable of the last form given is long—*toe*—or intermediate *e—ter*; (*par* rimes with *car* in *carry*)

**pre pon' der ate** rimes with *the don he ate*. It means to exceed, to prevail, to predominate. The noun *pre pon' der Ance*—*pre pon' der ans*—is preferable to *pre pon' der ous ness* (the latter being too ponderous). *Pre pon' der an cy* is on the way to archaism. The adjectives *pre pon' der ant* and *pre pon' der at ing* (long *a*) are more commonly used than the other forms. This word, with its various forms, conveys the idea of outweighing or overbalancing whereas *predominate* more particularly means to prevail in influence and effect

**prep o si' tion** is pronounced *prep o* (half long) *zish' un*. Don't say *prep zish' un*. Don't confuse in spelling and pronunciation with *proposition*. It is a word used to connect a noun or a pronoun (or a substitute for either) in an adjectival or adverbial sense with some other word. It may be a single word or a short phrase denoting direction, condition, position, time, and other abstract relationships. These are simple or primary prepositions: *at, by, for, in, of, on, to, with*. These are derived or secondary prepositions: *about, above, across, along, around, except*. These are compound prepositions: *into, throughout, upon, within, without*. These are phrasal or group prepositions: *by means of, in regard to, instead of, on account of, for the sake of*. Verbal prepositions are



those ending with *ing*, having remnants of participial quality, as *according (to)*, *barring*, *concerning*, *considering*, *during*, *excepting*, *notwithstanding*, *pending*, *regarding*, *respecting*, *saving*, *touching*. A preposition with its object and the modifiers of its object is called a prepositional phrase, as *at the crooked cross*. The noun or pronoun following a preposition in phrases like these is and must be in the objective case. Don't forget this in connection with inflected pronouns; if you do, your expression will be ungrammatical. Don't say *between him and I* for *him and me*, *Who did he give it to* for *Whom did he give it to*, *He will go with we girls* for *He will go with us girls*. Prepositional phrases are used as adjectives are, as adverbs are, and as nouns are; as (adjective) *He is a man of valor*, (adverb) *He has gone to school*, (noun) *It is beyond description*. In colloquial expressions adjectives and adverbs very often stand as objects of prepositions, but never without definite implied reference to an easily understood noun or pronoun, as *He has gone from here* (this place), *He must have arrived by now* (this time), *Try to reach it from there* (that position), and so forth. It is permissible and correct to conclude a sentence with a preposition. But don't make a habit of doing so; otherwise your continued expression or composition will drag, become incoherent, and delay reading, grasp. But English idiom is so constructed as to make the final preposition a necessity oftentimes, especially in interrogative expressions, as *What is he talking about* and *How did you get in*. But *This is the hatchet I did it with* and *This is the map I shall be guided by* are correct

**pre pos' ter ous**—absurd or irrational—is a quadrisyllable—*pre pos's ter us*—riming with *see Foster Gus*. Don't make the mistake of pronouncing and spelling this word as three syllables. It is not *pre pos' trus*

**pre req' ui site**, adjective and noun, is pronounced *pre reh' w' zit*. It means something necessary to a planned or proposed end; previously required. Don't spell and pronounce the first syllable *per*. Don't confuse with *perquisite* (*q v*). *If you would enjoy the perquisite of a bonus in this job, you must recognize industry and loyalty as prerequisites* illustrates the correct use of these two troublesome words

**pre rog' a tive**—the right to exercise privilege or power; precedence as result of rank, as professional or royal prerogative—rimes with *the hog we give*. The word is usually a noun, but it may be an adjective also. Be sure not to make the first syllable *per*. The Britisher frequently says *pre rogue' a tive*

**pre sage'**—to foretell, to predict, to portend—is accented and syllabized as indicated when it is a verb, *pre saje'*, riming with *the cage*. As noun it is *pres' age* pronounced *press' ij* (*idge*) and means presentiment, foreboding, prediction. There is authority, however, for pronouncing noun and verb alike, and the man in the street usually does so

**pres' by ter y**—a court or commission of Presbyterian ministers or their power, or that part of a church or cathedral reserved for the priests or clergy—is pronounced *prez' b' tere*. The first syllable may, however, be *press*, and the third may rime with *per*. Don't say *prez' bitre*. Billy Boner will call it *prez' bitterness*

**pres' ci ence** is foresight, foreknowledge, seeing into the future. The preferred pronunciation is *pree' shens*. *Presh' eens* is permissible. The adjective *pre' scient* follows suit—*pree' shent*. There is little if any authority left for the dissyllabic *presh' ence* and *presh' ent*

**pre scribe'**—to lay down laws or directions—rimes with *the bribe*. Don't say *pree' scribe*. Note the noun *pre scrip' tion*—*pre skrip' shun* (make the *p* heard)—and the adjective *pre scrip' tible*. The form *pre script* is both noun and adjective, the noun accented on the first syllable and the adjective on either syllable. It means rule or direction prescribed or (adjective) directed, ordained, proscribed. Don't confuse this word with *proscribe* (*q v*). Don't say *bree zgribe*

**pres en ta' tion** is preferably pronounced with all vowels short except *a* which is long and thus makes the third and accented syllable *tay*. The first syllable is *prez* riming with *fez*; the last is *shun*; thus, *prez en tay' shun*. *Pree sen tay' shun* has happily passed even in England. The first *e* is not long either in *pre' sent* (noun) or *pre sent'* (verb) or in *pre sent'-A ble* (adjective). The *s* is pronounced *z* in all forms

**pre sen' ti ment**—a feeling that something is going to happen, a premonition—is pronounced with all vowels short except the first which is intermediate *e*; the *s* is *z*; thus, *pre zen' t' ment*. Be sure to pronounce all four syllables of this word or it will be confused with *presentment* (*q v*)

**pres' ent ly** certainly ought to mean *now*; and it did in Shakspeare's day. But it has come to mean after a little while, by and by, pretty soon, shortly. This denial of derivative virtue is due entirely to careless usage. Shakspeare was right, as usual. We have defaulted. Pronounce the *s* like *z*. (See *directly* and *immediately*)

**pre sent' ment** has special meanings in both commerce and law (see dictionary). It means, in general, presentation, exhibition, placement on view. The *s* is pronounced *z*. The first *e* is intermediate. Don't pronounce the first syllable *pree*

**present tense** may correctly be used with future significance especially in those instances where specific time is indicated, as *Tomorrow I go to Denver* and *On Thursday we receive our degrees*. It may be correctly used also to revive the past, to make past time appear more vivid and real. This is sometimes called the historical present, as *Achilles is dipt into the Styx by his mother, and is thus made invulnerable except in the heels by which she held him*

**pre serve'**, both noun and verb, is accented on the second syllable, which is pronounced *zurv* to rime with *curve*. The first *e* is intermediate. Don't say that some one has trespassed on your *pree' serves*. Don't say *perzoive*

**pres' sure** is preferably pronounced *presb' er*, riming with *fresher*. Don't attempt *pres' sewr*, please, and don't say *prezzure*

**pres ti dig i ta' tion** rimes with *bless the ridgy nation*. Pronounce all six syllables. Don't say *press didge tay' shun*. It means sleight of hand, legerdmain (*q v*). The noun of agent is *pres ti dig' i tat Or* (*pres ti dij' i tay ter*)

**pres tige'** is preferably pronounced *press teezb'*, tho *press' tidge* is authorized. The word means influence, reputation, standing, derived from past achievement and success

**pre sump' tion** is probability or expectation; in law, the inference of the existence of one fact as result of some other related fact. The *p* must be heard; the *s* is *z*; thus, *pre zump' shun*. Note carefully the adjectives *pre sump' tive* and *pre sump' tuous* (*pre zump' chu ous*, or *tew us* if you like). The latter is used only in the sense of overbold or forward,

tending to take undue liberties; the former follows the noun—having or giving grounds for belief. (See *heir*)

**pretend'** must not be accented on the first syllable. Its derivatives offer difficulties: Note the noun of agent *pretend' Er*, the adjective *pretentious* (*pre ten' shus*), and the abstract form *preten' Sion*. This verb meaning to make show, to feign, to sham, is usually followed by the preposition *to*

**pretense** or **pretence** is a noun accented on either syllable, but preferably on the second. Both spellings are correct, but the former is used increasingly, and is better for the fact that *c* does not occur in the derivatives (see *practise* and *prophecy*). This word rimes with *the fence*. The noun *preten' Sion* (*pre ten' shun*) is not spelt, please note, with *c*, or with *tion*; there is no word *preten' tion*. A pretense is sham or affectation or subterfuge assumed for the purpose of deceiving

**pret'er it** or **pret'er ite** (take the simpler) rimes with *better it*. This is a grammatical term meaning past or imperfect tense nonprogressive. It is not followed by the word *tense*. The term is no longer used in English grammar, but in Latin, Greek, and some modern language texts it is

**pret'ext** is preferably pronounced *pree' tekst*, tho the dictionaries still list *pre tekst'* as permissible. It means excuse, pretense, something assumed or alleged in order to cloak or justify action or belief

**Pre to' ri a** and **Pre to' ri an** are quadrisyllabic—*pre toe' re a* and *an*. Don't say *pre tore' ya* or *yan*

**pret' ty** is pronounced *pri't' e* (short vowels). Don't say *purt' y* or *pret' ty* (to rime with *Betty*). It is principally an adjective, but is being increasingly used as an adverb in the sense of *very* or *quite*. The purists insist that the use of *pretty* to modify a verb directly is not good grammar. But whether or no, such expressions as the following are being heard and seen in the best of literary company: *He was pretty interested by this time, He was pretty concerned about his future, They were pretty disgusted with what they saw*. The good old grammatical rule, you know, is that an adverb of degree cannot modify a verb directly, but must modify an adjective or an adverb to intensify meaning. Don't use *pretty* as a verb; *to pretty up* is a vulgarism

**prev' a lent**—occurring often or over a wide area—is trisyllabic. Pronounce all three syllables—*prev' a lent*. Don't say *prev' lunt*. Don't spell the word with *i* for *a*. It is related to *prevail*, not to *privilege*. The noun *prev' A lence* rimes with *reverence*

**pre var' i cate** means literally to walk crookedly or to straddle; hence, to depart or deviate from the truth. The word is euphemistic for *lie*. The second and accented syllable rimes with the first syllable of *carry*; the last syllable is *Kate* indeed. Don't say *pre var' kate*. The noun is *pre var' i ca' tion* (*kay' shun*) and the agent noun *pre var' i ca' tor* (*kay-ter*)

**pre ven' tive** is both adjective and noun meaning precautionary or stopping or tending to prevent; the thing that stops or prevents. This is a trisyllabic word; don't add a syllable—*pre ven' ta tive* is a corrupt but still widely used form. Don't spell and pronounce the first syllable *per*

**pre vi' ous** is trisyllabic. Don't say *preev' yus*. It means going before in relation to or connection with something else. It is used in a slang or colloquial sense also to mean premature or quick or "fresh," as *You're*

*too previous*. *Preceding*, which is frequently used interchangeably with *previous*, indicates merely before or going before in regard to the movement of things and events. It is used in a more detached sense than *previous*. In many relationships the adjective *previous* and the adverb *previously* are used interchangeably. But as a rule *previous* is wrong, and *previously* correct, in such expressions as *Previously to his illness John earned a great deal of money* and *Previously to 1900 we lived in England*. In both examples the adverb *previously* modifies the verb—*earned* in one and *lived* in the other. On the other hand, some authorities rule that *previous to* in each case would be a phrasal preposition equivalent to *before*, and thus a correct phrasing

**Pré** *vost'* rimes with *pray go*, that is, *pray voe'*

**prig** means to haggle or bargain or beg; also, a self-sufficient and exacting person whose punctiliousness makes him superior. It is not at all a two-masted, square-rigged vessel, as Billy Boner once insisted to his teacher. Note the adjective *prig' gish*, and the two abstract forms *prig' ger y* and *prig' gism*

**pri' ma don' na** are two Italian words meaning first lady; hence, the leading lady in an operatic organization. The accents are equal. The pronunciation is *pree' ma don' a*, the two accented syllables riming with *see* and *on*; the *a's* are merely mentioned. The plural is *prima donnas* (*az*)

**pri' ma-fa' cie** evidence is evidence that is sufficient to establish the fact questioned or to justify presumption of it. The first *i*, the second *a*, and the *e* are long; the other two vowels short; the *ci* is *sh*—*pry' ma-fay' sh ee*. The two accents are equal. These two hyphenated words are from the Latin meaning on first appearance. Don't say *pry may fay' shee*

**pri' ma ri ly** is as yet, please note, accented on the first syllable which rimes with *try*. The time will probably come, owing to colloquial persistence in accenting the second syllable, when the dictionaries will sanction the second-syllable accent. But don't say now *primare' ily* or *primabr' ily*, and don't slur the third syllable completely out of existence by saying *prime' air ly* or even *prime' lee*. Say *pry' mer ile* or *pry' m' r' le*

**prim' i tive** must not be pronounced *prim' tiv*. The first syllable rimes with *bim*; the second syllable is neutral *i* but it must be touched by the voice. It has been said that this word and *prime' val* (*pryme' val*) and *pri mor' di al* (*pry mawr' dal*, not *pry mawr' jal*) constitute the positive, comparative, and superlative of "earliness"; that is, *primordial* means the earliest possible; *primeval*, pertaining to the first ages; *primitive*, anything related to or characteristic of origins and beginnings. The word *primitive* means, among other things (see the dictionary) a primary or original word as opposed to a derivative; thus, *love* is primitive and *lovable* is derivative. But it is used now to mean any word from which another is derived, whether or not original

**prin' cess** should always be accented on the first syllable, in spite of the British custom of accenting it on the second when it is used without a name following. This arbitrary accenting is rapidly disappearing even in England. The plural is *prim' cess es*

**prin' ci pal**, as both noun and adjective, is accented on the first syllable. As noun it means chief, leader, employer, prime mover in an undertaking of any kind; and a capital sum of money. As adjective it means highest or best in rank or importance. *The principal of the school is a thorough-going man*, *His principal is invested in good securities*, *The principal*

*reason for his failure was bad health* are correct. Don't confuse this word with *principle*

**prin'ci ple** is chiefly a noun meaning truth, belief, policy, conviction, general hypothesis. *He is a man of principle* means that he is a man of idealistic beliefs and convictions. As verb it is used for the most part in the passive, as in *He is principled against bribery*, but its use as verb is not recommended. Don't confuse with *principal*

**pri or' i ty** is quadrisyllabic. Don't omit the second *i* in either pronunciation or writing. The first syllable is pronounced *pry*. The *o* is short, the second and accented syllable being *abr*, not *ore*. The word means before or earlier in time, or more important in state or condition

**pris' tine** is pronounced *priss' teen* or *priss' tin*. The Britisher makes it rime with *bliss mine*. It means belonging to the earliest period or condition; hence, pure and uncorrupted

**pri' va cy** is pronounced *pry' v' c*, the *i* being long as in *pri' vate*. But note that in *priv' y* and *priv' ily* the *i* of the first and accented syllable is short, *priv* riming with *give*

**priv a teer'** rimes with *drive a steer*. Be sure to make the second syllable heard, and to spell it *a* not *i*. The last syllable should also be watched for spelling—not *ier* but *eer*. It is an armed private vessel that cruises in opposition to enemy war and merchant ships; also, the captain or one of the crew of such vessel. The word is both noun and verb. Note that a *priv a teers' man* (*teerz' man*) is an officer or member of the crew of a privateer; the plural is *privateersmen*

**priv' a tive** rimes with *give a sieve*. Don't say *priv' tive*. It means depriving, withholding, negating. In diction any prefix or suffix or combining form that denotes privation or negation is called privative, as *a*, *in*, *un*, *non*, *less*. Likewise, words that denote privation or negation are called privatives, as *blind*, *deaf*, *ignorance*, *indifference*, *maim*, *mute*

**priv' ile ge** is pronounced with short *i* in the first and accented syllable, *priv* riming with *sieve*. The last syllable is *lej* riming with *wedge*. Be careful to spell this word correctly—the two *i*'s come first, the two *e*'s last; there is no *d* in the word; there is no *a* in it. The misspellings *priveledge*, *priviledge*, *privalege*, *provelege*, *provaleje*, *privladge*—to cite but a few—have come to be expected in examination papers written even by college graduates. Don't pronounce it *priv' lej*; make all three syllables heard

**prix fixe'** is a two-word French term meaning fixed price, and is pronounced *pree feex'*. It is frequently used on restaurant menus to indicate price of dishes

**pro** is a prefix—both Latin and Greek—meaning before, prior, forth, in place of, in behalf of, in defense of, adherent to, partisan of, and the like. It was not used by the Romans to mean *in favor of*. *Con* is the Latin antonym of *pro*; *anti*, the Greek. *Pro* is colloquially used as an independent adverb, noun, and preposition, as respectively, *He spoke pro* (in favor of the proposition), *He is a pro* (an advocate of the proposition), *He is pro increased taxation*. As prefix, *pro* is usually pronounced with intermediate or half-long *o*; as independent word, with long *o*

**prob' a ble** is an adjective meaning supported by evidence or testimony but still with some reason for doubt. Anything is probable that has more evidences to justify belief than disbelief (see *likely*). The adverb

is *prob' A bly*. Each word has three syllables. Don't say *prob' ble*; don't say *prob' blee*, tho the *a* is neutral

**prob' ity**—virtue, integrity, uprightness—is trisyllabic. Don't say *prob' ty*. The first syllable is preferably pronounced to rime with *job* but it may also rime with *robe*

**pro bos' cis**—the nose, the snout of certain animals—the trunk of an elephant—is pronounced *proe bab' sis*, not *proe beau' sis*. The plural forms are *pro bos' cises* (*ez* or *iz*) and *pro bos' cides* (*deez*). You are not required to use this word very much. It is pure sham to refer to the average nose as proboscis, unless you are quite sure you can be humorous. Cyrano's nose was not average

**pro ceed'** means to go on or forward, to continue, to take action, to carry on. Don't confuse with *precede* (*q v*). There are two other *ceed* words—*exceed* and *succeed*. Don't spell them *cede* but pronounce them *seed*. *On* and *on your way*, and similar expressions, are superfluous after *proceed*

**proo' ess** is pronounced in the United States with short *o*, the first syllable being *prabss*. In England, however, the *o* is long, the Oxford syllabication being *pro' cess*, *pro* riming with *go*. Used as verb *proc' ess* is accented on the same syllable as the noun. The plural is *proc' esses*, the final syllable being pronounced *ez* or *iz*. In connection with science, and frequently in England, the last syllable of the plural is pronounced *eeze*

**pro claim'** is pronounced *pro klame'*—*o* intermediate and *a* long. Don't make the first syllable rime with *go*. Make no mistake about omitting the *i* when you spell the noun and about transferring the long *a* to the third and accented syllable—*proc la ma' tion*—*prok l' may' shun*. Don't say *proke* (riming with *broke*) *lay may' zhun*, tho this is preferred in England

**Pro crus' te an**—harsh, inflexible, unreasonable in discipline—is quadrisyllabic—*pro krust' e an*. Don't say *pro kruz'* (or *kroos'*) *chin*. This adjective is not capitalized when used generally to refer to a special kind of discipline. But used in direct reference to *Pro crus' tes* (*Prokruss' teeze*), the Attican highwayman who cut off the legs of his victims to adapt them to the length of the bed, it is undeservingly capitalized

**proc' u ra tor** is pronounced *prok' you ray ter*, the first syllable riming with *lock*. Don't make the mistake of accenting the third syllable. The word means one who manages the affairs of another, an agent, a representative. An old Roman administrator was called a *procurator*

**pro cur' er** is one who procures, usually in the criminal sense of procuring persons for sexual gratification. The second syllable is pronounced *cure*. The feminine is *pro cur' ess*

**prod' igy**—an unusual or extraordinary person or deed or event; a wonder or marvel—is pronounced *prod' i je*, the first and accented syllable riming with *clod*. The adjective *pro di' gious*—*pro dii' us* (the *o* is half long in the United States, long in England)—means marvelous or unheard of but not abnormal. Don't confuse this word with *progeny* (*q v*) as Mrs Malaprop did, and as Billy Boner does, apologizing for being no progeny, when his father frowns over the report card

**prod' uce** and **pro duce'**, noun and verb respectively, are syllabized differently, please note. The *prod* in the noun rimes with *clod*; the *pro* in the verb has half-long *o*. The *u* is always long. Don't say *ooce* or *dooce*

for *ewce* and *dewce*. Don't say *prudence*. The noun *prod'uct* is exactly *prod* and *ukt*, the *u* being merely heard. Don't make *pro* rime with *toe*, as is commonly done by the British with words beginning with *pro*. Note well the adjective *produc'ible* and the agent noun *produc'Er*. *Produce* and *production* are today used almost interchangeably, tho the former was once used chiefly to refer to things raised on a farm, and the latter to things made in a factory. *Production* has a broader use than *produce* in the fact that it means the act or process of producing as well as the thing produced, and *produce* is a collective name for the things produced in any manner. You speak of the production of wheat and also of a theatrical production, and while wheat is produce, a theatrical presentation is not

**pro'em**—introduction, preface, prelude—is being used less and less. It is included here only because it still finds place in an occasional program and book. It is dissyllabic, please note. It rimes with *poem*. Don't say *promé*. Be sure to make the *r* heard

**pro'fané**, adjective and verb, rimes with *go sane*. Note, however, the nouns *profana'tion*—*profanay'shun*—the first syllable being the same as the first syllable of *proffer*—and *profan'ity* in which the second and accented syllable has short *a* instead of long (see *ferocity* and *veracity*). The adjective *profan'a'tory* is likewise accented on the second syllable which is *fan* indeed—*profan'a'tore*. The term *profane literature* means literature that is not sacred, not literature that is blasphemous. It has many other meanings but it is in this connection that it is sometimes misunderstood. The word itself, however, with all of its derivatives is an antonym of holy, sacred, religious, devout, reverent

**pro'file**—adjective, noun, verb—rimes with *no file* in the United States, and with *no feel* in England. Since the word means side or sectional view or outline, it is superfluous to say *profile view*, *profile side-view*, *profile contour*. Don't pronounce this word to rime with *woful*

**prof'it** is both noun and verb. It means increase or value acquired in a more or less regular manner, as a just reward for industry; the receipts or returns that come from investment. It contains the idea of stated and regular income. It is used also in a moral sense; that is, *The profits of a good action are incalculable*. The *o* is short—*prahf'it*. Don't say *pruf'it*. Don't double the *t* in *profit'eer*, *prof'itAble*, *prof'ited*, *prof'iting*. (See *gain*)

**prof'li gate**—wasteful, extravagant, dissolute—is pronounced *prahf'le gat*, *a* being half long. Don't pronounce the last syllable *git* or with fully long *a* as in *gate*. Don't double *f* in spelling this word. The noun *prof'ligacy* (*prof'l'g'c*) is preferable to *prof'ligateness*

**pro found'** means deep or thorough, in intellectual and emotional senses, as *profound study*, *profound fright*, *profound regard*, but not *profound lake*. In the sense of unfathomable physical depth it is used in poetical expression only. The noun *profun'dity* (note change in spelling) is preferable to *pro found'ness*

**prog'e ny**—offspring, children, issue—is pronounced *proj'e ne*, to rime with *dodge any*. In England you will frequently hear the *o* pronounced long. Note the noun *pro gen'i'tor*, the second and accented syllable of which is *jen* indeed. Don't say *projen'tor*. This agent noun is a synonym of forefather

**prog'na thous** means having projecting jaws—jaws that extend beyond the upper part of the face. The first and accented syllable rimes with *frog*;

the last two syllables are *nathus* (neutral *a*)—*prog'nathus*. Don't accent the second syllable

**progno'sis** is a forecast of the progress an illness or a disease may take; outlook. The first syllable rhymes with *frog*; the second and accented syllable has long *o*; the last syllable is the first in *sister*. The plural is *progno'ses* (*seize*). The *o*'s are short in the adjective *prognos'tic*—*noss'tik*—and in the verb *prognos'ticate*—*Kate* indeed. Don't confuse this word with *diagnosis* (*q v*)

**prog'ram** is pronounced with long *o*, the first syllable riming with *show*; and with short *a*, the second syllable riming with *sham*. Don't pronounce the second syllable *grum* or *grim* or *grm*. This is now the generally used spelling in the United States. In England the French *gramme* is retained—*pro'gramme*—but the pronunciation remains the same—*gram*. Don't say *program'my*. The accent remains on the first syllable when this word is used as verb; it should be so used sparingly. *Programed* and *programming* are recommended, but the *m* is usually doubled

**prog'ress** and **pro'gress**, noun and verb respectively, should be compared to *produce* (*supra*). The *prog* in the noun rhymes with *frog*; the *pro* in the verb has half-long *o*. Don't make *pro* rime with *toe*, as is commonly done by the British with words beginning with *pro*. Don't say *prug'gress*. *Progress*, both noun and verb, should be used to indicate a studied and regular movement forward toward achievement of aim. It may be used abstractly, as in the *progress of ideas* or *Modern thought is progressing*. (See *advance*)

**prohibi'tion** may be pronounced *proe hi bish'un* or *proe i bish'un*. The *h* is silent as a rule. But don't silence the second syllable out of existence to say *proe bish'un*. The word must be quadrisyllabic. Note the related forms, *prohib'it*, *prohib'itive*, *prohib'itory* (*toe re or ter e*), *prohibi'tionist* (*proe i bish'unist*). In all of these but the last the *h* is preferably heard, but in all but the verb it generally is not. The preposition *from* usually follows *prohibit* and the other forms. But prepositions are very often used superfluously after them. It is correct to say *You are prohibited these grounds* and *You are prohibited swimming in this lake*, for *prohibited* means *forbidden*, and *from* after either verb is really unnecessary. Don't say *There is a prohibition on this* or *Liquor is prohibited to us*

**proj'ect** and **project'**, noun and verb respectively, are pronounced *prahj'ekt* and *proje'kt* (half-long *o*). In England the *o* is customarily long. *Projec'tile* is pronounced *proje'ktill* in the United States and *projek'tile* in England. Don't use the noun *project* to excess in the sense of work, undertaking, assignment, and the like. There is at present an affected use of this word for most activities known to man. Billy Boner says that he looks upon marriage as a very interesting project

**prole gom'e non**—a preface or introductory treatise—is pronounced *proe le gom'e non*, the first three syllables riming with *know me Tom*, the last two with *the don*. The plural *prole gom'e na* is more commonly used than the singular, the *a* of the last syllable being neutral. Don't make it *nab*. The adjective *prole gom'e nous* means introductory or prefatory, and also longwinded and tiresome

**prolep'sis** rhymes with *no pep sis* in the United States, and with *no sleep sis* in England. Its literal meaning is to take beforehand; hence, anticipation; antedating an event. In grammar it is the use of an adjective or



a noun in anticipation of the result of the predicate, as to strike a person dumb. In rhetoric it is the figure of speech that uses a word (usually an adjective) in anticipation, as Gray's "to scatter plenty o'er a smiling land"; that is, the land will smile after the scattering of plenty

**prole tar' i an**, adjective and noun, has long *o* and an accented syllable that rimes with *air*. The first three syllables rime with *blow the air*. Don't slur the last two into *yan*. This is a five-syllable word. *Prole tar' i anism* (iŕ'm) follows suit, as does also *prole tar' i at*. The meaning is the lower or earning classes, laborers, wage-earners. The noun *pro' le tar y* (note the accent) is little used now, but it is the direct ancestor of the other forms. Its literal meaning is offspring; in ancient Rome, one of the lowest classes, owning nothing, and considered in the service of the state only in so far as having children was concerned

**prolix** may be accented on either syllable. The rime is *no fix*. The adverb is *prolix' ly* and the noun *prolix' ity*. Prolixity is allied to circumlocution and tautology in meaning elaboration of details or particulars, whereas diffuseness is characterized by repetition and redundancy and amplification. To attempt to explain the niceties of distinction among circumlocution, diffuseness, prolixity, redundancy, tautology in expression is certain to result in illustration of them all. All mean wordiness of one kind and another

**pro'logue** or **pro'log** (choose the latter) rimes with *slow dog*. Don't say *prol'og*, with short *o*'s. It means introduction, preface; one who delivers an introductory piece. There is likewise a verb *pro'logize*, or, if you go in for conservative spelling, you may have this syllabication—*pro'-loguize*. The *g* is always hard

**pro long'** is pronounced *proelabng'* or *lawng'*. In all other forms the *o* of the second syllable may be pronounced either *ah* or *aw*. The latter predominates in actual usage. Any one who prolongs—lengthens or draws out or continues unnecessarily—is a *prolong'er* (not *or*). The correlative *pro lon' gate* is pronounced *pro long' gate*, a long, first *o* long. *Pro long' ment* (don't say *munt*) is the noun form of *prolong*; *pro lon ga'tion* (*pro long gay' shun*) the noun form of *prolongate*

**prom e nade'**, both noun and verb, is accented on the third syllable which is preferably pronounced with Italian *a—nabđ*, riming with *plod*. But *nade* is authorized. This choice applies to both noun and verb. The first syllable has short *o*

**promis' cu ous**—mixed, indiscriminately collected, heterogeneous—is quadrisyllabic. Don't say *pro mis' cus*. The pronunciation is *pro miss' ku us*. The noun *promis cu' ity* is *promise* and *kew' it*. Note the difference in syllabication and pronunciation of the first syllable, and the long *u* in the noun

**prom'ise** is pronounced *prabm' is*, not *prabm' iz*. And don't say *prum'-miss*. The words *promise*, *engage*, *pledge*, correspond in increasing obligation of meaning to the positive, comparative, superlative degrees of comparison; that is, *promise* means to assure that you will do something; *engage* means that you assume obligation to do it; *pledge* means that you will answer for not doing it. Note that one who makes a promise is a *prom' is ĩr*; that—especially in law—he is a *prom' is Or*, and that the one to whom he promises is a *prom is ee'* (used in contrast both words take last-syllable accent); and that a note making promise to pay or a contract making definite stipulations is called a *prom' is so ry*

(*prom'isoe re* or *se re*) note or contract or commercial paper. In *He was ashamed, I promise you, promise* is used in the sense of *assure* or *give you my word*. This is a colloquial usage that cannot be highly recommended

**prom' on to ry** is an elevated rock or headland, projecting into the sea or standing high above other formations inland. The pronunciation is *prahm' un toe re* or *ter e*. Billy Boner says he is now studying promontory notes in arithmetic

**pro mul' gate** rimes with *go dull mate*—*o* half long, *u* short, *a* long. The Britisher says *prahm' ul gate*. The noun of agent is *pro mul ga tOr*—*pro mull gay ter*—accented on either the first or the second syllable, and accented first-syllable *prahm* is permissible—general in England. The abstract form is *pro mul ga' tion*—*proe* or *prahm ul gay' shun*. The word means to make known, to issue, to spread forth

**prone** rimes with *lone*. It means having mental leaning toward, willing, having propensity or inclination; also (physically) flat, downward, with face and belly in line with or upon the earth or floor. In the latter sense it is the antonym of *supine* (*q v*). It is tautological to say *prone on my face* or *prone on the floor*

**prong** may be pronounced either *prabng* or *prawng*. Be sure to make the final *g* heard. Don't say *pron*. The adjective and verb *pronged* is monosyllabic, but the poet may have it *prong' ed*

**pro' noun** rimes with *no gown*. Don't make the second syllable *naoun*. The adjective form is *pro nom' inal*, the second and accented syllable riming with *Tom*. Don't say *pro nom' nal* or *pro nom' i al*. The adverb is *pro nom' inally*. Don't reduce it to a quadrisyllable when you pronounce it. A pronoun is a substitute for a noun, a word used for a noun, thus designating a person, a place, a thing, a condition, an activity, an idea, a general or indefinite subject, or something understood in context. A pronoun helps to avoid what would very often be an awkward or monotonous repetition of nouns. Its antecedent is the noun, exprest or understood, that it substitutes for. It must agree with this antecedent in person, number, gender, but its case depends upon the construction of the clause in which it stands. The personal pronouns are: first person, common gender, singular—nominative *I*, possessive *my* or *mine*, objective *me*; plural—nominative *we*, possessive *our* or *ours* (no apostrophe), objective *us*; second person, common gender, singular and plural—nominative *you*, possessive *your* or *yours* (no apostrophe), objective *you* (the plain forms *thou*, *thy* or *thine*, *thee*, in the singular, and *ye* in the plural nominative are now regarded as archaic except in poetry); third person, masculine, singular—nominative *he*, possessive *his*, objective *him*; feminine singular—nominative *she*, possessive *her* or *hers* (no apostrophe), objective *her*; neuter singular—nominative *it*, possessive *its* (no apostrophe), objective *it*; all genders, plural—nominative *they*, possessive *their* or *theirs* (no apostrophe), objective *them*. The demonstrative pronouns are *this* and *that*, and their plurals *these* and *those*, and, depending upon usage, *former*, *latter*, *one*, *other*, *same* (all preceded by *the*), *yon* or *yond* or *yonder*. Demonstratives are so called because they point out or specify. They may be pure adjectives, and those in the second list may be adverbs. Remember that *this* and *these* are used preferably for pointing out persons or things close at hand, and thus make for coherence; that *that* and *those* are used in remote reference, as a rule. The interrogative pronouns are *who*, *whose*,

*whom, which, what.* They usually appear at the beginning of a sentence, but they are classed as interrogative pronouns also at the beginning of a direct or an indirect question within a sentence, as *He asked, "Who is it?"* and *He inquired whom I went with.* Possessive pronouns are those personals and the one relative or interrogative in the possessive case—*my, mine, our, ours, your, yours, thy, thine, his, her, hers, its, theirs, whose.* The relative pronouns are *who, which, what, that, as, same, and such* (rarely) and the case forms *whose* and *whom*. A relative pronoun connects a dependent clause to an independent one and does so by referring to a specific noun or pronoun in the independent clause. It must agree with this antecedent in gender, number, person, and it should stand as closely to it as possible. Its case, as always with pronouns, depends upon its construction in its own clause, but great care must be exercised to distinguish between the nominative *who* and the objective *whom*, and in fixing agreement in gender. *Who* is masculine or feminine, and *which* is neuter; *whose* is the possessive of both, their declensions being *who, whose, whom, and which, whose, which.* *That* is the same in all cases, and is masculine, feminine, or neuter. *What* means *that which*; it is neuter and uninflected. *As* is masculine, feminine, or neuter, and uninflected; *same* and *such* (*such as* and *the same as* are the customary relative pronominal phrases) are uninflected, *same* usually neuter and *such* masculine, feminine, or neuter. The indefinite pronouns are pronouns used without specific reference or with general rather than individual reference. The principal ones are *all, any, anybody, any one, anything, both, each, each other, every, everybody, every one, everything, either, few, many, neither, nobody, nothing, none, other, one, one another, some, somebody, some one, something, such, the one, the other, the latter, the former.* So-called definite pronouns are those that do point out definitely, that refer to a specific antecedent, as *this, that, he, she, who*, and so forth. Reciprocal pronouns are those that imply mutual or cross relationship, as *one another* and *each other*, the former used preferably of two, and the latter of three or more—*The players depend upon one another* and *Brother and sister should help each other.* A compound pronoun is one composed of two words, one of which is a pronoun and the other an intensifying element. The relatives and interrogatives combine with *ever* and *soever*, as *whoever, whatever, whichever, whosoever, whomever, whosoever, whatsoever, whichever, whosoever, whomsoever.* *Thatever* and *thatsoever* are not used but are found in literature; *whyever* is happily rare; *whoever's* is a corrupt form for *whoever is, whosoever, whosoever.* These forms are sometimes indefinite, that is, used without definite antecedence, as *Whoever wishes to do so, may go.* When a compound pronoun has *self* as the second member the combined form is called reflexive; it is used to intensify or emphasize the pronominal reference. The reflexives are formed from the personal pronouns, as *myself, ourselves, yourself, thyself, himself, herself, themselves* (not *meself, hisself, theirselves*). *I myself am going* and *He has bought himself a car* are more emphatic than *I am going* and *He has bought a car.* Don't use the reflexive form alone, however, especially at the beginning of a statement, as *Myself received the order.* Some grammarians classify *same* and *such* or *the same* and *such* as identifying pronouns, as *This is the same as you have* and *I want one such as that.* But don't use *same* as a personal pronoun, especially in business letter writing, as *I have your letter and will answer same fully after the investigation.* The more or less common newspaper form *Mr and Mrs Smith are visiting her parents* is an "excellent bad" example of split or divided allegiance of the pronoun to its antecedent. *Her* should, of course, read *Mrs Smith's.* Such indefinite pronouns as *all, any, both,*

*few, many, other, several*, are sometimes classified also as collective pronouns. The intensive or reflexive form of *one* is either *oneself* or *one's self*. Usage has made them almost interchangeable, the former being, however, the true reflexive or emphatic form, and the latter the true possessive form

**pro nun ci a men'** to is the adopted English form of the Spanish *pronunciamento* meaning a formal proclamation or pronouncement. Mere citizens make announcements; statesmen make pronunciamientos (or *es*)! The *o* of the first syllable is intermediate; the second syllable is *nun*, not *noun*; the third syllable may be *she* or *see*; the sixth and last syllable is *toe*. Don't crowd out the *a* in pronouncing this word. It is almost but not quite silent; it must be voiced. Don't say *pronuncimento*

**pro nun ci a' tion** is frequently misspelt *pronunciation*. The second syllable is *nun*, not *noun*, even tho the verb *pronounce* is spelt with *u*. The *o* is intermediate preferably, tho there is authority (Phyfe and Oxford) for making it long. The third syllable may be *c* or *shi* (short *i*); the *a* is long, and the last syllable is *shun*. Don't say *pro nunch' i a z bun* or *pro noun' za z bun*. (See *annunciation, denunciation, enunciation, renunciation*)

**proof** rimes with *roof*. It is the effect of evidence, or it is evidence of any kind that operates to influence and determine the judgment of a tribunal. Evidence is, thus, a medium or agency of proof. It is applied generally of course, as well as technically to many other fields outside the law, as in photography, chemistry, printing, mathematics, and in all manufacturing operations where tests are used for genuineness and merit. (See *evidence* and *testimony*)

**prop a gan' da** now means any organized action for spreading information, doctrine, special news, and the like. The College of Propaganda was instituted by Pope Urban VIII (1623 to 1644) to educate priests to go abroad for mission work, and societies and congregations for the propagation of the faith are, of course, still active. But this word is now widely and variously used outside the church. Don't pronounce the first *a* like *er*. Don't add an *r* at the end of the word. The first syllable is *prop* indeed; the third and accented syllable rimes with *can*, the *g* being hard. Don't say *proper jan' dar*. This noun is singular; the plural is *propagandas* but it is seldom used. Don't mistake *propaganda* for plural and *propagandum* for singular

**pro pel'**—to drive forward or onward—rimes with *no tell*. Don't double the *l* in this present form. In the imperfect tense and the present participle it is doubled—*propelled'* and *propel' ling*. The *l* is doubled also in these derivatives: *propel' ler* (not *or*), *propel' lant* or *propel' lent*, the last being adjective and noun and *propellant* being noun only. The *ant* spelling is disappearing inasmuch as *propellent* means anything that propels as well as tending to propel. The abstract noun is *propul' sion* (*pro pul' shun*, *pul* riming with *dull*) and its corresponding adjective is *propul' sive* (*s*, not *z*). (See *-el*)

**proph' e sy** or **proph' e cy** are verb and noun respectively but the tendency is to use the *sy* word as both verb and noun. This word is trisyllabic, the verb being pronounced *prof' e sigh* and the noun *prof' e c*. One who *proph' e sies* (*prof' e sighs*) is always a *proph' e si er* (*prof' e sigh er*), never a *proph' e ci er*. So why not spell the abstract *prophecy* with *s* instead of *c*? But a *proph' e si er* is better called a *proph' et* which is a homophone of *profit*. (See *practice*)

**pro pi' ti ate** rhymes with *no fish he ate*—*pro pish' e ate*. It means to conciliate or appease. Note the adjectives *pro pi' tious* (*pro pish' us*), *pro pi' ti a ble* (*pro pish' i a b'l*), *pro pi' ti a tive* (*pro pish' i a tiv*), *pro pi' ti a to ry* (*pro pish' i a to e re* or *ter e*), and the nouns *pro pi' ti a' tion* (*pro pish' i a' shun*) and *pro pi' ti a' tor* (*pro pish' i a' ter*). When you *propitiate* you appease or conciliate the person; the word is synonymous with *reconcile*. When you *expiate* you satisfy by removing offense. The one is directed toward the person; the other toward the offense. *Expiate* is synonymous with *satisfy*.

**pro po' nent** is one who proposes or advocates something, as a policy or proposal. The rime is *no moment*. The verb *pro pone'*, once widely used, has now been supplanted by *propose* and *propound*, except in Scotland.

**pro po' sal** is pronounced *pro poze' al* (a neutral). It is something placed before one or more than one for acceptance or rejection, usually concerning a course of action. It has been thought through beforehand and framed into a final question, whereas a *proposition* has not been, but is presented in order to get a conclusion arrived at by thinking through. A *proposal*, in other words, is offered for acceptance or rejection; a *proposition*, for discussion. We speak of a proposition in geometry, and of a proposal of marriage. *My proposal for her hand has been rejected and I shall make my proposition about the new bridge* illustrate correct uses of these words.

**pro pose'** means to offer, to state a plan or a scheme for the consideration of others, to put something forward for the consideration of a group. It is correct to say *I propose that we start the new highway at this point*. *Propose*, in contradistinction to *purpose* (*q v*), is an objective word; *purpose* a subjective one. It has also been ruled that *propose* has in it the idea of remoteness, and *purpose* the idea of being close at hand.

**pro po' si' tion** is pronounced *prop o zish' un*. Don't make it trisyllabic; *prop zish' un* is illiterate. This word is a noun. Don't use it as a verb. *He propositioned me* is a vulgarism. It is a formal statement or exposition presented for consideration and debate rather than for immediate action. Don't use it loosely in the sense of *plan*, *problem*, *question*, *task*, and, least of all, *person*. *He is a queer proposition* also is a vulgarism. A proposition for debate may be a difficult proposition, but a man or a car or a horse cannot possibly be a difficult proposition. *The man's proposition in regard to building the dam at the crossroads will cause great difference of opinion* illustrates the correct use of the word.

**pro ra' ta** is a two-word Latin term meaning proportionate or according to share and, thus, liability. The first word is pronounced *proe* to rime with *doe*; the second is preferably *ray' ta* but *rah' ta* is well authorized. The noun *pro ra' tion*—*pro ray' shun*—means proportionate distribution or assessment. The adjective is *pro rat' A ble*—*pro rate' a ble*. The last two forms are written solid.

**pro rogue'** means formally to bring to an end or defer the meeting of a legislative body. It is used principally in connection with the British Parliament. It rhymes with *no vague*.

**pro sce' ni um** is the part of a stage before the curtain, or the curtain and its decorative framework; *proscenium arch* is the term usually used. It is from two Greek words meaning before the tent or stage. The second and accented syllable is *see*, not *skee* or *skin*. Pronounce all four syllables—*pro c' ne um*, not *pro skeen' yum* or *pros kin' yum* or *prahs-seen' yum*.

**pro scribe'** means to denounce, to outlaw or ostracize authoritatively. It rhymes with *no bribe* (half long *o*). Don't say *pro'scribe*. The noun form is *pro scrip'tion*—*pro skrip'shun*. This illustrates correct usage: *His criminal record makes it necessary for us to proscribe him, and to enter his works on our lists of proscription*. Don't confuse with *prescribe* (*q v*)

**pros'e cute** is pronounced *prahs' i kewt*. Don't make the *o* long. It means to follow up regularly without injurious intent; to begin and carry through a legal procedure. *He prosecutes his duty faithfully in spite of an employer who persecutes him and He will prosecute the offender to the full extent of the law* are correct. (See *persecute*)

**pros'e lyte**, noun and verb, is pronounced *prahs' e light*. Don't say *proes'lyte*. The middle *e* is almost obscure but it must be touched by the voice to keep the word trisyllabic. The verb form *pros' e lyt ize* (*lit* or *light ize*) is the more commonly used verb form; the noun is *pros' e lyt iz'm*—the third syllable likewise *lit* or *light*. The meaning is a new convert or to make a new convert. But the word conveys the idea of converting from one religion or cause to another as result of unbecoming pressure or for ulterior motive, rather than for the appeal of organization tenets or principles themselves, as *convert* does

**pros'o dy** is trisyllabic; the *s* is soft; thus, *pross'o d*. Don't say *proz' d*. Prosody is the science and art of writing verse. Derivatively it means tone or accent. Don't make the mistake of using this word to mean prose; its first syllable frequently misleads. It is sometimes used to include figures of speech, and poetic diction in general, and it once also included speech and grammar. The noun of agent is *pros'o dist*. The adjectives are *pro so' diac* and *pros o di' a cal* (long accented *o* and long accented *i*), *pro sod' ic* and *pro sod' i cal* (the accented syllable being *sod* indeed)

**pros' pect** is pronounced *prahs' pekt*, not *proe' spekt*. The long *o* is commonly heard in England. Both noun and verb are accented on the first syllable. For the many meanings of the noun see the dictionary. As verb it means to examine or explore, as for precious metal deposits. The noun of agent is *pros pec' tOr*—*prahs pek' ter*—and the adjective is *pro spec' tive*—*pro* (half long *o*) *spek' tiv*. The noun *pro spec' tus* is a preliminary or advance statement about some enterprise or institution intended to stimulate interest and encourage investment. Billy Boner said to some of his pals, "The teachers prospectus too much"

**pros' tate**, adjective and noun, is used in reference to the gland surrounding the urethra of the male. As adjective it is used to modify *gland*, as *prostate gland*; as noun, it stands alone to indicate that gland. The first and accented syllable rhymes with *pos* in *posterity*; the second, with *fate*. Make sure of the spelling and pronunciation of this word. It is frequently confused with *prostrate* even by medical students

**pros' trate**, adjective and verb, means reclining with face to floor as in worship, thrown down, laid low; to throw or reduce by submission and exhaustion. The first and accented syllable rhymes with *pos* in *posterity*; the second, with *grate*. Don't confuse in spelling and pronunciation with *prostate*. The Britisher accents the second syllable of this word as a rule

**pro tag' o nist** is quadrisyllabic. Don't say *pro tag' nist*. The second and accented syllable is *tag* indeed. This word does not mean one who opposes, but one who leads, an active advocate. Don't confuse with *antagonist* (*q v*)

**prot' a sis** is pronounced to rime with *shot a miss*. It is the opening—the first lines—of a drama or a poem. It is the antonym of *epitasis* (*q v*). In grammar it means the subordinate clause in a conditional sentence, the opposite of *apodosis* (*q v*)

**pro té gé'** (masculine) and **pro té gée'** (feminine) is a person in care of another who serves as protector and guide. The plural of both forms is regularly formed by the addition of *s*. The last syllable is pronounced *zhay*. The *o* is intermediate and the first *e* is short. The word therefore rimes with *stowaway*, tho the accent in *stowaway*, of course, falls on the first syllable

**pro test**, as noun, is accented on the first syllable; as verb, on the second. The noun of agent is *prot'estAnt*. Don't say *proetest'ent*. Used in connection with religion as a Christian not of the Catholic Church, this noun is capitalized. The abstract form *protesta'tion* is pronounced *protestay'shun*. Don't make the first syllable *pro* to rime with *go*, or the last syllable *zhun*. It means objection, opposition, remonstrance, protest

**Pro'teus** may be dissyllabic or trisyllabic. Say *proe'tews*, vowels long, or *pro'tus*, *o* long. Proteus was the sea-god who, when in trouble, could assume different shapes. Any one who changes his appearance or his beliefs is called a Proteus. The adjective *protean* may be accented on the first syllable or on the second; this is no longer a proper adjective tho it is frequently seen capitalized

**pro'to** rimes with *no go*. It is an initial combining form from the Greek meaning first, chief, foremost, earliest, primitive, and so forth. It is hyphenated when the root begins with *o* or is a proper noun or adjective, as *proto-Egyptian*, *proto-ontological*, *prototype*

**pro'to** col rimes with *go to Ol* (*Ol* being the first syllable of *Oliver*), that is, the first and accented syllable has long *o*, the other two *o*'s are short. Don't say *prot'o cole*. It means original draft or minute or record; a preliminary notice or memorandum in negotiations, especially state-relations papers

**pro'to type**—model or original or pattern from which copy is made—rimes with *slow to ripe*. Don't say *prab'to type*. (See *archetype*)

**pro tu'ber ant**—bulging or sticking out—is pronounced *pro tew' ber ant*. Don't say *pro toob' rant*. The noun *pro tu'ber ance* follows suit. The verb *pro tu'ber ate* (*ate* indeed) is little used

**Prou dhon'** rimes with *thru lawn*, that is, *proo dawn'* (French nasal *n*)

**Proust** rimes with *roost*. Don't rime it with *doused*

**prov'en** is now archaic as past participle of the verb *prove*. The imperfect tense of *prove* is *proved*. *Proven* is better confined to law courts and legal documents. It was originally a Scotticism. In general usage it now sometimes appears as an adjective, as a *proven charge*. But *proved*, like most other past participles, may also be used as an adjective. Don't use *proven*

**prov'erb** is pronounced *prabh'urb*, not *proe'voib*, please. Used in the plural in reference to the Old Testament book, it is capitalized—*Proverbs*. The adjective is quadrisyllabic—*prover'bial*, not *pro verb'-yal*—and the *o* is half long rather than short as in the noun. A proverb is a saying or an axiom characterized, as a rule, by its concreteness and homeliness. There have been two schools of proverb makers, the one

consciously or unconsciously negating the other, as witness: *Fortune favors the fool and A fool and his money are soon parted; Appearances are deceitful and Apparel oft proclaims the man; Health is better than wealth and Health without wealth is half a sickness; Fine words butter no parsnips and Honey catches more flies than vinegar; Out of sight, out of mind and Absence makes the heart grow fonder; You can't teach an old dog new tricks and Never too old to learn; Perseverance kills the game and If at first you don't succeed, try, try again; What's sauce for the goose is sauce for the gander and What's one man's meat is another man's poison; Fine feathers make fine birds and Handsome is as handsome does; Every man is the architect of his own fortune and Man proposes, God disposes; Hope springs eternal in the human breast and Hope deferred maketh the heart sick; Marry in haste, repent at leisure and Happy is the wooing that's not long in the doing; A bird in the hand is worth two in the bush and Nothing venture, nothing have; A stitch in time saves nine and Never too late to mend; Love is blind and Love will find a way*

**pro vid' ed** is a conjunction meaning *if, on condition that*. It is also the imperfect tense and the past participle of the verb *provide*. As conjunction it always adds or stipulates a proviso, or should do so, and is followed by *that* exprest or understood. *He will come provided they want to question him* is correct. Don't confuse with *providing*

**pro vid' ing** is the present participle of *provide*, meaning to supply or furnish. It is *not* a conjunction, and should not be used for *if, provided, on condition that*. These are correct: *The firm is providing for its employes and I'll go provided you wish me to*

**pro vin' cial**, adjective and noun, is pronounced *pro vin' shal*. The abstract noun is *pro vin' cialism*—*pro vin' shal iz'm*. Speakers frequently affect *pro vin' c'l* and *pro vin' c'lizm*. It means rural, relating to the country; hence, unsophisticated, narrow; or a person of this kind. In English usage a provincialism is any term that belongs to a certain district or province, as *I calculate for I think, right smart for clever or active, sundowner for gay person*

**pro vi' sion**, noun and verb, is pronounced *proe vizh' un*. Objection to its use as a verb, long stubborn, has now past, and *to provision* in the sense of *to supply with goods*, especially food, is correct. The *i* of the second and accented syllable remains short in *pro vi' sion al* (*proe vizh' un' l*), in *pro vi' sion ally*, and in *pro vi' sion er* (not *or*)

**pro vi' so** is pronounced *pro vie' zoe*. Don't say *pro vice' owe*. The plural is *pro vi' sos* or *soes* (*zoez*). A proviso is an item or article in a legal or other form that sets down a condition of agreement. It is used in a general sense also, to mean condition or stipulation, as is the adjective *pro vi' so ry*—*pro vie' zoe re* (not *pro vize' ry*, please)

**pro voke'** rimes with *no joke*. The adjective *pro voc' A tive* has short *o*, however, in the second and accented syllable. Even the Britisher now says *pro vok'a tiv*, making the *vok* rime with *hock*. Don't say *pro-vok' tiv* for *pro vok' A tiv*. Note the noun *prov o ca' tion*, pronounced *prabh o kay' shun*; the agent noun *prov o ca' tor*, pronounced *prabh o kay ter*, and meaning one who or that which provokes; and the adjective *pro voc' a to ry*—*toe re* or *ter e*. The use of the French *pro voc a teur'* for *provocator* is an affectation. *Provocative*, please note, is not used to mean that one is being provoked to a quarrel, but, rather, exciting, stimulating, serving to suggest, as of ideas and courses of action



**prov' ost** is a superintendent or official head, the head of a church or college, a chief magistrate (in Scotland). The first *o* is short; the second *o* is almost obscure *u*, thus, *prov' ust*, riming with *of ust*. Used in technical senses, military in particular, the pronunciation is likely to be *pro voe'*—the *st* silent, the rime being *o no*; or both *o*'s may be long—*proe' voe'*—the *st* still silent and the accent remaining on the first syllable

**prox** is the abbreviation of the Latin word *proximo* meaning next. It is correct in legal documents to indicate next month, but not in business letters or other writings. Indicate a month by its full name. It rimes with *ox*, not with *oaks*. *Prox' imo* rimes with *shocks me so*

**pru' ri ence**—lascivious longing and desire, lewdness—is pronounced *proor'* (to rime with *poor*) *e ens*. Don't say *proor' yens*. A second noun form is *pru' riency*. The adjective *pru' rient* is *proor' e ent*, not *proor' yent*. These words are frequently confused with *purulence* and *purulent* (*q v*)

**Prus' sia** is dissyllabic—*prush' a*—to rime with *brush' a* (*a* neutral). Don't say *proosh' ab* or *prus' ia*. This instruction applies to the agent noun and adjective *Prus' sian*, and to the abstract form *Prus' sianism* (*prush'-an iz'm*)

**prus' sic**—adjective and noun—is preferably pronounced with short vowels—*prus' ik* (the first syllable riming with *bus*)—tho there is secondary authority for *proos' ik* (the first syllable riming with *loose*). It is the name of a deadly cyanide acid

**pseu' do-**, Greek prefix meaning false, is pronounced *sue' do* (long *u*, *o* as in *obey*). As a full-fledged English adjective meaning false or spurious, it is pronounced *sue' doe* or *psue' doe*, that is, the *p* may be touched. But the distinction is not important. Both are given as *sue' doe* by some authorities. Only, don't say *so' doe* or *soy' do*

**pseu' do nym**—fictitious name or nom de plume rimes with *u know him*. Note the adjective *pseu don' ymous* and the abstract form *pseu donym' i ty*. In all three words you may sound the *p* if you wish—and can; but the first syllable is correctly and preferably *sue*

**psi**—*ψ Ψ*—is the twenty-third letter of the Greek alphabet, equivalent to *ps* as in *hips* and *hops* and *steps*. It is pronounced *sigh* or *psee*

**psy chi' a try** is preferably pronounced *sigh ky'* (riming with *tie*) *a tre*, but there is apparently a growing use of *sigh kee at' re*. Better not attempt to sound the initial *p*, tho this is permissible in both pronunciations. That third-syllable *a* is never long. Don't say *sigh kee' ate ry* or *sigh kee ate' ry*. The word means a medical specialty that treats of mental disorders and their related nervous conditions. The noun of agent is *psy chi' a trist* riming with *I fly a mist*. Tho you may often, in conversational show-off, hear *psy chiat' rist*, better not follow this pronunciation even tho it is adequately authorized. Note the adjective *psy chiat' ric*. Here as elsewhere you are permitted to sound the *p* in initial *psy* words if you can do it gracefully

**psy' chical** is pronounced *sigh' ke k'l*—the *i* is short and the *a* almost obscure. Sound the *p* if you wish—and can. It means of or pertaining to the mind. It is frequently used as the antonym of *physical*

**psy chol' o gy** is pronounced *sigh kol' o je*, the second and accented syllable riming with *Sol* and the second *o* being intermediate. Don't say *psy-chol' owe gee*. It is permissible to sound the initial *p* if you care to try. Psychology is the science which treats of the various aspects of the mind

**psy cho' sis** is pronounced *sigh koe'* (riming with *go*) *sis*. You may sound the *p* before *sigh* if you care to and can, but it is not important. The plural is *psy cho' ses* (*seize*). The word means mental derangement or disease but without any of the legal consequences that are implied in the word *insanity*; a mental state or process

**ptar' mi gan**—a large species of grouse—is pronounced *tahr' m' g'n* to rime with *farm again*. The plural may be the same or *ptarmigans*. (See *p*)

**Ptol' e my** rimes with *dolly me*. Don't try to pronounce the *p*

**pu' ber ty**—the age of sexual maturity, fourteen for boys and twelve for girls—has long *u* in the first and accented syllable—*pew' ber t*. Don't say *poo' bert* or *poob' t*

**Puc ci' ni** rimes with *scoot meany*, that is, *poot chee' ne*. Don't make the *u* long—*pew see' ne* is wrong

**Pueb' la**, a city in Mexico, rimes with *say ah*, that is, *pway' blah*. Don't say *peb lab'*

**Pueb' lo**, a city in Colorado, rimes with *web low*, that is, *pweb' low*

**pu' er ile** is pronounced *pew' er il*, to rime with *few are ill*. The Britisher holds to the long *i* in all these words (see *ile*), so he says *pew' er l'll*. It means childish, foolish, unthinking, boyish

**Puer' to Ri' co** or **Por' to Ri' co** is a two-word unhyphenated term. Capitalize both words. The second spelling is now frowned upon by the island officials. You may say *pwer' toe ree' koe* (used by the geographers) or *port' owe ree' koe* (the more popular form)

**Pu' get** may be pronounced either *pew' jet* or *pew' jit*. Don't say *poo' get* or *pew jay'*

**pug na' cious** is pronounced *pugnay' shus*. But the noun has short *a* rather than long in the second and accented syllable—*pug nac' ity*—that third syllable riming with *sass*. The first two syllables are from a Latin word meaning *fist*. The word now means inclined to be combative

**puis' ne** is pronounced *pew' ne*, that is, *pu' ny*, as both adjective and noun. It means younger or junior or inferior in rank, but not of lesser ability or learning. Our word *puny* comes from this French importation—*puis*, afterward, and *né*, born. As used originally it connoted nothing of weakness or inferiority. This meaning became attached to it only as result of the now traditional treatment of younger sons of title

**pu' is sance** is pronounced *pew' i sans*, the *i* and the *a* being short; or *pu is' sans*, the *u* as in *unite* and the *i* and the *a* short. There is authority, too, for *pwees' ans* and *pwees' abnce*. Better hold to the first one here given. The adjective *pu' is sant* follows the noun—*pew' i sant* (or *s'nt*)—with the less preferable variants. It is difficult to mispronounce this word, it would seem; yet a famous screen actress recently said *pew shants'* several times in a popular picture. The noun means power, force, strength

**Pu' litz er** may be pronounced with long *u* or with short *oo* for *u*; the *z* is *s*—*pew' lit ser* or *pool' it ser*. The former is preferred

**pul' mo nar y**—pertaining to the lungs and to anything, as disease, that impairs them—is pronounced *pul' mo ner e*, the first syllable riming with *dull*, not with *full*, and the third with *er* as in *error*. Don't say *pul' mo nry* or *pull' moe nee re*. Billy Boner says he likes to travel in pulmonary cars

**pul' mo tor**—apparatus for inducing artificial respiration—may be pronounced *pull' moe ter* or *pul'* (riming with *dull*) *moe ter*. This word no longer has to be capitalized in general use. It is a trade name that has found its way into everyday speech and writing

**pul' pit** is pronounced *pull' pit*, not *pool' pit*, not *pul'* (riming with *dull*) *pit*. The agent noun *pul pit eer*—*pull pit ear*—is now used more or less contemptuously, but it was once in good standing as a synonym of *preacher*. Don't spell the last syllable *ier*

**pul' ver a ble** is commonly mispronounced *pul' ver ble*. Make all four syllables heard, the first and accented syllable riming with *dull*. It is more usable than its longer synonym *pul' ver i z a ble*, the first three syllables of which rime with *dull ber eyes*. Other forms are the verb *pul' ver i ze*, the noun *pul ver i za' tion* (*zay' shun*), the noun of agent *pul' ver i zer* (not *or*), and the little-used adjective *pul ver' U lent* and noun *pul ver' U lence*, accented differently from the others. The verb *pulverize* means to reduce to powder, and thus, generally and figuratively, to crush or destroy or undo completely

**pum' ice**—pronounced *pum' is* and frequently so spelt—is both noun and verb. It is a spongy stone of volcanic material which when powdered is successfully used as a polishing material. It is sometimes superfluously hyphenated with *stone*. As verb it means to clean or polish with pumice. Don't say *pew' miss*. The first syllable rimes with *hum*

**pump**—the mechanical device or the low shoe—rimes with *thump* and *jump*. And the newfangled *toe-pump* wherewith ladies expose their great toes, is accented on the first part. Be sure to make the second *p* heard. Don't say *pum* for *pump*. And don't pronounce this word like *ponp* which rimes with *romp* and means pageantry, display, stately magnificence on parade. The term *pump priming* means to put into working condition, to prepare or make ready, as by pouring water into the bucket of a pump to enable it to bring up water by pumping when it fails to do so without such "coaxing"—"spending money to make money"

**pump' kin** comes from the Greek *pepon* meaning large ripe melon. Strictly speaking this word should be pronounced just as it looks—*pump* and *kin* with the middle *p* clearly voiced. But it is rarely so pronounced, cultured persons even using the colloquial *pung' kin* or *pun' kin*

**pun** rimes with *fun*, and should mean intellectual fun produced by witty play upon words, such as giving to words of the same sound or meaning different applications. When the professor's dog broke down the door to the classroom, the professor remarked to his class that it was a door-gone shame. The scientific or Greek name for pun is *paro no ma' sia*, the first four syllables riming with *barrow no hay*. The last two syllables may be *zha* or *zia*. When a gentleman one day observed to Henry Erskine that the pun is the lowest form of wit, Erskine replied, "Yes, and therefore the foundation of all wit." The following extended word-play or pun was published in *Harper's Weekly* many years ago, and has long been a favorite in collections: "A duel was lately fought in Texas by Alexander Shott and John S. Nott. Nott was shot, and Shott was not. In this case it is better to be Shott than Nott. There was a rumor that Nott was not shot, and Shott avows that he shot Nott, which proves either that the shot Shott shot at Nott was not shot, or that Nott was shot notwithstanding. It may be made to appear on trial that the shot Shott shot shot Nott, or, as accidents with firearms are

frequent, it may be possible that the shot Shott shot shot Shott himself, when the whole affair would resolve itself into its original elements, and Shott would be shot, and Nott would not. We think, however, that the shot Shott shot shot not Shott but Nott. Anyway, it is hard to tell who was shot"

**punctil'io** is a noun meaning a nice detail or a nice distinction, close observance of ceremonial or conduct. The pronunciation is *pungk-till' e owe* or *pungk till' yoe*. The plural is *ios* (*oɪ* or *yoɪ*). The adjective *punc til' ious* follows suit—*pungk till' e us* or *pungk till' yus*

**punc' tu al** is pronounced *pungk' chu al*. You may affect *pungk' tew al* but your pronunciation will be lonely. Don't say *punk' tchal*, tho this pronunciation will not be lonely. *Punc tu al' i ty* follows the same rule and is subject to the same cautions

**puno tu a' tion** is pronounced *pungk chu a' shun*, a long and *tu* palatized. But *pungk tew a' shun* is heard and has some authority. Note the noun of agent *punc' tu a tOr*. The various marks of punctuation are treated in individual entries in this book

**pun' gent** means sharp or acrid of taste, or, figuratively, in expression. It is pronounced *pun' gent* indeed. Anything pungent may be stimulating, but it is so as result of biting and sharpness really as of the senses, or figuratively. Anything piquant is agreeably biting and zestful. Anything poignant is moving usually in a sad way (see these words). The noun *pun' gen cy* is pronounced *pun* and *Jen* and *c*

**pu' ni tive**—involving or inflicting or pertaining to punishment—is pronounced *pew' ni tiv*, riming with *fugitive*. Be sure to pronounce all three syllables. Don't say *pewn' tive*. The adjective *pu' ni to ry* (*toe re* or *ter e*) is the same as *punitive* but is less used in this country. Don't reduce either word in pronunciation—*pewn' tiv* and *pewn' try* are wrong

**Pun' jah** rimes with *fun job*. Don't say *poon' jab*

**pu' ny** is pronounced *pew' ne*. The comparative is *pu' nier*, and the superlative *pu' ni est*. Don't say *poony*. It means weak, sickly, slight or unimportant in size and achievement. Billy Boner says that he wouldn't think of using a puny in translating *Cæsar*. (See *puisne*)

**Pu pin'** rimes with *tureen*, not with *suppin'*. The *u* is half long; the *i* long *e*

**pur' blind** in Middle English meant totally blind. It now means partly blind, dimness of vision, near-sighted

**pur' ism** is pronounced *pewr' iz'm*. The noun of agent retains the long *u*—*pur' ist*—*pewr' ist*. The *u* becomes half long with the change of accent in the adjective *pu ris' tic*. The meaning is rigid and uncompromising insistence upon exactness and purity in the choice and use of words, and in grammatical constructions. At present the word is being shocked wellnigh out of existence, and all three words are becoming archaic

**pur' lieu** rimes with *her due*, that is, *pur' lew*, not *pur' loo*. Don't accent the second syllable. The meaning is outlying district, outskirts, suburb, environ; it is used chiefly in the plural—*pur' lieus*

**pur port** is accented on the first syllable as noun; it may be so accented as verb, but the leading authorities prefer that it be accented on the second syllable as verb, thus following the rule explained under *accent* (*q v*).

The *o* of the second syllable is long. Don't say *pur p'rt*. The *port* is *port* indeed, and the *pur* is "maltese." The words means gist, tenor, meaning, substance; to convey meaning or gist or intention

**pur'pose**, both noun and verb, is pronounced with a slighted second syllable. Don't make *pose* rime with *rose*, but, rather, with very short and slighted *pus*. As noun the word means aim, design, end, goal, settled resolution or act of the will. As verb it means to determine or decide or intend in one's own mind. What we propose is open to others; what we purpose is not. These are correct: *I shall explain my purpose in my own good time* and *I purpose to convert my old office into a den for study and meditation*. (See *propose*, *proposal*, *proposition*)

**purs'er** is the official who "handles the purse" on a vessel; he keeps all accounts—freight, cargo, tickets, and so forth. The rime is *nurse her*

**pu'ru lence**—condition of *pus* or shedding *pus*—is pronounced *pew' roo lens*, not *poor' o lenz*. A second noun form is *pu' rulency*. The first *u* is long and the second *oo* also in the adjective *pu' ru lent*. There is no *a* in this word, please note

**pu sil lan' i mous**—cowardly, lacking in strength of mind and character—is pronounced *pew silan' i mus*, riming with *Lucy ran a bus*. The noun is *pu sil la nim' i ty*. Be sure to spell these words with one *s* and two *l's*

**put**, in such expressions as *put up with*, *put up to*, *to stay put*, *put over*, *put in*, *put across*, is a much overused "slang assistant." Avoid its use in these ways. In *He was seriously put to it to make the shore in his little canoe*, that is, *He had difficulty in making the shore*, *put to it* is a British colloquialism. This word is a perfect rime for *foot*, but it is widely used colloquially in rime with *but*

**pu' tre fy** rimes with *beauty die*. It means to rot or make rotten, to decompose, to decay. Neither the verb nor the noun *pu tre fac' tion*—*pew tre fak' shun*—must be confused with the verb *petrify* and the noun *petrification* (*q v*)

**pu tres' cent**—growing rotten, pertaining to putrefaction—rimes with *new crescent*. The noun *put res' cence* rimes with *new essence*. Note the adjective and noun *pu tres' cl ble* meaning tendency to decomposition or any decomposed substance

**pu' trid**—decayed, decomposed, rotten—rimes with *due bid*. The nouns *pu trid' i ty* and *pu' trid ness* likewise have long *u*, the latter more emphatic than the former because of the accent

**putsch** rimes with the first syllable of *butch' er*, the *u* being short *oo* as in *foot*. Don't rime it with *brooch*. It is a Swiss dialect word that has come into colloquial use in all major languages to mean a push forward, as of a military maneuver or rebellion or any popular uprising—especially when the uprising is a failure

**pyg me' an** (*pyg mæ' an* is now archaic) is pronounced *pig* and *me* and *an* indeed. Don't accent the first syllable. It is the adjective of *pyg my*—*pig' me*—meaning small, dwarfish, insignificant

**py' lon** is a gateway or a gateway building, any decorative monumental entrance. The *y* is long *i*; the *o* short; thus, *pie' lon*, riming with *die Don*

**py ram' i dal**—like a pyramid—is preferably accented as indicated, the second and accented syllable being *ram* indeed, other vowels being also short. And the adverb *py ram' i dally* follows suit. But note *pyr a*—

*mid'ic* and *pyra mid'ical*. Don't omit the short-*i* syllable in the first two, or the neutral-*a* syllable in the last two

**Pyr'e nees** is pronounced *pir'e neez*, *y* being short *i*, the first syllable riming with *mir* in *mirror*. Don't say *pur nees'*. Note the adjective *Pyr e ne' an*—*pir e nee' an*

**pyri'tes** is preferably pronounced with all vowels long—*pie rye' teaze*. The Britisher makes the *y* short *i*. There is also authority for *pie' rites*. It is a common iron or copper composition, pale brass-yellow in color, with a luster like gold; thus, sometimes called fool's gold. This word is really a plural form of *py'rite*, and it refers to a number of metallic looking sulfides. It is singular in usage

**pyro tech'nics**—the art of making fireworks or the display of fireworks—is pronounced *pie ro tek'niks* (*o* half long). Don't say *pee row tek'niks*. The word is used figuratively to mean emotional display, oratorical show, and the like

**py'thon** rimes with *die son*. The *th* is voiceless as in *thin*. It is a large nonvenomous serpent of the boa family, but the word is used to denote any large serpent, and in this general reference it is not capitalized. But denoting the serpent of Greek and New Testament mythology, it should be capitalized. The abstract noun *py'thonism* means the art or ability to foretell future events (see Acts xvi: 16 in the Revised Version of the New Testament)

## Q

*In words are seen the state of mind and character and disposition of the speaker*

PLUTARCH

**q** is alphabetically pronounced *kew* to rime with *dew*. Its plural is *q's* pronounced *kewze*. It is always followed by *u*, and the digraph thus formed is usually pronounced *kw*, as *quack* (*kwack*), *quick* (*kwick*), *quirk* (*kwirk*). In a few words the *qu* is *k* alone, as *coquet*, *etiquet*, *liquor*, *masquerade*—*ko ket'*, *et'iket*, *lik'er*, *mas ker ade'*. Don't say *ko kwet'*, *et'ikwet*, *li'kwor*. On the other hand, don't pronounce *qu* like *k* alone in *banquet* (*bang'kwet*, not *ban'ket*), *liquidate* (*lik'wi date*, not *lik'i date*), *quadratic* (*kwad rat'ic*, not *kad rat'ic*), *quotation* (*kwo-tay' shun*, not *ko tay' shun*), and so forth. In words such as the following *que* (final) is pronounced *k*: *antique*, *arabesque*, *basque*, *burlesque*, *casque*, *cheque*, *grotesque*, *marque*, *masque*, *kiosque*, *mosque*, *oblique*, *opaque*, *picturesque*, *pique*, *unique*. Many of these words are now simplified in spelling, as *bask*, *burlesk*, *cash*, *check*, *kiosk*, *mark*, *mask*. Don't pronounce final *que* as a separate syllable. *Antikay'* and *o pay'ky* for *an teek'* (*antique*) and *owe pake'* (*opaque*) are illiterate. *Marquee* (*mahr kee'*) and *risque'* (*rees kay'*) are exceptions

**quack**, noun and verb, is mimetic for the cry of the duck. It is pronounced *kwack*. As one who aggressively cries his wares, especially drugs, its pronunciation is the same. Note the adjective *quack'ish* and the abstract noun *quack'ery*. Don't say *kack* for *kwack*

**quad ra ge nar'ian** means forty or between forty and fifty years of age; one of such age. The pronunciation is *kwod* (riming with *pod*) *ra je nar'* (rimes with *care*) *e an*

**quad rat' ic**—involving second power, nothing higher, of an unknown power or quantity; square—is pronounced *kwod rat' ik*, to rime with *odd attic*. Don't accent the first syllable; don't make the accented *a* Italian—*raht*. The plural form *quad rat' ics* is usually construed as singular, as *Quadratics is a difficult part of algebra*

**qua drille'** is pronounced *kw' dril'*. The Britisher says *ka dril'*, or better, *k' dril'*. The first syllable is usually slight. It is an oldfashioned dance and an oldfashioned game of cards

**quad' ri syl la ble** is a word of four syllables. The adjective is *quad ri-syl lab' ic*. The first syllable is *kwod*, riming with *rod*; the *i* is short; the rest of the word rimes with *killable*

**quad roon'**—offspring of a white person and a mulatto, one quarter Negro blood—rimes with *sod soon*—*kwahd roon'*. Don't say *had rewn'*. (See *octoroon*)

**quad ru ple** means fourfold; anything four times greater than another; to multiply by four. As noun it is preferably accented on the first syllable; as verb on the second. But as verb, adjective, adverb it may be accented on either. The *u* is short *oo* as in *foot*; the pronunciation is *kwahd roo p'l*

**quaff**—to drink—may be pronounced with flat *a* or with Italian *a*, according to your pronunciation habits. It rimes with *half*, *a* flat or Italian

**quag' mire**—soft, wet, spongy land which yields easily to pressure, and, figuratively, any position of difficulty and delicacy—may be pronounced *kwag* (riming with *bag*) or *kwog* (riming with *bog*) *mire*, preferably the latter

**qualm** may mean a sudden illness or faintness. But it is more commonly used to mean scruple, misgiving, faintheartedness. It is not necessary to use the phrase of *conscience* after it, for it implies conscientiousness. Say *I have a qualm because I treated him so rudely*, not *I have a qualm of conscience because I treated him so rudely*. It is pronounced *qwahm*, riming with *palm*

**quan' da ry**—perplexity or doubt—is pronounced *kwon' d' ree* in the United States (*a* after *d* slight) and *kwon dare' e* in England

**quan' ti ty** refers to materials that are measured by bulk or extent or size rather than by number or length and breadth. It has cubic and spherical significance, rather than square or circular. You measure a quantity of grain or loam or water. *Amount* may frequently be a synonym of *quantity*, but *number* which refers to countable items may not be unless and until amount and quantity are measured off into countable units. You have a large quantity or amount of apples in your orchard, and a large number of barrels filled with apples. (See *amount* and *number*)

**quar' an tine** is pronounced *kwahr' an teen*. Don't say *core an teen'*. The last syllable may be made to rime with *dine*; the majority probably pronounce it thus. But the dictionaries hold out for *teen*—yet. The verb may be accented on the last syllable. It means any forced stoppage of travel made under suspicion of infections or contagions; the isolation of a home or a building by health officers for the same reason

**quar' rel** is pronounced *kwahr' el*. All derivative forms may be spelt with one *l*—*quar' reled*, *quar' rel ing*, *quar' rel Er*, and, of course, *quar' rel some*. The double *l* is permissible in the first three of these

**quar'ry** is pronounced *kwahr' e*. This holds in all meanings and as both noun and verb. Be careful of the trisyllabic present participle—*quar'rying*. Don't say *quar'ring*

**quart** rimes with *sort*, not with *part*; that is, it is pronounced *kwawrt*, not *kwahrt*. Don't say *kort*. Technical to a card game, it is *kahrt* (*cart*)

**quar'ter** must be pronounced so that both *r*'s are heard—*kwawr' ter*. The rime is *sorter*. Don't say *kwaw' ter* or *kwaw' ta* or *kwat' ta* or *kwab' ta*

**quar'ter-mas'ter-gen'eral** or **quar'ter-master gen'eral** is pluralized *quarter-masters general*, not *quarter-master generals*. He is a commissioned officer in charge of providing quarters and clothing for troops; that is, he is master of this particular function, and his being a general is unimportant in comparison with his being master in this respect. In the navy he is a petty officer

**quash** rimes with *wash*. Don't rime it with *rash* or *gray'sh*. It means to suppress, to quell, or, in law, to annul and make void (see dictionary)

**qua'si** means as if, as tho, to a certain degree, seemingly, seeming, as it were. You speak of a *quasi-renascence atmosphere* or a *quasi-historical document*. For special legal meanings see the dictionary. The pronunciation is *kway'sigh* or *kwah' c*. The *s* is not *z*. *Quasi* may be used as a pure adjective, as a *quasi logic*, or as an initial combining form (hyphenated to form a unit modifier) as *quasi-historical*

**qua ter' na ry** rimes with a *fernery*—*kwa tur' na re*. Don't slur it to *kwa turn' ri*. Don't omit the first *r* or transfer it to the first syllable which is not *quar*. The meaning is a group of four and also the figure 4. In geology it refers to the period from the third or tertiary to the present

**quat'rain** rimes with *what gain*—*kwaht' rain*. Don't say *kot' rain* or *quart' rain*. It is a stanza of four verses or lines inter-rimed according to some particular system

**quay**—a paved or otherwise strengthened landing alongside a river embankment or elsewhere—is pronounced *kee*, riming with *see*. But the French *quai*, from which English has taken *quay*, is pronounced *kay*, riming with *gay*

**Quen'tin** or **Quin'tin** is accordingly pronounced to rime with *dentin'* or *hintin'*. Don't say *ken' tin* or *queen' tin*

**quer'ulous** is pronounced to rime with *sterile us*. The *u* is half long, or short *oo* as in *foot*, not *ew*. Don't say *queer' ew lous*. The word means fretful, complaining, bemoaning. The noun is *quer'ulousness*

**que'ry** is a question of lesser import than an inquiry, often vaguely formulated and indefinite in aim. The question mark on the margin of copy or galley proof constitutes a query. Frequently a query is merely indicative of suspended judgment or an open mind. Both noun and verb are accented on the first syllable which is pronounced *kwee*, the word riming with *teary*, that is, *queer' e*. Don't make it rime with *nary*, or, worse yet, with *burry*. The agent noun *que'rist* rimes with *merest*, not with *fairest*; it means inquirer or questioner. Note the imperfect tense and past participle *quer'ied*, and the present participle *que'rying*; don't say *queer'ing*. Billy Boner says he doesn't care for girls who wear pigtail queries down their backs

**ques'tion** is pronounced *kwes' chun*. The *ch* is the *tch* in *batch*, not the *sh* in *machine*. Don't say *kwesh' un*. It means an interrogative sentence,



and interrogation in general. But a proposition in debate, stated in declarative form, is called the question. And the word is used to denote problem, difficulty, complication, and the like. A direct question is one that is expressed exactly in the words of the questioner, as *He asked, "Where have you been?"* and is set off by quotation marks. An indirect question is the reproduction of a questioner's interrogation through the words of another, as *He asked where I had been*, and is not set apart by quotation marks. A leading question is a question that suggests the answer expected or desired, as *Albany is in New York, isn't it?* Leading questions are much condemned in connection with the teaching profession inasmuch as they afford the pupil too much help if they are used to excess. A hypothetical question is one put, usually to an expert witness, in which facts or assumed facts are summarized in a long preliminary recital before the question itself is asked.

**ques tion naire'** is spelt with two *n*'s, please note. The pronunciation is *kwes chun air'*. It is a set or series of questions asked for the purpose of compiling a report or finding in connection with some study. By no means all of such a series have to be in interrogative form. Many are imperative, as a rule.

**queue** is pronounced *cue*, that is, *kew*. It is synonymous with *cue* in meaning tail, pigtail, braid of hair, line of waiting persons or vehicles. *Queue* is used chiefly as a noun, but it may be a verb; note the forms *queued* (*kewd*) and *quen'ing* (*kew'ing*). *Cue* (*q v*) is adjective, noun, verb.

**quick** may be adverb as well as adjective. Either *He did it quick* or *He did it quickly* is correct. The latter is preferable. In *He made a quick trip*, *quick* is an adjective. As noun, meaning alive or living, as in *the quick* as opposed to *the dead*, *quick* is almost if not quite archaic.

**quid' dity** is pronounced *kwid' it*, to rime with the last three syllables of *validity*. Don't make it dissyllabic—*kwid' t*. It means the root or essence of a thing, a subtlety, a quibble.

**quid' nunc** is one who is curious to know everything that is going on, one given to gossip. It is pronounced *kwid' nungk*. This word is written solid—*quidnunc*—but it is really two Latin words meaning what now.

**quid pro quo** are three Latin words meaning literally something for something, that is, a substitute, something in place of another, tit for tat, give and take. The pronunciation is *kwid proe kwoe*, short *i*, long *o*'s, riming with *did Joe know*.

**quies' cent** means stationary, motionless, at rest. The *i* is long, the *e*'s short; thus, *kwyes' ent*, riming with *my crescent*.

**qui' et**—noun, adjective, verb—rimes with *diet*. Don't say *quite* for *quiet*. The former is monosyllabic; the latter dissyllabic. The noun *qui' e tude*—*kwye' e tewd*—means tranquillity or state of rest and repose. *Qui' et ism*—*kwye' et iz'm*—is a kind of mysticism which makes passivity of self the essential; it also means a quiet and passive state of mind.

**qui e' tus** is pronounced *kwye e' tus*, to rime with *why eat us*. It means the end or finality, as of responsibility and of life. To administer a *quietus* to any one is to kill him.

**Quil ler-Couch'** rimes with *spill 'er booch*, not with *fill 'er pouch*. The last syllable is *booch*, not *couch* indeed.

**quin' cunx** is pronounced *kwyn' kungks*, riming with *twin chunks*. The plural is *quin' cunxes* (*ex* or *iz*). It is any arrangement of five, like the

five of hearts or clubs, with one unit in each corner and one in the middle

**Quin'cy**, Massachusetts, is pronounced *kwin' z*; Illinois, *kwin' c*—or so all of us, including the lexicographers, hope. The *z* pronunciation may be identified with the *M* by remembering that *z* and *m* come later in the alphabet respectively than *s* and *i*. But even this key (?) is troublesome

**qui' nine** is quite properly pronounced *kwy' nine*, riming with *why dine*. But *kw' neen'*, riming with *the dean*, is likewise correct, as are (Oxford) *kwin' een* and *kwin' in*. Better follow the first above in the United States

**quin' qua** or **quin' que** or **quingu** is an initial combining form from Latin. It means five, pertaining to five, having the character of five. *Quinquen' nium* means five years; *Quin' quages' i ma* (*jess' e ma*), the Sunday before Lent; *quin' quiv' a lent*, capable of combining with five

**quin' qua ge nar' i an** means fifty or from fifty to sixty years of age; one of such age. The pronunciation is *kwin' kwa je nar' e an*, the fourth and accented syllable riming with *care*

**quin' que syl' la ble** is a word of five syllables. The pronunciation is *kwin' kwe sil' a b'l*. The adjective form is *quin' que syl' lab' ic*, and this is also sometimes used as a noun. These words are not much used, for the reason that all words of five syllables or longer are generally classed as polysyllables (*q v*), the point of departure from few (up to and including four) and many (five or more) being arbitrarily made between four and five

**quin' sy** is pronounced *kwin' z*. Don't pronounce it with soft *s*. Don't pronounce the *i* long; *kwine' z* is sometimes heard in provincial parts

**quint es' sence**—the most apropos example or perfect type or climactic instance of any thing or class or quality—rimes with *squint crescents*. The adjective is *quin' tes sen' tial*. According to the Greeks quintessence was the last and loftiest quality in the natural order—the ether which they identified with heaven

**quin' tu plet** should be accented on the first syllable but usually isn't. The first syllable rimes with *win*, the second with *too*, the third with *bet*. The word means five of a kind; it is not confined to meaning five children born at the same time, tho it is principally used in this sense. It is correctly used in the plural to refer to one set of five, as *Marie is one of the Dionne quintuplets*. It is also used in the plural to indicate more than one set, as *Those parents have three quintuplets*, that is, fifteen children. The latter, however, would be better as *Those parents have three sets of quintuplets*. Note that *quin' tu ple*, like *quin' tu' pli- cate*, may also be verb and adjective, meaning fivefold and to make fivefold

**quip** is a smart or satiric turn or jest, a witty retort. One who is adept at *quiping* (use two *p*'s if you wish) is called a *quip' ster*. The pronunciation is *kwip*. Don't say *kíp*

**quire** is, technically, twenty-four or twenty-five sheets of writing paper folded within one another, or not folded at all; any collection of leaves one within the other; a manuscript or book. The abbreviation is *qr*. It rimes with *fire* and *tire*. (See *choir* and *ream*)

**quirk** rimes with *Turk*. Don't say *queerk*. It means any sudden turn or twist; hence, a quibble or conceit, or a peculiarity in behavior

**quit** is pronounced *kwi:t*. Its imperfect tense is *quit* or *quit'ed* or *quit'ted*.

The *quit'ed* is not sanctioned by the majority of authorities, it has the virtue of following rule (see *consonant*). By this token the present participle may be *quit'ing* or *quit'ting*, the former preferred but not by the purists. Those who object to writing these forms with one *t* have a case against the reformers in *quit'ter* which for obvious reasons must be spelt with two *t*'s. *Quit* is sometimes used as a noun, especially in the plural *quits*, and as a clipt form of the legal term *quitclaim* which means a release or to release. *Quits* is an adjective meaning even or equal, as having met an obligation or matched in a game, or the like. *Quit* is preferably used to indicate the idea of suddenness. Don't use it for *cease* or *discontinue*. The latter denotes a gradual cessation; *cease* may refer to either sudden or gradual cessation, but it is used primarily to refer to states and to general action. The motor stops; the noise ceases; the series discontinues; the intruder quits a place on hearing a shot. *Stop* is in everyday use; *cease* is more literary; *quit* has in it a little of the idea of *quick*, but don't mispronounce it as *quick*. *To quit yourselves like men* is an archaic use meaning *to acquit yourselves*. A similarly rare use is *I shall quit myself of that fiend*, meaning *I shall rid myself of that fiend*. (See *cease* and *leave*)

**quite** is too frequently used for *very* and *somewhat* and *rather*. It means really, truly, wholly, positively. It is superfluous or tautological, too colloquial, in all such expressions as *quite some*, *quite some work*, *quite a few*, *quite a bit*, *quite a way*, *quite a deal*, *quite a job*, *quite a little*, *quite a lot*. Don't confuse *quite* with *quiet* (*q v*). *Quite* is monosyllabic; it rimes with *kite*

**Qui'** to rimes with *be so*, that is, *key' toe*

**qui vive'** is a two-word French term pronounced *kee veev'*. Literally it means *who lives* or *on whose side* (are you), and is the equivalent of the English *who goes there*. The current English adaptation *on the qui vive* means on the alert, watching out

**quix ot' ic** means being like Don Quixote—visionary, impractically romantic, extravagantly chivalric. It is pronounced *kwik sot' ik*, all vowels being short. But Don's surname itself has caused much confusion. It may be *kwiks' it*, to rime with *fix it*; it may be *kite hoe' tee*, to rime with *my goat ee*; it may be *ke hoe' tay*, to rime with *the low day*

**quiz**, noun and verb, is pronounced *kwiz*, to rime with *Liz*. Its plural is *kwiz' zes*, not *kwiz' zies*. The *z* is doubled also in the derivatives *kwiz' zed* (*kwizd*), *kwiz' zing*, *kwiz' zical*. The last means different or odd or eccentric or inclined to question teasingly

**quod e' rat de mon stran' dum** is a three-word Latin term meaning which was to be proved or demonstrated. It is usually indicated at the end of a proof by means of the initial letters *Q E D*. The pronunciation is *kwod er' at dem on stran' dum*

**quoin**, noun and verb, is pronounced *koin* or *kwoin*, the former particularly in England. The rime is *coin* which also means a cornerstone, a wedge. In printing a quoin is a wedge used in an iron frame or chase for locking up a form

**quoit** is still pronounced *koi:t* over most of England, and Oxford gives this as the phonetic pronunciation. We say *kwoit*, retaining the *u* and making *qu* like *kw*. Both *koi:t* and *kwoit* rime with the second syllable of *exploit*

**quon' dam** is an adjective meaning former or sometime or erstwhile. It is pronounced *kwahn' dam*, not *kwone* to rime with *own*, or *kwun* to rime with *dun*

**quo' rum** rimes with *score 'm*. But the first syllable is pronounced *kwoe*, not *koe*, not *kar*. It means such numbers in attendance at a meeting as are legally competent to conduct business and make decisions. Billy Boner says his club meeting was adjoined because there was no decorum

**quo' ta**—a proportional share or part or division—must be pronounced *kwoe' ta*, the first syllable riming with *go*, the final *a* being neutral. Don't say *ko' ta* or *kwo' tab*

**quote** rimes with *vote*. It is no longer called *kote*, tho it once was. In general use it is a verb, but as noun it means quotation or (plural) quotation marks. In connection with the printing trades *quotes* is commonly used for *quotation marks*. The word *quo ta' tion*—*kwo tay' shun* (don't say *koe tay' shun*)—applies to reproductions from literature, listings on the stock market, the punctuation marks above referred to. In still another meaning it is classified as *direct quotation* and *indirect quotation*, that is, the exact words of one quoted (direct discourse) or the words of the one quoted put into the words of another (indirect discourse). Direct quotations or the exact words of a speaker are set off by quotation marks " ". Indirect quotations are not. In conversation reproduced on the printed page, each individual contribution is placed in quotation marks or "quotes." If in any one conversational entry there is a quotation, that is, a quotation within a quotation, this is set off by single quotations ' '; and if there is a third, that is, a quotation within the quotation in the conversation, this is in turn set off by double quotations; thus, they alternate as " " " ". If a conversational contribution runs to more than one paragraph, quotation marks are placed at the beginning of each paragraph, but at the end of the last one only. It is a printing convention, followed in longhand composition, to place periods and commas within quotation marks, colons and semicolons without, and question marks and exclamation marks within or without according as they are or are not a part of the quoted matter. Titles of books and other major compositions are preferably set in italics, not in quotations. In case a title has to be indicated within another, the broader or more comprehensive title is italicized, and the lesser one is placed in quotation marks. Don't make the mistake, in reporting conversation, of placing such expressions as *he said*, *he replied*, *they shouted* in quotation marks along with the actually quoted matter. These are fingerprinting expressions only, and are not part of quotations except perhaps when one quotation is placed within another

**quoth** rimes with *both*; don't rime it with *doth* or *swath*. It is an old Anglo-Saxon word meaning spoke or said, used in the first and third persons, imperfect tense, usually before its subject; its object, as a rule, is a direct quotation

**quo tid' ian** is quadrisyllabic. Say *kwo tid' ian*, the first two syllables riming with *no bid*; don't say *kwo tid' yan* or *kwo tij' an*. This is adverb and noun meaning daily, anything that occurs daily. In the tropics *intermittent fever* is sometimes called *quotidian fever*

**quo' tient** is pronounced *kwoe' shent*, to rime with *no gent*. Don't misspell and mispronounce as *quo' tent*. Billy Boner says that when you divide nine by three your quotation is three

## R

*The difference between the right word and the almost right word is the difference between lightning and the lightning bug*

MARK TWAIN

**r** is alphabetically pronounced *abr* to rime with *far*. Its plural is *r's* pronounced *abrʒ*. It has been pointed out under *b* that in the initial *rh* the *b* is silent and the *r* sound predominates, as *rith'm* for *rhythm* and *retorik* for *rhetoric*. The letter *r* frequently influences a preceding vowel to become broad (Italian in the case of *a*), as *can* to *car* (*cabr*), *he* to *her*, *not* to *nor*, *stiff* to *stir*, *but* to *bur*. The intrusion of *r* where it should not be sounded is regarded as one of the most vulgar pronunciations in English. It is likely to occur after a word ending with a vowel and preceding one beginning with a vowel (since by custom *r* is pronounced before vowels); thus, *idear of*, *arear of*, *formular of*, *villar at*, *drammer on*, *diphtheriar in*, *militiar of*, and *sor on*. Conversely, *r* is frequently dropt at the end of a word, flat or Italian *a* being substituted for it. This, however, cannot be regarded as a vulgarism; it is heard in cultivated speech, and it is characteristic of the speech over wide areas, especially New England. While *r* is always sounded before a vowel, it is not sounded after a vowel according to this pronunciation custom; thus, *hear* is *heah*, *clever* is *clevah*, *storm* is *stahm*, and *theah* you *ah*. The classic example of this particular type of *r* trouble is probably this: "Standing at the bah Mr Cah told us that he got some tah on the rah of his cah before he had gone fah along the boulevah." The rolled or telephonic *r* is better than no *r* at all or *r* where it does not belong; it has at least the virtue of vibrant emphasis, especially in clarifying telephone numbers. But *thr-r-r-r-ee* is by no means recommended in place of good, solid, abstemious *three*. When the *r* roll occurs on the rear of the tongue and the uvula it becomes almost guttural, as in *wur-r-r-rk* and *por-r-r-rk*. The predominance of the *r* sound following a long vowel should not be permitted to shorten dissyllables to monosyllables, except in poetry where exercise of poetic license may freely do so; for instance, *bow'er* is dissyllabic; the poet may write it *bow'r* and make it monosyllabic in both spelling and pronunciation. But in prose this should not be done, especially in those cases where an entirely different word may be understood, as *flower* and *flour*, *ewer* and *your*, *higher* and *hire*, *mower* and *more*, *rower* and *roar*, *sower* and *sore* or *soar*, *flower* and *floor*, *lower* and *lore*. Again, the predominance of the *r* sound in such endings as *ar*, *er*, *ier*, *ir*, *or*, *our*, *ur*, naturally tends to neutralize the preceding vowel sound quality to a considerable degree, more so than does a corresponding *d* or *n* or *t*. In the vast majority of pronunciations these preceding vowels are not differentiated one from another at all—cannot be because *r* is by no means so strong a consonant here as it is at the beginning of syllables, and it consequently merges with and absorbs the sound values of the vowel. (See *-er*, *oi*, *-re*)

**rab'bi** is preferably pronounced with long *i*, but short *i* is permissible; that is, it may rime with *drab eye* or with *shabby*. The plural is *rab'bis* (*eyes*) or *rab'bies* (*eez*), the former preferably. It is a Hebrew word meaning master, doctor, teacher, pastor

**Ra be lais'** is trisyllabic in French—*rabble e'*, final *e* short. In English the word is usually pronounced *ra be lay'*, riming with *cabby play*. The adjective is *Rab e lai' si an*—*rab e lay' zan* or *lay' zhan*. Don't say *rab e lay' us*

**rab' id** is frequently mistaken for *rapid* or *rabbit* as result of mispronunciation. It is an adenoidal word, at best, as far as the ear is concerned. Make the *b* and the *d* clearly heard, and make the word dissyllabic. Don't say *rabd*. The cautions pertain as well to the adverb *rab' id ly* and the nouns *rab' id ness* and *ra bid' i ty*. The meaning is mad, fanatical, raging, aggressively in earnest, unreasonably enthusiastic

**ra' bies** may be either dissyllabic or trisyllabic (as here). Most pronounce it *ray' beeze*, to rime with *say' please*, and this has sound authorization. But *ray' be eeze* is still good conservative pronunciation. Don't rime it with *say byes* or *cabbies*. It means canine madness, hydrophobia

**ra ceme'** rimes with *a dream—ra seem'*. It is a kind of flowering in which blooms spring from short stems on a long axis, as the lily of the valley. The adjective is *rac' e mose* which rimes with *sassy gross*

**Ra chel** is pronounced *ray' tchell* in English, and more beautifully *ra shell'* in French

**Rach ma' ni nov** or **Rach ma' ni noff** rimes with *shock donny off*, that is, *rahk mah' ne noff*. The last syllable is neither *nawf* nor *nabf*; the *o* is intermediate. Be sure to accent the second syllable

**Ra cine'** rimes with *a dean*, that is, *ra seen'*. Don't say *ray sign'*. This applies to both the surname and the geographical name

**rack et eer'** requires three particular cautions: Don't accent the first syllable; don't make it dissyllabic—*rack' teer*; don't spell the last syllable *ier*. It is both noun and verb, the imperfect tense being *rack et eered'* and the present participle *rack et eer' ing*

**rac on teur'** is one who is expert at repartee or who tells stories with finesse. The word rimes with *back on her*

**rad' ical** has many meanings for which the dictionary must, of course, be consulted. It should be recorded here that the word is a synonym for *root* or *stem* (of a word), and that in much general usage it denotes a person who advocates revolutionary changes in the established political order. It is both noun and adjective. The first syllable rimes with *shad*, not with *shade*. Don't confuse this word with its homophone *rad' icle* meaning the early rooting of a blood vessel or of a seedling. The word *rad' icel—rad' e sell*—also means young and tender root

**ra' di o** is pronounced *ray' dee owe*. Don't make the first syllable *rad* riming with *cad*. Don't accent the second syllable, confusing the word thus with *rodeo* (*q v*). The plural is *ra' di os* or *oes*. The word is now both noun and verb, the third person singular, present indicative being *ra' di oes*, the imperfect tense *ra' di oed*, the present participle *ra' di o ing*. It is now widely used as an initial combining form, and, as such, is not hyphenated to the root, as *radiobroadcast*, *radiography* (*ray d' abg' r' fe*), *radiometer* (*ray d' abm' e ter*), *radioscopy* (*ray d' abs' ko p*). Don't say *ray' joe*

**ra' di us** is pronounced *ray' dus*, the *u* being neutral. Don't pronounce this word as if the first syllable were *rad*, riming with *bad* and *sad*. Write the plural *ra' di uses*, and thus keep the language consistent and uncomplicated. But this advice is not followed by the majority—yet. The Latin plural—*rad' di* (*eye*)—is still generally used

**ra' dix** is an arbitrary number taken as a base or source for a series of numbers; a radical; a root. The pronunciation is *ray' dix*. The regular English plural would be *ra' dices*. But in matters mathematical it is

customary to hold to the foreign plurals (see *index*); thus, *rad'ices*—*rad'e seize* or *ray'd' seize*

**raft**—a number of logs fastened together, the crude floating craft on which they are conveyed, any floating timber fastened together as a carrier—may be pronounced with flat *a* as in *ask*, or with Italian *a*. Be consistent in your pronunciation of this word. And don't say *rawft*

**rag'ged** is dissyllabic, tho the poet may make it monosyllabic for metrical purposes—*ragd*. It means torn, uneven, lacking in finish, usually in application to physical things, especially clothes; figuratively, broken down, incompetent, losing, as in the colloquialism *on the ragged edge*—on the verge of breaking

**ra gout'** is a dish made of small pieces of meat cooked with vegetables and highly seasoned. The *a* is short and the *ou* is long *oo*; the word rimes with *ado*. It is likewise a verb, the imperfect tense being *ragouted'*—*ra good'* (long *oo*)—and the present participle *ra gout' ing*—*ra goo' ing*

**rail' lery**—pleasantry, gentle irony, fun-making—rimes with *sailorly* or *gallery*, that is, the *a* may be long (preferably) or short

**rail' road** is a solid compound—*railroad*. The authorities would have us believe that this word denotes a long, substantial, permanent, through-traffic route, whereas *rail' way*—*railway*—means a short traffic route designed for light and more or less temporary use. The distinction is no longer observed. The words are synonyms

**raise** rimes with *daze*, not with *race*. The *s* is sounded *z*, and the *a* is long. As verb, usually transitive, *raise* means to move upward, to cause to rise, to breed, to revive, to excite, to alarm. It is sometimes colloquially used as a noun to mean a lift or an increase, but this usage is not authorized. *He was so ill that he could not raise his head* is correct, but *He was so ill that he could not raise* is wrong. Say *My salary was raised* but not *I have a raise in salary*. A ladder is raised, a child is raised, the doctor raises a patient's head, a pupil raises his hand, we "raise Cain or Ned or the devil" (slang), we raise tobacco, we raise funds, we raise an army, we raise a mansion on the old site (unusual), we raise a laugh, we raise prices, we raise a flagpole. *Rise* (*q v*) is not used in any of these senses. Don't say *The sun raises*. The parts of this verb are *raise*, *raised*, *raising*, *raised*. Don't confuse with its homophone *raze* (*q v*)

**Ra' leigh** or **Ra' legh** is pronounced *raw' le*. But *rah'l'e* persists, and *rolly* is sometimes heard. *Rally* to rime with *Sally* is an allowable pronunciation for the surname (especially when spelt *Ra' legh*) but not for the geographical name

**ram page**, as noun, is accented preferably on the first syllable; as verb, preferably on the second. But the verb may be accented on either syllable, and in England the noun is accented on the second. It rimes appropriately with *damn rage*, the meaning being violent and ruthless and riotous action or behavior. Note the spelling of the adjective *ram pa' geous*, pronounced *ram pay' jus*. Don't say *ramp ij*

**ramp' ant** is pronounced *ram' p' nt*, the second *a* being neutral. Don't say *rahm' pabnt*. It means standing on hind legs with forelegs or paws extended as in defense, and is thus an antonym of *couchant* (*q v*). It also means uncontrolled, threatening, lively, and so on. It has technical meanings in architecture and heraldry. Note the noun *ramp' ancy*, the first syllable riming with *vamp*

**Ram'ses** and **Ram'eses** are variant spellings of the name of the old Egyptian kings. The first rimes with *dam these*; the second with *mammy seize*. Don't pronounce the *a* long

**ran'cour** or **ran'cor** (take the simpler) has a vocal but no written *g* in it—*rang'ker*—to rime with *bang sir*. Don't say *ranker*. It means spite, enmity, ill will. The *u* spelling is usual in England but not in the adjective and adverbial forms—*ran'corous* and *ran'corously*. When Billy Boner saw the war vessels lying in the harbor, he told his teacher that they must be at *rancor*

**Ran'goon** may be accented on either syllable—*rang'goon* or *rang'goon*—to rime with *bang soon*

**rank** is pronounced *rangk*. Don't say *rang* for *rank*. As noun, adjective, verb, it has numerous meanings for which the dictionary must be consulted. *Rank'Er* is a military colloquialism meaning one who has served in the ranks. The term *rank and file*, meaning a cross section or general run, is not hyphenated. The use of *rank* as a collective plural with a plural verb is incorrect, the plural *ranks* being regularly formed and used. Its use as adjective in the sense of coarse or gross or offensive is general, and its special military uses are applied figuratively by the man in the street

**ran'sack** is accented on the first syllable, both as noun and as verb. Don't say *ran sack*. The pronunciation is *ran* and *sack* indeed. Don't say *rah'n' sabk* or *ran' sack* or *rang' sack*

**ra'pacious**—given to plunder, grasping, greedy, ravenous—is pronounced with long *a* in the second and accented syllable—*pay*. The first *a* is slight; the last syllable is *shus*—*ra pay' shus*. But note that in the noun *rapacity* the *a* of the accented syllable is short. Don't say *ra pay' city*. (See *capacious*, *sagacious*, and other similar words)

**Ra'pal'lo** has two Italian *a*'s, and half-long *o*—*rah'pabl' o*. Don't make the second syllable *pal* indeed

**ra'pier**—a two-edged sword with a narrow blade—is trisyllabic, pronounced *ray'p'er*. Don't make it dissyllabic; *rape'ear* and *ray'peer* are wrong. The rime is *shapelier*

**rap'ine** rimes with *happen*. Don't say *ray'pine* or *ray'peen*. And don't use this word as a verb or an adjective. It is a noun meaning plunder, pillage, spoliation. The verb is *rape* (which is also a noun) and the adjective *raped* (which is also a verb)

**Rap'pah'n'nock** should not be pronounced with Italian *a*'s. The first three syllables are *rap'pah'n'* indeed; the last is *uk*

**rap'proche'ment'** is a French word meaning agreement or a coming together or the setting up of cordial relationship. The pronunciation is *ra prawsh mahn'*—*a* almost silent, *o* like *aw*, final *e* like Italian *a*, *n* nasal, *t* silent

**rap'scal'ion** is a rascal, a ne'er-do-well. All vowels are short. It rimes with *sap* and *stallion*

**rap'ture**—ecstasy, delight, transport—may be either *rap'chure* or *rap'tewr*, preferably the former. Note well the spelling of *rap'turous* and *rap'turously*; don't make them *rap'tur'ious*. Don't say *ecstatic rapture* or *rapture of bliss*; such expressions are tautological. The participial adjective *rapt* is widely used also. The imperfect of the verb



*rap* may be similarly spelt, and it is similarly pronounced. The latter is probably an imitative or onomatopoeic word (tho Standard sources it in Swedish *rappa*, to seize); the former is from Latin *raptus*, seized. *Rapture* and its derivatives mean seize in the sense of being absorbed or engrossed or transported in a spiritual rather than a material sense (see *ecstasy*). Billy Boner says that when the band plays it just puts him into ruptures of erratic transportation

**rare** means infrequent of its kind (see *unique*). It may be used correctly in all three degrees of comparison—*rare*, *rarer*, *rarest*. Great plays are rare; Hamlet is unique. Don't use *rare* in the sense of scarce or un-plentiful, as *Books are rare in this section* for *Books are scarce in this section*. But in the sense of unusual, as *John is a rare friend*, it is authorized. The noun *rar'ity* may be pronounced either with short *a* as in *arrow* or with *a* as in *care*, the former preferably. Don't say *rah'r't*; the word is trisyllabic, and the *a* is not Italian

**rar'e fy**—to make less dense; to make more spiritual or refined—has no *i* in it, please note. The word is commonly misspelt *rar'i fy*. The first syllable rhymes with *air*; the *e* is intermediate; the *y* is long *i*. The rime is *dare he die*

**rare'ly** means seldom, infrequently, not often; extremely, with unusual effect or degree, exceptionally. Don't say *rarely ever*, *rarely or ever*, *rarely or hardly ever*. If you will ponder these expressions a little, in the light of the above meanings, you will see that they are contradictory or meaningless or repetitious. The idiom is *rarely or never*. These are correct: *We rarely if ever go there*, *We rarely or never go there*, *We rarely go there*, *We hardly ever go there*. Don't use *rarely* in expressions already supplied with a negative. *He doesn't rarely go* is wrong for *not* is negative and *rarely* has negative significance. *He rarely goes* is correct. Used in the sense of *seldom*, *rarely* idiomatically comes before the verb it modifies, as *I rarely go to the movies*. Used in the sense of *finely*, *beautifully*, *excellently*, and the like, it comes after it, as *He executed the piece rarely*. This distinction is important in such expressions as these: *They work together rarely* and *They rarely work together*, the former meaning that they work together agreeably and the latter that they seldom work together. The former, however, is ambiguous and cannot be recommended; for *rarely* may follow the verb when it means *seldom*. (See *ever*, *hardly*, *merely*, *scarcely*, *seldom*)

**ras'cal** is pronounced *rah's'kal* in England, and frequently in the United States. But the short *a* in the first syllable is heard here more often than the Italian *ah*. The noun *ras'cal'ity* is similarly *rah's'kal'it* there, and *rass'kal'it* here. Pronounce all four syllables

**Ras'musen** has Italian *a*. Say *rah's'mussen*, not *rah' muzen* or *rahsmew'en*

**rasp'berry** may be pronounced *rah's'berry* or *rah'berry*, in accordance with your consistent pronunciation of *a* (*qv*). The *p* is not pronounced; don't sound it in an affected effort to be what you think is correct. Our Lady Malaprops do this with many of the silent letters

**Raspu'tin** has short *oo* rather than long *u* in the second and accented syllable. Say *rass'poo'ten*, not *rahspew'tin*

**rath'er** is implied in certain words ending with *ish*, as *coolish*, *stormish*, *chillish*, *tallish*. The *ish* implies degree, and as *rather* is itself an adverb of degree, it amounts to repetition to use it before words that have this

suffix of degree. But when *ish* is used to denote quality, *rather* may be correctly used to modify the word to which it is suffixed, as *rather childish*, *rather mannish*, *rather girlish*. In the same way it may be used before a noun to which *like* is suffixed, for the result is here also quality rather than degree, as *rather ladylike*, *rather sportsmanlike*. *Rather* helps in comparison but it is not itself compared; don't say *ratherish*. It is regarded as closer and more coherent construction to have *than* follow *rather* immediately when the two words are used together, than to separate them, as *John's error was the result of bad eyesight rather than bad judgment*, not *John's error was the result rather of bad eyesight than of bad judgment*. This caution is correlative with that given on page 830 in regard to *whether* or *not*. *Rath'er* may be pronounced with Italian *a* or with *a* as in *abound*. Make up your mind which *a* you are going to use, and then use it consistently in all such words (see *a*). The *th* is voiced as in *the*. Don't say *ruther* or *rudder* for *rather*.

**rat'ify** is pronounced with short *a*, short *i*, and long *i* for *y*. The first syllable is therefore really *rat*, not *raytē*, and the third is *fiē*. This word means to make valid or approve in a more or less automatic way, whereas *sanction* has in it the idea of sympathy or support.

**ra'tio** may be either trisyllabic or dissyllabic—*ray'she owe* or *ray'show*. According to the latter it is syllabized *ra'tio*. There is no authority for *ray' tee owe*, that is, for unpalatized *ti*.

**ratiocin'a'tion** means the mental processes of thinking and reasoning. The last two syllables are pronounced exactly like *nation*—*nay'shun*. The first two syllables rime with *flashy*; the third and fourth syllables are *ahc*. Thus, phonetically, the word is *rashy ahc nay'shun*. Don't make the first two syllables *ratty*, to rime with *catty*, or the third and fourth *oshy*, to rime with *boshy*. The verb *ra'tioc'inate*—to reason—follows suit—*rashy ah'c nate*.

**ra'tion** is preferably *ray'shun*, but there is authority for pronouncing the first syllable with short *a*, thus making the word rime with *fashion*. A *ration* is a portion or an allowance. As verb, it means to allow or allot or distribute, as provisions to an army. *Ra'tional*—*rash'un al*—means having understanding, agreeable to reason and good sense. It is both adjective and noun; as the latter it means that which is reasonable. There is no authority for *ray'shun al* or for dissyllabic *rash'nal*.

**ra'tion a'le** is a noun meaning fundamental reason or the reason and understanding that underlies something or some action; a set or group of principles or hypotheses. It is pronounced *rash'un a'le* or *ah'lee*—long *a* or Italian *a*.

**Rat'is bon** rimes with *bat is on*, not with *bat is shown*. This was the name of the present Regensburg, Germany.

**rat tan'**—the plant belonging to the genus of climbing palms and used variously to indicate a switch, a walking stick, a kind of wickerwork—is pronounced *ra tan'*. Don't accent the first syllable.

**rau'cous** rimes with *caucus*—*raw'cuss*. The noun *rau'city* is pronounced *raw'ct*; note also *rau'cousness*. The meaning is hoarse, harsh, disagreeably strident, as a voice.

**rav'age** is pronounced *rav'ij*, not *rav'age*; thus, *rav'ijd* and *rav'ijing* for *rav'aged* and *rav'aging* respectively. It means violence or ruin or

destruction; as verb, to plunder and violate. But don't confuse with *ravish* (*q v*). (See *damage, orange, savage*)

**Ra vel'** rimes with *a bell*. Don't make it a homophone of *ravel*

**rav'en ous** is not *rave' en ous*; it is not *rav'en' i ous*. The three syllables rime with *havin' us*. The noun is *rav' en ous ness*. Don't say *rav' nyus* and *rav' nyus ness*. It means voracious, over eager for satisfaction, as of food or drink

**rav' ish** rimes with *lavish*. It means to be transported with joy and enthusiasm and emotion; thus, it comes to mean to seize and carry away, to abduct for immoral purposes. Both *ravage* (*q v*) and this word come from the same French original *ravir*. It is usually associated with the idea of rape, whereas *ravage* indicates ruthless and wanton destruction or vandalism. *Ravishing*, for instance, may mean nothing more serious than charming, delightful, seductive. Dr Johnson defined *rav' ish ment* as pleasing violence in the mind

**ray' on** is phonetic—*ray* plus *on*. It is a fabric woven from a manufactured vegetable material—a glossy fiber made by forcing a solution of cellulose through strainers and allowing to dry. Don't pronounce this word as a monosyllable, as is so frequently done even in the trade—*rayn* (*rain*) is illiterate

**raze** is a homophone and antonym of *raise*. It means to pull down, to level, to destroy; also, to cut, shave, scrape off. Don't pronounce this word *race*

**rd** (or *d*) should not be used in regular composition, such as a letter, after a figure to indicate an ordinal. In business quotations, and the like, it is of course permissible. Write *3* or *third*, not *3d* or *3rd*. Figures and letters combined to stand for a word are hybrid forms

**re-** is a Latin prefix meaning again, back, renewed, backward, to original position or condition, as in *recede, refer, refrain, repeat, retrace*. It is usually pronounced with long *e*—*ree*—or with half-long *e*, as initial in *event*, especially before *h*, as in *rehabilitate, rebash, rehearse*; before a vowel, as in *react, reanimate, readjust, realize, re-enforce, reimburse, reorganize, reunite*; when hyphenated to a root to distinguish from a similar unhyphenated form, as *re-call* and *recall, re-cover* and *recover, re-collect* and *recollect, re-form* and *reform, re-mark* and *remark, research* and *research*. It is always *ree* when it carries primary accent, either as result of contrast with another similar form or as a distinction of one part of speech from another, as in *rebate, rebel, rebound, record, retail*. Don't mistake *re* for a prefix in such words as *recitation, reclamation, recognize, recommend, redolent, refuge, refuse* (noun), *register, regulate*. In these and numerous other words it came into the language as a component part, and while in some cases it was a prefix in the original, it is now a substantial part or member of the root formation. In these instances it is pronounced with short *e*. When *re* is followed by a root beginning with *e* it is usually hyphenated. But irregularity in the pronunciation and hyphenation of *re* makes it necessary to consult the dictionary frequently regarding it. This prefix invites tautology. Be especially careful about using *back* and *again* after words prefixed with *re*, as *repay back, repeat again, retrace again, refer back, recommence again, recall back*. (See *hyphen*)

**re** instead of *-er*—but pronounced *er*—is the original ending of about fifty words, many of them unusual and little used, some of them changing gradually to *er* and now, therefore, on the fence, most of them more

conservatively spelt in England than in the United States. The *metre* words, for instance, are pretty well established here as *meter*. The *cre* words may never change owing to the fact that making them *cer* would lead many persons to soften the *c*. In a few cases the change to *er* would perhaps lead to confusion with other words, as *peter* and *timber*. Those asterisked in the following list are now preferably spelt *er* in this country: *accoutre\**, *acre*, *amphitheatre\**, *autre*, *aplustre*, *augre*, *bistre*, *centilitre*, *centimetre\**, *centre\**, *concentre\**, *chancere*, *eagre* (a tidal flood), *electre*, *felitre*, *fibre\**, *goitre\**, *guebre*, *litre\**, *lucre*, *lustre\**, *manoeuvre\**, *massacre*, *maugre*, *meagre\**, *mediocre*, *metre\**, *mitre\**, *nacre*, *nitre\**, *ochre*, *ogre*, *ombre*, *petre*, *philtre\**, *quaere*, *reconnoitre\**, *sabre\**, *saltpetre\**, *sceptre\**, *sepulchre\**, *sombre\**, *spectre\**, *theatre\**, *timbre* (tonal quality), *wisacre*. (See *er*)

**reach** rimes with *beech*. Don't say *ritch* for *reach*. This word is correctly used in the sense of arrive at, attain to, or gain. Those who insist that it may be used only in the sense of stretch out or thrust or extend are purists to say the least. An agreement may be reached and you may reach a certain goal

**re ac' tion a ry** means tending toward counter or contrary action; or, as noun, one who seeks to undo progress and to hold conservatively with what has gone before, or to hold aggressively with an opposite state or condition. The *c* is *k*; the third syllable is *shun*. Pronounce all five syllables; don't say *re ac' shun re*. (See *-ary*)

**read** is pronounced *reed*, riming with *seed* and *bleed*. Its imperfect tense and past participle are spelt exactly the same but pronounced *red*, riming with *fed* and *bled*. Nothing could possibly be more confusing than this, especially for a young person who is just learning our language, unless it be *lead* and *led* (*q v*)

**Read'ing**—name of the city in Pennsylvania where much beer is made—is not pronounced like the present participle of *read*. If it were, then Bacon's famous dictum "Reading maketh a full man" would have unintended connotation. The word rimes with *bedding*

**read just'** is a solid word—*readjust*. The *d* is silent, but the neutral *a* left in the second syllable must be touched; don't say *rejust*. The noun *read just' ment* follows the same rule and requires the same caution. To readjust means to rearrange

**read'y** is used locally (New England, rural England, Australia) as verb meaning to make ready, to tidy or put in order, to sweep and clean. In local and colloquial use it is usually clipt to one syllable and is followed by *up*—*read* (or *red*) *up the room*, *read up the office*. This use of *ready* as a verb is not recommended

**re'al** is an adjective meaning authentic, genuine, pure. Don't use it in place of the adverbs *really* and *very*. Say *We want you to know what a really (very) high-grade material this is*, not *We want you to know what a real high-grade material this is*. Say *This is a very good offer*, not *This is a real good offer*. This word is dissyllabic, or "mildly so." Don't pronounce it broadly as *ree* and *Al*, but don't condense it to *reel*. The *e* is long, the *a* neutral; thus, *ree'l*. The philosophers long ago decided that the real is what is, that the actual is what has become, that the true is both; in short, the real is here and now; the actual is on its way or just arriving; the true is eternal. (See *quite* and *very*)

**re al' i ty** is quadrisyllabic, and is accented on the second syllable. The *e* is half long; the rime is *the gal I see*. Don't confuse with *reality*. It means

objective existence as opposed to thought or idea, the ultimate in materiality

**realiza'tion** is pronounced *ree'li zay' shun* or *ree'leye zay' shun*. Don't slur into *real i zay' shun*. (See *fertilization*)

**re'al ly** is pronounced with three "close-up" syllables, the first syllable being *ree*, to rime with *see*. Don't say *rally* or *reelee*. Be sure that *really*, like other adverbs such as *very*, *simply*, *scarcely*, *hardly*, is placed as closely as possible to the word it modifies. There is a nice difference between *I really believe he has it right at last* and *I believe he really has it right at last*

**realm** is a one-syllable word. You say *rel*, riming with *bell*, with your mouth open; then close it letting the *m* form in the throat, without any break in sound. Don't say *rel' lum*. Don't say *reelm*

**re'al tor** is a business show-off word. They tried *real-estatist*, but the dear old general public would have none of it. Note the accent, and the *tOr* ending which is pronounced *ter*. The *e* is half long; the second syllable is *Al* indeed. It is feared that most dealers in real estate accent the second syllable, or make the word dissyllabic—*re al' tor* or *real' tor*

**re'al ty** is trisyllabic, and is accented on the first syllable which is *ree* to rime with *see*. Don't say *re al' ty* or *real' ty* or *re al' i ty* (*q v*). This word means real estate or property. It once, sensibly, meant loyalty

**ream** rimes with *seem*. It means twenty quires, that is, 480 or 500 sheets of paper; colloquially, it is used to indicate bulk in a general sense, as *My thesis will take reams of paper*. The verb *ream* means to finger or widen a hole for the purpose of getting better opening, to enlarge the bore of a pistol

**rea'son** rimes with *season*. Don't say *ray' son*. Don't say *reese' on*. This word, followed by *is* or other copulative verb, should not be explained by a causal clause but rather by a word or phrase or substantive attributive clause for elaboration. In other words, do not follow *reason* with any expression beginning with *because*, *because of*, *due*, *on account of*, and the like. It is wrong to say *The reason for his doing it was due to his ignorance* or *because he was ignorant* or *on account of his ignorance*. Say, rather, *The reason for his doing it was his ignorance* or *was that he was ignorant*. Note that the adjective *rea'son A ble* is quadrisyllabic; don't say *ree' zun bl*. This caution applies to other derivatives—*rea'son-ing*, *rea'son a bly*, *rea'son a ble ness*

**re bate**, as noun or verb, may be accented on either syllable, but it is better to accent the noun on the first and the verb on the second. The noun of agent *re bat Er* may also be accented on either first or second syllable, preferably the first. This word now means deduction or return of payment; to reduce or subtract. The rime is *see mate* for either accent. *Rebate* was originally a hawking term meaning to bring back to the wrist or hand a hawk that was flapping or batting its wings

**re bound'**, noun and verb, is preferably accented on the second syllable. There is authority, however, for *re' bound* as the noun. Be sure to make the *d* heard. Don't say *rebound*. It means to spring back, as a ball; any return of mental or emotional tone after some shock or disappointment, as *He shook off his defeat, and did some fine work on the rebound*. As verb, this word is synonymous with *redound* (*q v*)

- re but'** rimes with *the but*. It means literally to repulse or drive back; it is now used to mean refute or contradict, as in debate. Note the noun of agent *re but' tEr*, riming with *the cutter*, and the abstract form *re but' tAl*, riming with *the scuttle*
- re cal' ci trant**—rebellious, disobedient, uncompliant—has no long vowels. The second and accented syllable is *kal*, riming with *pal*; the third syllable is *s'*; the fourth *tr'nt*—*re kal' s' tr'nt*. The nouns *re cal' ci trance* and *re cal' ci tran cy* follow suit. Slurring and "hardening" are easy in all three forms; don't say *re kalz' trnt* or *re kalz' tranze*
- re ca pit' u late**—to restate briefly or summarize—is preferably pronounced *ree ka pitcb' u late*, or with the clear *tu*—*ree ka pit' u late*. The former is preferable and general
- re cede'** means to retreat or retire or withdraw or move back. The rime is *the deed'*, the *e* of the first syllable being half long. In *re cede'*, meaning to give back or return, the first-syllable *e* is long—*ree seed'*. The noun *re ces' sion*—*re sesb' un*—also has these two meanings, but the half-long first *e* remains in both. Note the adjectives *re ces' sive* (*sess' iv*) and *re ces' sional*. The latter is also a noun meaning a hymn sung during the withdrawal of the choir and the priests or ministers from the chancel. (See *accede*, *concede*, *intercede*, *precede*)
- re ceipt'**, pronounced *re seat'*, is from the same Latin root as *recipe*, and is in some communities used interchangeably with *recipe* to mean a listing of ingredients for compounding a mixture, medical or culinary. The *p* is silent, and was once omitted from the spelling. It was inserted to identify derivation with Latin *receptum*. *Receipt* is preferably used to indicate acknowledgment of money or goods received, of payment made, or act of receiving. It is used in the plural to mean general or gross income. In its customary and preferred use it is therefore almost exclusively a business word. It is too frequently used in business letters. Don't say *on receipt of your letter*; it is better to say *on receiving your letter* or *I received your letter* or *Your letter is received*. (See *recipe*)
- re cIive'**, **re cIived'**, **re cIiv' ing**, **re cIiv' Er**, **re cIipt'**, **re cIipt' Or**, **re cIiv' A ble** are all frequently misspelt at the capitalized vulnerable points. (See *ei*)
- re' cent** pertains to time or occurrence not long past. But, a "loose" word to begin with, it is abused and confused and misused and overused, especially in business, which is reputed to be the personification of definiteness and precision. Don't say *your letter of recent date*; the expression has been known to mean yesterday as well as a year ago. Name dates specifically if possible. If this isn't possible, then quote some "recall" from the letter you are answering. The noun is *re' cen cy*, the two *c*'s being soft and the first syllable riming with *see*
- re cep' ta cle**, a container, is pronounced *re sep' t' k'l*, first *e* intermediate, second *e* short, a slight. Don't slur the third syllable out of existence by saying *re sep' kle*. Don't call it *respectacle*
- re cep tiv' i ty** is preferably pronounced *ree sep tiv' i t*. But it may also be *res ep tiv' i t*. The first syllable of *re cep' tive*, *re cep' tion*, *re cep' tOr* must be *re* with half-long *e*
- re cess'**, noun and verb, is now preferably accented on the second syllable. It used to be said that, accented on the second syllable, the word meant intermission; accented on the first, it meant an alcove or niche or other offset. There is still good authority for this differentiation, but it is

passing, and you will be right if you always accent the second syllable. The verb may be used to mean to place in an alcove, to build an alcove, to take intermission. (See *recede*)

**re cher che'** means choice, attractive, elegant, arrived at with considerable care and trouble; hence, sometimes, farfetched. The pronunciation is *re sher shay'*, riming with *prefer May*

**re cid'ivism** is the tendency to relapse or fall back, as a criminal after serving sentence and being released. The *c* is soft, the *s* hard; thus, *re sid'ivizm*. The adjective *re cid'ivous* and the noun *re cid'ivist* are pronounced respectively *re sid'ivus* and *re sid'ivist* (not *z* here)

**rec'ipe** is a formula for making some combination, a prescription, a cookery direction. The dictionary puts down the word *receipt* as one of its meanings. And for *receipt* it still says, among other things, a formula for making some preparation. Both words come from the Latin *receptum*, meaning receive, of which *recipe* is the imperative, and which harks back to the days when prescription writing was supposed to have some supernatural quality about it, that is, it was concocted or received through some magical agency. The physician issued his Latin scrawl with the *R* written prominently on it. This was originally the sign of Jupiter and it was placed at the top of all formulas in the belief that it would propitiate the king and the gods and thus give the mixture potency. The rule once was that *receipt* applies especially to cookery, and *recipe* to medicine. But *recipe* is now generally used, or should be, to denote procedures in cooking. In pronunciation the word rimes with *messy be*

**re cip'ient** is quadrisyllabic—*re sip'ient*. Don't say *re sip'yent*. Note the spelling and accenting of the nouns *re cip'ience* and *re cip'ien cy*, not *re cip'yens* and *re cip'yenc*. A recipient is one who receives, or that which receives; the word is also an adjective meaning receiving

**re cip'ro cal** means interchangeable or convertible. A balanced or measured relationship is implied in this word, that is, one act or movement is met by a corresponding act or movement, as in *Obedience and protection are reciprocal conditions in driving a car*. It indicates the play of cause and effect, and an equivalence of values. That is *mutual* which is freely interchanged; that is *reciprocal* which is equivalently (or nearly equivalently) interchanged. You and your friend have reciprocal obligations one to another, but mutual affection one for another. The second and accented syllable is *sip*; the *o* is half long. (See *common* and *mutual*)

**re cip'ro cate** rimes with *we skip no fate*. The first *c* is *s*, the second is *k*. Note the nouns *re cip'ro ca'tion* (*kay' shun*) and *recip'roc'ity*—*ress i'pross'it*, and the adjective *re cip'ro ca'tive* (*kay tiv*). The meaning is, in general use, to make return, to return compliment, to give and take freely and equally

**rec'i ta tive'** is a noun meaning a musical recitation, music for which words are recited or declaimed rather than sung. The pronunciation is *res i't'eeve'*, all vowels short except the *i* of the last and accented syllable which is long *e*. But the adjective *rec'i ta tive*, meaning narrative or reciting, has long *a* and other vowels short—*res'i tay tiv*. Don't say *re sight' a tiv*

**reck'on** has had a good old Yankee history as a substitute for *think*, *guess*, *believe*, *fancy*, *suppose*, *predict*, *consider*, *imagine*, *prophecy*, and so forth. It literally means to *reck on*, that is, to think or look upon or consider in

a more general sense than by means of sheer calculation or computation. It is used in the special sense of calculating in connection with accounting. But don't say *I reckon it's going to rain* and *I reckon he will arrive on the five-o'clock train*. These are correct: *I reckon the loss to be serious*, *He reckons the insurance on all buildings to be \$30,000*, *I think he'll come*, *I fancy he doesn't like me*, *I guess you have the ace in your hand*, *I prophesy it's going to rain*. (See *calculate*)

**re claim'** means to call back, to restore to former condition, to tame, to convert from wild to civilized state, and so forth. It rhymes with *the same*. Meaning to demand the return of or to claim again, this word is written with hyphen and the *e* becomes long—*ree-klame'*—and this form is also a noun meaning a new or renewed claim. Note the agent nouns *re claim' Er* and *re claim' Ant*, and especially the abstract form *reclaima'tion*—*rekla may' shun*—riming with *check the station*. Don't make the mistake of spelling this noun with *i* after the first *a*. It follows *declamation* (*declaim*) and *exclamation* (*exclaim*) and *explanation* (*explain*) and *ordination* (*ordain*) and *proclamation* (*proclaim*), to mention a few of the similar wayward spellings. The Latin *reclamare* meant to refute or contradict or call out against. It was used in hawking in the last sense—to call or cry back a hawk to the wrist; thus, the present use of *reclaim* and *reclamation*

**re clame'** is an adopted French word meaning publicity or public notice or seeking public acclaim. The pronunciation is *ra clam'*, both *a*'s neutral

**re cluse** is a hermit or one who secludes himself because he loves solitude more than he loves his fellow men; as adjective, solitary or secluded. As adjective it is preferably accented on the second syllable—*re kloos'* riming with *the loose*. As noun it may be accented on either the first or the second syllable—*rek' lews* or *re kloos'*. Don't say *rek' lose*. (See *ascetic*)

**re cog'nizance** is a legal term meaning an obligation of record entered before some judge or magistrate, making the performance of some action a condition of nonforfeiture, or it may be the sum liable to forfeiture in case the obligation is not met. The *e* is pronounced like the first *e* in *event*; the second and accented syllable is *kog*; the *i* is short; the last syllable is *zans* (short *a* preferably, but Italian *a* permissibly). There is minor authority for making the second and accented syllable *kon* especially in legal expression, but for the sake of uniformity and for practice in getting the *g* sound into the various forms of this word, please say *kog*

**rec' og nize** is pronounced *rek* (riming with *neck*) *og* (obscure *o* but by no means obscure *g*) *nize* (riming with *size*). The important thing is to make the *g* heard—*g* is about all there is to the second syllable. Don't say *reck' o nize*; don't say *reek' o nize*. Note that in the noun *recog'nition* the accent moves to the third syllable which is pronounced *nish*, the first and second syllables being pronounced the same as in *recognize*. Note the adjective *rec' og niz A ble*—don't say *rec og nice' a ble*

**rec' og niz er** and **re cog' ni zor** are by no means the same word. The first means one who recognizes, and is pronounced like *recognize* (*q v*) with the addition of *r*. The second means one who enters into the obligation of recognizance (*q v*), and is pronounced like *recognizance* with the exception of the last syllable which, as the spelling indicates, is *zOr* rather than *zans*



**recol lect'** means to make a distinctly conscious effort to recall something or to unite past events with present ones. *I cannot recollect the date of my wedding* is correct. The accent, note, is on the last syllable, the *c*'s are hard or *k*, and the first syllable is *rek*, riming with *deck*. Don't confuse this word with *re-collect'*, meaning to gather or collect again. The first syllable of this word is pronounced *ree*, riming with *see*

**rec om mend'** is a verb. Don't use it as a noun in place of *rec om men da-tion*. Note that the accent is on the last syllable and that the word is spelt with two *m*'s and one *c*

**rec' on cile**—to adjust or settle or reunite or bring into peaceful and harmonious relationship—rimes with *beck an' smile*. Don't say *ree' kon sile*, but *rek' on sile*. Note *rec' on cil Er* and *rec' on cile ment* and *rec on cil' A ble* and *rec on cil' A bly* and *rec on cil' A ble ness* and *rec on cil A bil' ity*, in all of which the first syllable is *rek* and the third *sile*, riming with *beck* and *smile* respectively. Now note the noun *rec on cil i a'tion* and the adjective *rec on cil' i a to ry* in which the third syllable has short *i*—*sill*—the first remaining *rek*; the accented *a* is long in the noun, and the last two syllables of the adjective may be *to ere* or *tere*. The Britisher is likely to make the first syllable in all these forms *reek*

**rec' on dite** means deep, obscure; hence, hidden, concealed, and even mysterious. The first syllable is *rek* or *reck*; the second is *on*, obscure *o*; the third is *dite*, riming with *quite*. Don't say *ree' kon dite* or *re kon' dit*

**re con' nais sance** or **re con' nois sance**—preliminary examination or survey, as in the military—rimes with *see donna dance*, that is, *re kon' i sans*. Don't accent the third syllable. Use either spelling

**rec on noi' ter** may be pronounced either *rek o noy' ter* or *ree ko noy' ter*; the last syllable may be spelt *tre*. The noun of agent is either *rec on noi' ter er* or *rec on noi' trer* according to the *er* or *re* final spelling. Note the verb forms *rec on noi' tered* or *tred* (pronounced *terd*) and *rec on noi' ter ing* or *tring*. It means to make examination of or survey as for military strategy and maneuver

**re coup'** means to get compensation for, to reimburse, to indemnify. It may be pronounced *re coop'* (*c* being hard or *k*) or *re koo'*, final *p* being silent. The former is preferable. Don't say *re cope'* or *re caup'* or *re cup'*, making the second syllable rime with *hope* and *howp* and *sup* respectively. The second syllable should rime with *hoop*

**re course** is a noun meaning, literally, a running back; as used now it means person or thing resorted to, source or aid or resort in emergency. Either syllable may be accented—*re kors'* (*e* half long) or *ree' kors*, the first preferred. Don't confuse this word with *resource* (*q v*)

**rec' re ant** is pronounced *rek' re ant*, not *reek' re ant*. The first two syllables rime with *wreck me*; the last syllable is little more than '*nt*'. It means unfaithful to duty or allegiance; an unfaithful one, or apostate. One is recreant *from* duty and *to* a cause

**re-cre ate'** means to make anew. The first syllable is *ree*; the second *kree*, the third *ate* (riming with *fate*). Note that *rec' re ate*, meaning to animate or to exercise or to renew and revive as result of diversion, is accented on the first syllable, which is pronounced *rek* (*reck*). The second *e* is intermediate, the *a* is long, and the word is written solid. *Rec re a'tion* is pronounced to rime with *wreck the nation*. Don't say *reek' re a'tion*

- re crim'inate** rimes with *the trim he ate*. It means to reaccuse, to countercharge, to face an accuser with return charges. The adjective *re crim'inary* is frequently mispronounced; make all six syllables heard—*re krim' in' toe re*. The noun is *re crim i na' tion* (*nay' shun*)
- re cru des' cent**—breaking out again, renewing—rimes with *the blue crescent—ree kroo dess' ent*. The noun is *re cru des' cence* and the little-used verb is *re cru desce'—ree kroo dess'*
- re cruit'**, noun and verb, is pronounced *re kroot'*, *e* half long, *c* like *k*, *ui* long *oo*. Don't try to say *re krewt'*. The noun of agent is *re cruit' ment*. Er, and the abstract noun *re cruit' ment*. The meaning is to provide with new troops; also to recover anything lost, as health
- re cu'per ate**—to recover, to regain—is accented on the second syllable which is pronounced *kue'* riming with *due*. There is much colloquial usage that makes this syllable *coo* (*koo*) but there is no sound authority for *coo*-ing it rather than *cue*-ing it
- rec u san cy** means nonconformity, that is, the attitude of a person who refuses to comply with or conform to rule or regulation or custom or practice, as refusal to attend church. The pronunciation is *rek' u zan c*, riming with *wreck you man see*. It may also be *re kew' zan c*, riming with *the new man see*. The adjective *rec' u sant* is pronounced *rek' u z' nt*
- re demp' tion** is deliverance or state of being reclaimed. The *p* is not silent; make it heard—*re demP' shun*. Don't say *re dem' z' bun*
- red' in gote** is a woman's long plain coat, usually double-breasted, the skirts sometimes being cut away in front. The *e* and the *i* are short; the *o* long; thus, *red' ding gote*, riming with *sledding goat*, or as a person with very bad adenoids would probably pronounce *riding coat*—and a riding coat it originally was
- red' o lent** is *red* indeed, half-long *o*, and *lent* indeed. Don't say *ree' doe-lunt* or *ree doe' lunt*. It means anything pertaining to strong odor, either agreeable or disagreeable; used figuratively, as it frequently is, it means strongly imbued with, as *His speech was redolent with communistic doctrine*. Used in the sense of suggestive, it is followed by *of*, as *This is redolent of lily of the valley*. The noun is *red' o lence*, to rime with *shred o' sense*
- re doubt' a ble** is quadrisyllabic. Don't say *re doubt' ble*. Be sure to spell this word *Able*. The noun *re doubt'* means fortification; don't accent the first syllable. The adjective *re doubt' Able* means formidable, dread, demanding respect, all qualities of any worthy redoubt
- re dound'**—to accrue as the result of something, to return as a consequence—must be so pronounced as to make both *d*'s heard. Don't say *re down'*. This word is used now almost entirely in the sense of an action returning upon itself advantageously or disadvantageously. It is preferably used as verb only. (See *rebound*)
- re duce'** is pronounced *re dewce'*, not *re doos'*. The *c* remains soft *s* in *re duc' I ble* and *re duc' Er* and *re duc' I bly* and *re duc' I bil' ity*. But it "goes hard" in *re duc' tion* (*duk' shun*) and *re duc' tive* and *re duc' tional*. Don't use *down* after reduce. *Reduce it down to its lowest terms* is tautological. This word is usually followed by *to*, as *reduce to lower rank* and *reduce to a minimum*. But one may be reduced by famine or reduced under the yoke of oppression

**re dun' dan cy** is a general or covering term for superfluity or overflow or excess of words, more words than are needed to express one's meaning. The first two syllables rime with *the fun*; the last two are *d'n c.* (See *circumlocution, periphrasis, pleonasm, prolixity, tautology, verbosity*)

**re-en force'**, say the authorities, is preferable to *reēnforce* or *reinforce*. Similarly, prefer *re-engage, re-enlist, re-enter* to either of the other forms in each case. The simplification of language tends fortunately toward elimination of suprainflectional marks. Write such terms solid unless by doing so, visual confusion may be caused. The word means to add to the strength of

**re fec' to ry**—a diningroom, especially in a college or other institution—is commonly mispronounced *refrek' try*. Say *refek' to re*, to rime with *the heck you be*. Don't confuse with *refractory* (*q v*)

**re fer'** rimes with *prefer*. Don't accent the first syllable. But note the adjective *ref' er A ble*. (The form *refer' rible* is now archaic.) The accent in *refer ee'* goes to the last syllable, and in *ref' er Ence* (*q v*) to the first. Don't say *refree'* or *ref' rable*. Don't use *back* after any of these forms, for it is contained in their meaning. *Refer back* is incorrect

**ref' erence** is trisyllabic. Don't say *ref' rince*. In grammar reference means the relating of words, phrases, clauses to the elements that they modify or qualify—pronouns to antecedents, phrases and clauses to the parts they change or add to. Needless to say, such reference must be clear and unmistakable. Sometimes direct discourse is required to clarify uncertainty or ambiguity of pronominal reference, as in *The foreman told him that he thought he had better wear gloves when he operated the machine that he installed yesterday. The foreman said, "I think you had better wear gloves when you operate the machine I (or you) installed yesterday" or "I think I had better wear gloves when I operate the machine you (or I) installed yesterday"* illustrates how to make jumbled pronominal reference clear. The more common error in the use of pronouns is that of making the pronoun refer to either of two antecedents, as in *Tom gave Bill a book that he thought was very interesting*. Here the personal pronoun *he* is by no means so badly confused in reference as it is in the preceding example. But it is ambiguous, in spite of the old rule that a pronoun refers to its nearest noun. That rule does not work in such a sentence as this. *Tom thought the book he gave to Bill was very interesting or Bill thought the book that Tom gave him was very interesting* makes the reference clear. Pronominal reference to a group of words or even to a unified idea conveyed by a group of words, is rarely satisfactory to the mind of a reader or listener, as *He drove safely through the narrow pass which was considered a feat*. Here *which* refers to the whole preceding clause, or to the verb *drove* (pronouns do not take verbs as antecedents), or to the idea of skilful driving, implied but not expressly stated. The pronominal reference is therefore indefinite, to say the least. The sentence must be revised to read *His safe driving through the narrow pass was considered a feat or He performed the feat of driving safely through the narrow pass or (less good) He drove safely through the narrow pass; this was considered a feat*. One of the most frequent misuses of the relative pronoun in reference to an entire clause occurs in such expressions as *If he were going, which he is not, I should accompany him* and *If you had won the prize, which you did not, I should have had some hope for you*. Avoid this construction at whatever cost of reframing an entire expression. As a rule the relation clause is merely a repetition for the sake

of emphasis. It is preferable not to make a pronoun refer to a noun or another pronoun in the possessive case, as *John's answer, who already stood at the head of his class, was as usual perfect*. This is much clearer written *John, who already stood at the head of his class, made a perfect answer, as usual*. In other words, pronouns should be made to refer to words that are in no way subordinate to the principal words and ideas in sentences. In *The painter of outdoor scenes in which color is of great importance, should be careful about this*, the main idea appears to be *painter* at the beginning of the sentence but it switches to *color* later, and the pronoun *which* crosses reference between *scenes*, object of a preposition, and *color* subject of a subordinate clause. Moreover, *which* does not clarify whether color is of great importance in all outdoor scenes or in some only. Its reference is therefore extremely weak on two counts. *The painter must be careful about color in outdoor scenes (or in some outdoor scenes) or The painter must be careful about color in those outdoor scenes in which it is of special importance*. A relative pronoun having two antecedents of apparently different person, agrees with the latter for the sake of euphony. In *It is you, the superintendent, that are to blame*, *superintendent* is in second person agreeing with *you*. But "ear" frequently dictates *is* in colloquial usage. Next to pronouns, or perhaps equally with them, detached or dangling participles cause the greatest misunderstandings and greatest absurdities in expression, as *After driving three miles the skies clouded and it began to rain* and *After holding the baby an hour my relief was akin to joy when its mother appeared*. The *After*-phrases should be converted into clauses, as *After I had driven* and *After I had held the baby*. (See *modifier* and *pronoun*)

**referen'dum** is the act of referring to an electorate any proposed (or already passed) item of legislation for final acceptance or rejection. The rime is *heifer end 'm*. The plural may be formed regularly—*refer en' dums*—but the Latin plural *refer en' da* (neutral *a*, not *dab*) is still preferred by some. Don't make this word trisyllabic—*ref ren' dum*; don't say *reverend dumb*. (See *consonant*)

**re flex**, as adjective and noun, is accented on the first syllable; as verb, meaning to fold or turn back, on the second. The pronunciation is *ree' fleks* and (verb) *re fleks'*. The verb usage is chiefly in the participial form *reflexed*, and the *e* of the first syllable is somewhat shorter than in the other forms. It means bent, turned, reflected; a reflection or mirrored image. (See the dictionary)

**ref' lu ent**—ebbing or backward flowing—is pronounced, take notice, *ref' lu ent*, not *ree flu' ent*; the *u* is half long. Don't say *reflunt*

**re' flux**—a flowing back or ebb—is pronounced *ree' fluks*. Don't say *ree fluks'*

**re frac' to ry**—obstinate, unruly, difficult to discipline, ungovernable—is pronounced *re frak' to re*, the *e* and the *o* half long, the *a* short. Don't say *re frak' tre*

**ref' ra ga ble** means possible of contradiction, controvertible. The *e* is short, the *a*'s obscure, the *g* hard. Be sure to accent the first syllable. This word is more frequently used in its negative form—*irrefragable* (*q v*)

**re fran' gi ble**—capable of refraction or of being bent from a straight line—is pronounced *re fran' j' b'l*. Don't make the *g* hard. The abstract noun is *re fran gi bil' ity*

**ref'uge**—shelter, protection, sanctuary, retreat—is a noun chiefly, and is seldom used as a verb. The first *e* is short; the *u* is long; thus, *ref' ewj*, to rime with *deaf* and *buge*. A *refu gee'*—*refu jee'* (*u* half long)—is one who flees one place and seeks shelter or refuge in another; it is used principally in relation to fleeing a foreign country. Billy Boner says that one of the teachers acted as refugee at the game.

**ref' use** is adjective and noun, the first and accented syllable of which rimes with *clef* and the second with the noun *use*. Don't say *ref' oos*. The meaning is worthless, rejected, refused; dregs, scum, dross.

**re fuse'** is a verb pronounced with the intermediate sound of *e* in the first syllable (like the first *e* in *event*), with *ʒ* for *s*, and with long *u*—*re fewz'*. Don't say *re fewss'* making the second syllable rime with *deuce*. And don't confuse with *ref' use*.

**re fute'** is pronounced with long *u* as in *tune*. Don't say *re foot'*, riming with *re boot*. It means to overthrow by proof or evidence or argument, as in debate. Note that the adjective *ref' u ta ble* is accented on the first syllable which is *ref*, riming with *jeff*. The noun of agent is *re fut' Er* and the abstract form is *ref u ta' tion*—*tay' shun*. (See *irrefutable*)

**re ga' lia** may be either quadrisyllabic or trisyllabic—*re gay' le a* or *re gale' ya*. All vowels are short but the accented *a*. Don't make final neutral *a* Italian—*ah*. It means the dress, emblems, tokens, decorations, insignia of royalty or of any lesser dignitary; any finery or elaborate dressing.

**re gard'** is correctly used in the vast majority of cases in the singular rather than in the plural. *In regard to* is correct; *in regards to* is not. But *Give regards to your brother* is correct. Say *Have regard for her feelings* and *I shall speak to him in regard to that*. The expression as *regards* in the sense of regarding or pertaining to is correct, as *We shall always agree as regards this question*; but *in regard to* or *regarding* are preferable in this use. *In regard to* may be taken as a phrasal preposition (unhyphenated) with object after *to* rather than two prepositional phrases, *in regard* being one and *to* — the other. The prepositions *regarding* and *in regard to* are used far too frequently in business expression. The noun *regard* is more personal and less distant than *esteem*. *Regard* is more frequently indicative of mutual feeling, whereas *respect* is more likely to represent one side of a relationship only. *The president and his secretary have high regard for one another* is correct usage. Both noun and verb are accented on the second syllable. Don't say *ree garts*. (See *esteem* and *respect*)

**ré gime'**—style or manner of supervision, a prevailing system of management or supervision—is pronounced *ra zheem'* (half-long *a*) or *r' zheem'* or *rezh eem'*.

**reg' i men** is any systematic arrangement or administration, as of exercises or diet or government. In grammar it means the system of modification and agreement, as, for instance, a plural noun must have plural modification (*these men*) and plural agreement (*these men are*), and so forth. The pronunciation is *ref' i men*. Don't say *reef' men*.

**reg' is ter** is both noun and verb. As noun, it may be a synonym of *registrar*. See the dictionary for its many meanings—any record, any entry, any place where registration is made, any device that keeps a record, the opening of a heater, the scope of sound or sight, and so forth. Note the

- nouns *reg'is ter Er* and *reg'is try*, and the adjective *reg'istered*, in all of which the *g* is *j*—*rej'ister*. Don't say *rejs' ter* or *rejh' ster* or *rej'is tred*
- reg is trar** is a noun only, preferably accented on the first syllable, but it may be accented on the last—*rej'is trabr* or *rejis trabr'*. It means an official who keeps records, as of lists of students. A *reg'is trant*—*rej'is tr'nt*—is one who registers or enters his name on some list
- re gur' gi tate** means to rush or pour back, to flush up, as food may be forced up the throat in case of illness. The first *g* is hard, the second soft. The *a* is long; thus, *re gur' j' tate*, riming with *recur* and *berate*
- re ha bil' i tate** rimes with *see a pill I ate*. It means to restore to former condition, to "put on one's feet" again, to vindicate. Don't omit the second or the fourth syllable in pronunciation, even tho the vowels *a* and *i* are neutral. The noun *re ha bil' i ta' tion* (*tay' shun*) is subject to the same cautions
- Reims or Rheims** rimes with *seems*—*reemz*. Don't say *rimes*
- re in car na' tion** is written solid—*reincarnation*. No hyphen is required between *e* and *i*; no dieresis over *i*. This word means the theosophical belief that human souls return to earth in new forms or bodies. Billy Boner says he likes to wear a red reincarnation in his buttonhole
- re ju' ve nate**—to reinvigorate, to make young again, to restore to new and fresh condition—rimes with *the zoo we hate*. The noun of agent is *re ju' ve na' tOr*; the abstract form is *re ju' ve na' tion* (*nay' shun*). Note especially the adjective *re ju' ve nes' cent*—*re juo' ve ness' cent*—and the noun *re ju' ve nes' cence*. The verb *re ju' ve nize* was once tried in advertising but it was too formal and unfamiliar; the barbarism *youthbify* did the job better
- re late'** has intermediate *e* and long *a*, the last syllable riming with *fate* and *plate*. The *a* remains long in *re la' tion*—*re lay' shun*. But in *rel' ative* the *a* becomes obscure, and the accent goes to *rel* which rimes with *bell*. Don't say *rel' tiv* or *rel' er tiv*, and don't spell the word *relitive*. Perhaps you would do well always to use this word as a noun in the sense of kinsfolk, and thus avoid danger of confusing context with the word *relation*. In *rela tiv' ity* all vowels are short (*y* being short *i*) and *rel* again rimes with *bell*. In *re la' tOr* the *a* is again long—*re lay' ter*. One who tells a story may be either a *re la' tOr* or a *re lat' Er*. The former is used chiefly, however, in legal expression. (See *clause* and *pronoun*)
- re lax a' tion** has two long vowels—*e* and the accented *a*; hence, *ree lak say' shun*. There is little authority left for the *rel ak say' shun* or short-*e* pronunciation. Note the verb *re lax*—*ree laks*—and the agent noun *re lax' er*—*ree laks' er*. Don't say *relags* or *relagzation*. Abatement, diversion, recreation are a few of the general meanings of the noun
- rel' e gate**—to banish or exile or put away; to allot or assign to a special class or division—rimes with *bella hate*. Don't "spoonerize" this word with *regulate* as Billy Boner did when he said that if the school clock had been relegated he would not have been tardy
- rel' e vant** means bearing upon or applying to a given case or question. The first and accented syllable rimes with *bell*. The *e* is intermediate, the *a* slight; *rell' e v' nt*. Don't "spoonerize" this word by making it *rev' e lant*. The noun is *rel' e v' Ance*

**rel'ic** means something left, remains, remnants. The first syllable rimes with *bel*; the second syllable is *ik*. The French is *relique'*, the second and accented syllable being pronounced *leek*

**rel'ict** means a widow or a widower. Be sure to pronounce the *t*; otherwise the pronunciation is the same as *relic* (*q v*). The first syllable rimes with *bell*; the second syllable is *ikt*

**reIIeve'**, **reIIeved'**, **reIIev'ing**, **reIIEv'Er**, **reIIEf'**, **reIIEv'A ble** are all frequently misspelt at the capitalized vulnerable points. Don't confuse the *v* sounds with *f*. *Relieve* means, derivatively, to lift again; hence, to remove any burden or release from it. It applies chiefly to external conditions rather than internal. You relieve a carrier of its cargo, a pedlar of his pack, a sentry of his watch, a pauper of his distress. You alleviate physical suffering and mental agony. (See *alleviate* and *ie*)

**rel'iquary** rimes with *bella very* or with *bella furry*, preferably the former. Don't say *relk're*. It is a small casket or other container in which a relic or other precious article is kept

**re.main' der** is a general term meaning the part that is left usually as result of mathematical calculation. It may, however, mean residue or remnant. *The remainder of life* is correct. But the more common usage of the word is represented by *Please forward the remainder of my goods*. Don't say *The remainder of the pupils may go now*. It is not used of living beings. (See *balance* and *rest*)

**re.mains'** is plural in form and plural or singular in construction. The singular *remain* meaning stay, is archaic. The plural form means remnant, anything that is left, remainders, literary works that survive an author, a corpse. You may say *The literary remains of the man are most interesting* and *The remains (corpse) is or are lying in state*. The verb *remain* is hackneyed in letter writing. Don't say *I remain*, *I sincerely remain*, *I beg to remain* at the end of a letter

**rem'edy** should not be pronounced *rim'edy*. The first syllable rimes with *stem*. Pronounce all three syllables. Don't say *rem'dy*. The adjective *re me'dial* is pronounced *re mee'dial*, not *re meef'yal*; it means supplying or affording a remedy. The adjective *re me'dia ble* is pronounced *re mee'dia ble*, not *re meef'bl*; it means capable of being remedied. Don't confuse these two forms. Anything that is cureless or nonyielding to remedy is *ir re me'dia ble* or *rem'e di less*, the third and accented syllable of the former being *me* indeed, and the first and accented syllable of the latter being *rem* as in *remedy*. The latter is still sometimes pronounced *re med'i less*, the second and accented syllable riming with *wed*, but this nonsense is rapidly passing. The word itself is passing, and *irremediable* is taking its place

**re mem'ber** means to retain in the mind so as to make recall possible, to keep in mind, to bear in mind. Don't use *remember* in the sense of *recollect* and of *remind* (*q v*). *He remembered the meeting, and recollected the names of all the officers* and *His cousin reminded him when it was time to go* are correct. Don't say *mem'ber* or *rem'ber* for *re mem'ber*. No preposition is required after *remember*, as a rule. Certainly of and *about* should not be used after it, tho the latter may be less objectionable than the former

**re mem'brance** is a trisyllabic word. Don't say *re mem'ber ance*. The *b* must be heard; don't permit the *r* to crowd it out—*re mem'rans*. Say *re mem'brance*—*brans* not *branz*

**re mind'** means to cause to remember, to recall; to make to think of. It is usually followed by *of*. *I must remind him of the meeting* and *He reminds me of my brother* are correct. Don't use this verb reflexively. *I reminded myself* is wrong

**re mi nis' cence**—recall of the past to memory, recollection, an account of experiences—is pronounced *re mi nis' ens*. The adjective is *re mi nis' cent*. The first syllable rimes with *them*, not with *seem*. The verb is *re mi nis' ce*, to rime with *them a miss*; it is little used in serious composition

**re miss'**—careless, negligent, lax—has soft *s*'s. It must not be pronounced *re mi z'*. The spelling of the adjective *re mis' sible* must be watched. It means forgivable, and the noun *re mis' sion*—*re mish' un*—means pardon, giving up, relinquishment, cancellation

**re mit'**, noun and verb, is accented on the second syllable. The dictionary must be consulted for its many meanings. In general usage it means to forgive or pardon, to submit, to put off, to send, to send back. Note the agent noun *re mit' tEr* or *re mit' tOr* and the adjective *re mit' tA ble*. The spelling of *re mit' tAl* and *re mit' tAnce* must likewise be carefully watched. The word *re mit' tent* may be an adjective meaning occurring periodically or temporarily, and a noun meaning an intermittent fever

**rem' nant** is frequently misspelt and mispronounced *rem' ant*. Make the first *n* heard. Tho the *a* is neutral, it must not be heard as *u* or *i*—*nunt* or *nint*. This is both adjective and noun. It denotes fragment or small part left from something larger, as a fabric. *Residuum* (*q v*) is the remainder from processing or analyzing, as a liquid or solution

**re mon' strate**—to oppose or reprove or protest—is accented on the second syllable (riming with *don*) as are also *re mon' strance* and *re mon' strative* and *re mon' strant*. In the verb the *a* is long—*straight*; in the other forms it is neutral

**ren ais sance'** or **re nas' cence** are pronounced respectively *re na sahs'* (short *e*, short *a*, Italian *a*, soft *s*'s) and *re nas' ens* (short *e*, short *a*, mute *e* and soft *s*). The first rimes with *Benny Vabnce*; the second with *she fastens*. The first is French; the second, the anglicized form of it. The word means rebirth, usually applied to the revival of classical art and learning in Europe from the fourteenth to the sixteenth century. In general usage these words are interchangeable, but technical historians have used the longer form in reference only to the special movement, and the shorter in indicating any revival or rejuvenescence

**Re nan'** rimes with *the man* in English; with *the don* in French. Don't rime it with *screen in*

**ren coun' ter**—a contest of any kind, an argument or debate; a casual meeting, as of a person—rimes with *encounter*. The word is sometimes spelt *ren con' tre* and pronounced *ren kabn' ter*. It is met chiefly at spelling-bees and in teachers' examinations

**rend**—to split or wrest or tear asunder—may be either *rent* or *rended* in the imperfect tense and past participle. The agent noun is *rend' Er*

**ren' der** means to give, to pay, to furnish, to contribute, to translate, to interpret, to depict, to represent, and (in special senses) to give a wall a first coat of plaster, and to strain or refine grease before it hardens into lard. But don't use the word affectedly. *Jane will render a recitation* and *Bills are rendered on the fifteenth* are colloquialisms and, as



such, permissible, but they are not regarded by the authorities as the best usage. The participle *ren' der ing* may be used to indicate translation or adaptation or version, as *Andrew Lang's rendering of the Greek fable is masterful*. The noun *ren di' tion* may be used in the same way, tho it is preferably reserved to indicate the completed act while *rendering* denotes the process. *Render* is pronounced to rime with *sender*. Don't say *rend' ring* for *ren' der ing*

**ren' dez vous**—a place appointed for a meeting, or a meeting, a refuge—is pronounced *rah'n'* or *ren' de voo*, riming with *don* or *den de doo*. Don't say *ren day' voo*. The original French means render or repair yourselves (to or at a certain place). The plural is spelt the same but the last syllable is pronounced *vooz*

**re nege'** means to renounce, to fail one, to go back on one's word, and, especially at cards, to revoke or fail to follow suit when able to do so. It is pronounced *re neeg'* or *re nig'*, preferably the former, tho the latter pronunciation and spelling are used. The imperfect is *re neged'*, the present participle *re neg' ing*, the noun of agent *re neg' er*, with the long *e* or the short *i* in the second and accented syllable. There is no authority for riming the second syllable in any of these forms with *beg*

**ren' o vate**—to restore or renew, or make over—must not be pronounced *ree' no vate*. The first syllable rimes with *Ben*, the *o* is half long, the last syllable rimes with *Kate*. Note also *ren' o va tOr* (*vay ter*) and *ren o va' tion* (*vay' shun*)

**re nun ci a' tion** means abandonment, resignation, repudiation, casting off; whereas *denunciation* (*q v*) means inveighing against in the open, informing against, frank condemnation and blaming and invective. This word is frequently misspelt *renunciation*. The second syllable is *nun*, not *noun*, even tho the verb *re nounce'* is spelt with *o*. The third syllable may be *si* or *shi* (short *i*); the accented *a* is long; *tion* is *shun*. Don't say *re nuncb' i a tion*. (See *annunciation*, *denunciation*, *enunciation*)

**re pair'** means to mend, to make right, to restore, to correct, to remedy. Don't use *fix* for *repair*. As both noun and verb this word is accented on the second syllable. The noun of agent is *re pair' Er*; the adjectives are *re pair' Able* and *rep' a ra ble*, the former being almost archaic

**rep' a ra ble** rimes with *sep' a ra ble*. Don't say *rep' ra ble* (or *sep' ra ble*). They are quadrisyllables; all four syllables must be pronounced. *Repairable* means capable of being mended or *repaired*. Note the omission of *i* in the adjective, and the *Able*. Don't confuse the spelling and pronunciation of these two synonymous adjectives—*repairable* and *reparable*

**re peat'**, noun and verb, is always accented as indicated. It is more general in meaning than *reiterate*, inasmuch as it applies to both words and actions, and *reiterate* applies chiefly to words and implies "repetition of repetition." Don't misspell and mispronounce the adjectives *re pe' tl tive* and *re pe' tl' tious*—*re pet' itiv* and *re pe' tish' us*. They are not *re peat' i tive* and *re peat' ish' us*. *Repetitious* is in more general use than *repetitive*, and preferably. The noun *re pe' tl' tion*—*re pe' tish' un*—is subject to the same cautions. The *a* belongs exclusively to the verb. Don't use *again* or *over* after *repeat*. In music *repeat* is commonly used as noun, but it should be so used sparingly in general expression. Don't accent the first syllable; don't use *repeat* for *encore*. In *He played a ree' peat* it is a vulgarism

**re pel'**—to drive back or turn away, to cause aversion—must not be pronounced to sound like *re bel'* which means to renounce or oppose, "to

make war again." The noun and adjective *re pel' lEnt* is not so strong a word as *repulsive* (*q v*); it means causing dislike or aversion; a drug that enables one to vomit; any fabric that resists weather or fire

**re per cus' sion** is reciprocal action, a driving back, repulse, reverberation, as *repercussions of an unfair court decision*. The first *e* is long; the pronunciation is *ree per kush' un*, the accented syllable riming with *mush*. Don't say *re per koosh' un*

**rep' er toire**—a list of dramas, operas, parts ready for reproduction—is pronounced *rep' er twahr* or *rep' ertwawr* or *rapertwar'*. Don't make the first syllable *reep*. Don't omit the second-syllable *r*

**rep' er to ry** means repertoire, but it has wider application; it may be used to mean a treasury, a collection, a storehouse, any regular sequence in compact form. This is a four-syllable word riming with *pepper story*. Don't say *rep' try*. (See *-ory*)

**re plete'** rimes with *the sweet*, not with *the great*. The noun likewise has long accented *e*—*re ple' tion*—*re plee' shun*. Don't say *re play' shun*. The meaning is abundant, filled, surfeited, as with food and drink

**re plev' in** rimes with *eleven*. It is a legal term meaning the return of goods that have been illegally taken, or their seizure pending court settlement. The verb is *re plev' y*, imperfect tense being *re plev' ied* and present participle *re plev' y ing*. The *e* in the second and accented syllable is always short; don't say *re pleev' in* or *re pleev' y*

**rep' li ca**—copy, reproduction, facsimile, especially as made by the person who does the original—has short vowels only. The first and accented syllable rimes with *step*, not with *steep*

**re ply'** is more formal than *answer*. A reply is made to an assertion or a formal statement, and it implies more analysis and deliberation than answer, which as a rule implies readiness or promptness. Both noun and verb are accented on the second syllable. (See *answer*)

**re pos' i to ry** is a place where anything may be safely deposited. The *s* is *z*; all five syllables must be heard; thus, *re poz' itoe re* or *ter e*. Don't say *re poz' tre*

**Rep' plier** rimes with *step here*. Don't say *re pleer'* or *re plea a'*

**re pre sent' a tive** has been called the "most slurred" word in everyday conversation. Make all five syllables heard, all six in the longer forms *re pre sent' a tive ly* and *rep re sent' a tive ness*. The first syllable is always *re* to rime with *step*; the *s* is always *z*. Don't say *ree print' stiv* or *rep cent' tiv*

**re priev'**, noun and verb, is accented on the second syllable. It rimes with *the sleeve*. Note well the *ie* spelling of this word. It means to postpone or delay, as of a death sentence; a short relief or delay

**re pris' al**—redress, prize, payment, as in retaliation toward an enemy for wrongs done—has long *i*, and *z* for *s*. The second and accented syllable is therefore *prize* indeed. The noun *re prise'*—*re prize'*—was once a synonym, but it is now used chiefly in law to mean a deduction made in the rental or other income from an estate. In music it means repetition, and is sometimes pronounced *re preeze'*

**rep' ro bate** rimes with *step no date*. The Britisher rimes it with *step no bit*. The adjective *rep' ro ba tive* (*bay tiv*) and the noun *rep ro ba' tion* (*bay' shun*) likewise have first syllable *rep*, please note. Don't say and

write *re pro* for the first two syllables of these words. *Reprobate* was a term used by the Calvinists to mean a person rejected of God; it now means a person depraved or unprincipled, or, as adjective, depraved or abandoned or corrupt

**rep'tile** rimes with *pep style* in England and with *pep till* in the United States. Don't say *rep'teel*, to rime with *pepeel*. The noun and adjective *rep'til'ian* is quadrisyllabic. Don't say *rep'till'yan*

**re pugn'** rimes with *the tune*, that is *re pewn'*. It is a little-used verb meaning to strive or oppose or compete. But the noun *re pug'nance* and the adjective *re pug'nant* are used a great deal. The second and accented syllable is *pug* indeed. The *g*, silent in the verb, is pronounced in these forms. The meaning is loathing, aversion, antipathy; hostile, distasteful. These words are usually followed by the preposition *to*

**re pulse'** has soft *s*; don't say *re'pulze*. Both noun and verb are accented on the second syllable. This word is synonymous with *repel* (*q v*) in most meanings, but it has a somewhat stronger connotation. The adjective *re pul'sive* is similarly stronger than *repellent*. A running sore is repulsive; a sarcastic remark may be repellent

**re pu'ta'tion** is what a person is said by others to be (see *character*). It is the estimation in which a person or a thing is held. Character is said to live within a man; reputation outside him. The word reputation is frequently preceded by *the* and followed by *of*: *He has the reputation of being unreliable*

**re pute'**, noun and verb, is accented on the second syllable. The *u* is long—*re pewt'*; don't say *re poot'*. The adjective *re put'ed* and the adverb *re put'edly* are too loosely used in the sense of *said* and *reported* and *rumored* and *noised about*. Don't say *He is reputedly a singer* or *It is reputed to be snowing in Delaware* for *He is said or It is reported*. The verb means to esteem or to hold in mind; the noun is a synonym of *reputation*. The adjective *rep'u'ta'ble*, don't forget, is accented on the first syllable. Don't say *re pute'a'ble*. Reputable usage in English means that usage collectively sanctioned in practice by the leading writers and speakers of any period. It is antonymous to slang, dialect, eccentricity, colloquialism, vulgarism

**re'qui'em** is pronounced *ree'kwe'm* or *reh'we'm*, preferably the former. It is a mass or hymn in honor of and for the repose of the dead. Don't say *re kwee'm*

**re scind'**—to take back or cancel or make void—rimes with *the wind*. Note carefully the *sc* spelling. The noun of agent is *re scind'Er*. But the abstract noun *re scis'sion* (pronounced *re sizh'un*, to rime with the *mission*) is pesky, as are also the adjectives *re scis'sible* and *re scis'sory* (*sis'* or *siz'*)

**re search'**, both noun and verb, is preferably accented on the second syllable, the first *e* being intermediate, and the second syllable being *surch*, riming with *church*. There is sound authority, however, for *ree'surch*. The agent noun is *re search'Er*. Don't pronounce the second syllable *zearch*

**res'er voir** is pronounced *rez'er vah'r* or *rez'er vwaw'r*. The last syllable may rime with *far* or with *for*. Don't affect the French *vwa* for the last syllable, silencing the *r*. Billy Boner says that Indians live in *reservoirs*

**res'idue** is pronounced *rez'idue*. Don't say *ress'idoo*. It means remainder or what is left; that part of a testator's estate left after all debts have been paid and all bequests settled. Billy Boner says his sister has a residue on Lexicon Avenue

**re sid' u um** is quadrisyllabic; it is pronounced *re zidge' u um*. Don't say *re sid' jum*. But *re sid' ew um* is heard now and again. This word has the same meaning as *residue*, but it is applied principally to science, as *The residuum left in the test tube was light blue*. The plural is *re sid' u ums* or *re sid' u a* (a neutral). (See *remnant*)

**res ig na' tion**, like the verb *re sign'*, is preferably pronounced with *z* for *s*—*rez ig nay' shun*, not *ress ig nay' shun*; similarly, *ree zine'*, not *ree sine'*

**re sil' ience** means elasticity or "give," the quality in any material or body to make it revert to its original shape and size after strain or compression. The second and accented syllable is *zill*. The noun *re sil' iency*—*re zil' ienc*—follows suit, as does the adjective *re sil' ient*—*re zil' ient*. Don't omit the third syllable—*i*—in any of these forms. The word is not *re sil' yence*

**res' in** is the general term for those yellowish-brown organic vegetable substances, transparent or translucent, used as nonconductors of electricity. It is also a verb meaning to apply or coat or treat with resin. It is frequently confused with *rosin* (*q v*). The pronunciation is *rez' in*, the first syllable riming with *fez*. Note the adjectives *res' inous* (*rez' 'n us*), and *res' in y* (*rez' 'ne*), and the verb *res' in ate* (*rez' 'n ate*)

**re sist'** itself offers little difficulty. Be sure to pronounce the first *s* like *z*—*rez ist'*. But be especially careful of the spelling of the forms *re sist' Er* (one who resists), *re sis' tOr* (an electrical device), *re sist' Ant*, *re sist' I ble*, *re sist I bil' i ty*, *re sis tiv' i ty*

**re solve'** means to make a choice between action and inaction, to make up one's mind to a course of conduct or action. *I have resolved to go to the meeting tonight but I am determined not to speak* illustrates the correct use of *resolve* and *determine* (*q v*). As both noun and verb this word is accented on the second syllable—*re zolv'*; note the noun *res o lu' tion*—*rez o lew' shun*

**res' o nant**—resounding, vibrant, echoing—is pronounced *rez' o n' nt*—short, *o* half long, *a* neutral. Don't slur to dissyllabic *rez' nant*. The noun *res' o nance* is *rez' o n' ns*; the verb is *res' o nate* (long *a*); the agent noun *res' o nator* (*nay ter*) which means a device for developing resonance, as the radio antenna system

**re source'** is a noun meaning available means, or supply in reserve. It is accented on the second syllable, which is pronounced *sors*. The first *e* is intermediate. There is authority also for *re' source*—*ree' sors*. Don't confuse with *recourse* (*q v*). This word comes from two Latin words meaning to rise or spring up again, that is, the finding and tapping of new sources. In the plural it is used chiefly to indicate funds or pecuniary means as well as ability to meet situations—a nation's resources, a person without resources

**re spect'** is shown to whatever is lofty, worthy, and honorable, or to a person having worthy and honorable qualities. It is a more distant word than *esteem*. It indicates ascending attitude, that is, it is usually manifested by those on one level to those on a higher level. *The employees respect their president* is correct. It is possible to respect one in high office, regardless of personal qualities, thus evincing respect for the

office. The adjective *re spect' A ble* means worthy of respect, of good and fair repute. The adjective *re spect' ful* means showing respect or consideration or kindness toward. The adjective *re spec' tive* means single, several, individual, in order arranged. *He was respectable in appearance, and he was respectful to his superiors when he spoke to them in their respective offices* illustrates the correct use of the three *re spect*-words. *Respectfully* may be used in the complimentary closing of a letter; *respectively* may never be. *The first, second, and third cars belong to John, Bill, and Joe, respectively, and The best seats were respectfully assigned to the president, the secretary, and the treasurer* illustrate the correct use of the two adverbs. (See *esteem* and *regard*)

**Res pi' ghi** rimes with *less piggy—ress pee' ge*. Keep the *g* hard

**re spire'**—to breathe—is pronounced *ree* and *spire*. The authorities consistently keep accent on the second syllable in *re spir' a to ry—ree spire' a toe re*—and in *re spir' a ble—ree spire' a ble*—but *res' p' ra to ry* and *res' p' ra ble* are recorded as permissible. *Res' pi ra tor* is always pronounced with the short *e*—the rime is *guess he ate ber*—and *res pi ra' tion* remains constant—*res p' ray' shun* (don't make the second syllable *pie*)

**res' pite** means postponement or delay or cessation, as in putting off the execution of a criminal. Both as noun and as verb this word is accented on the first syllable, and is pronounced *ress' pit* to rime with *bless it*. Don't say *ree' spite* or *reh spite'*

**re splend' ent**—splendid, brilliant, lustrous—has three *e*'s that have descending sound value; that is, the first is half long, the second short, the third neutral. Don't say *ree' splen' nt*—the first *e* must not be long, and the *d* must be heard. Observe the same caution in pronouncing the noun *re splend' Ence*

**rest** is a more general word than either *balance* or *remainder* (*q v*). It refers to number or quantity or amount that remains after parts or fractions have been taken away. *The rest of the pupils will follow later, The rest of the money is in the drawer, The rest of the sheep followed through* are all correct

**res' tau rant** is from the Latin *restaurare* meaning to restore. It is pronounced *ress' to r' nt* the *o* of the second syllable being half long and the *a* of the last syllable being obscure. The Britisher frequently uses Italian *a* in the last syllable and omits *t—rah n*—and this is permissible here. Used as verb—to *restaurant you*—it is a vulgarism

**res tau ra teur'** is one who conducts a restaurant. The pronunciation is *ress toe rah tur'*, the *o* of the second syllable being not quite so long as indicated, and the *u* of the last syllable being the French *eu*. Don't make the last syllable *chure*

**res' tive** means unruly, intractable, refractory, unmanageable, as a *restive horse*. Any person or animal showing obstinacy or impatience under restraint or coercion may be called *restive*. The rime is *festive*

**rest' less** means agitation, eagerness to go or to change, discontent with conditions or surroundings, unquiet, never ceasing, lacking in repose with or without cause. Make the *t* heard. Don't confuse with *restive*

**re strict'**—to limit or confine—rimes with *the bricked*. The adjective *re stric' tive—re strik' tiv*—is a grammatical term, as in *restrictive phrase* or *clause*, meaning limitation or confinement of meaning within a certain scope. Such elements are essential to the intended meaning of a sentence.

In *The boy eating an apple is the prize winner*, the phrase *eating an apple* is a restrictive phrase; it is essential as a pointing-out phrase. But in *John Ferguson, my best friend, won the prize*, the appositive phrase *my best friend* is not essential or restrictive; it has no function in the sentence but is merely additive or explanatory. In *The boys who want to compete must be here at nine tomorrow*, the clause *who want to compete* is restrictive. In *The competitors, who are all fine lads, must be here at nine tomorrow*, the clause *who are all fine lads* is not restrictive. Note that restrictive elements are not set off by the comma; nonrestrictive elements are

**résumé** is a summary, a summing up. It is pronounced *ray zu may'* (*u* half long). Don't make the second syllable *zoo*

**resumption** is pronounced *re zump' shun*. The *s* is *z*, the *u* short, the *p* must be heard. Don't say *re sum' zhun*. It means, of course, beginning again, recommencing. The verb *resume'* also has *z* for *s*, but long *u* instead of short—*re zewme'*

**resurgam** is Latin meaning I shall rise again. The anglicized pronunciation is *re sur' jam*. The English verb *resurge'*—*re surj'*, not *zurg* or *soij*—means to rise again or to be resurrected. Note the noun *re sur' gence* and the adjective *re sur' gent* in both of which accent remains on the second syllable, and *g* remains *j*

**resurrect**—to bring to life again, to restore, to exhume—is pronounced *rez u rekt'*. The *u* is neutral, but don't say *rez rekt'*. This is a set-off from the participle *resurrectus* of the Latin *resurgere*, and *resurge'*—*re surj'*—is the logical English form. The form *surg*ing is good, but the form *surrecting* does not exist

**resuscitate** rimes with *the fussy mate*. Note with special care the noun of agent *re sus' cita tor* (*tay ter*), the abstract form *re sus' cita tion* (*tay' shun*), and the adjectives *re sus' cita tive* (*tay tiv*) and *re sus' cita ble* (*t' b'l*). Make no mistake about the *sc* spelling. Don't slur the third syllable out of existence in any of these forms—*re sus' tate* is slovenly. The word means to revive or restore consciousness; to put new life into any one or anything

**retail**, as noun and adjective, is accented on the first syllable; as verb, on the second. But it is being increasingly accented on the first syllable as verb, and the noun *re' tail Er* is accented on the first syllable. In all words in which prefixes are used to indicate antonyms the tendency justifiably is to accent the prefix in order to bring out the differentiation, even tho such accenting may be wrong; thus, *inhale, exhale; reclaim, disclaim; import, export; wholesale, retail*. (See *detail*)

**retain** is pronounced with intermediate *e* and long *a*. Don't say *ree' tain*. Make no mistake about spelling the noun *re ten' tion*—*re ten' shun*. There is also a noun *re tain' ment*, which is more consistently spelt. But *re ten' tion* is the more commonly used of the two. (See *maintain*)

**retch**—to make an effort at vomiting or to strain—rimes with *fetch* in the United States, with *each* in England

**reticent**—inclined to silence or shyness, backward or unrevealing—rimes with *met a gent*. Don't say *re tiss' ent*. The noun *ret' i cence* rimes with *met a fence*

**reticule** is a small bag carried by women, as a workbag or pocketbook. It rimes with *bet a mule*. Don't pronounce this word to sound like

*ridicule* or like *reticle*. The latter—*ret'icle*—is from the same origin and means the system of lines or wires in the eyepiece of an optical instrument. The bag or reticule was originally a knitted or network bag; thus, the relationship

**re'trieve'** rimes with *receive*. It means to bring back, to recover, to regain, to revive; in hunting, to discover and bring in. Note the *ie* (*q v*). Note also the dropping of *e* (*q v*) in the adjective *re'triev' A ble*. The negative form is *ir re'triev' A ble*

**ret'ro** is a prefix meaning back or backward or located behind or turned back. It rimes with *bet so*. The lexicographers still carry the note to the effect that when this prefix is used in medical or physiological terms it should be *re'tro* to rime with *we go*; that is, the former has short *e*, and the latter long. But the rule is not generally observed even by the physiologists. And it is too much to expect that when the man in the street uses *ret'ro act* in a general sense he shall rime it with *yet no act*, and that when he uses it in a physiological sense he shall rime it with *see no act* (it is always the latter in England). To carry the pronunciation distinction through all the derivatives of a word would become a burden—*ret'ro active* and *ree'tro active*, *ret'ro action* and *ree'tro action*, and so forth. As matters now stand both pronunciations are given as permissible in all such words, as *ret ro cede'* or *re tro cede'*, *ret'ro grade* or *re'tro grade*, *ret'ro gress* or *re'tro gress*, *ret'ro spect* or *re'tro spect*, *ret'ro vert* or *re'tro vert*, the syllabication indicating the short *e* (*ret*) and the long *e* (*re*), the former generally preferred in the United States, the latter in England

**re'trous sé'** is from the French meaning turned up, as of the nose. The first *e* is pronounced like *e* in *per*. The second syllable is *troo* (long *oo*). The third and accented syllable is *say*. Rime the last two syllables with *boo ray'*

**re'veil'le** is pronounced *re vale'ya*, according to the purists, the first *e* and the second *a* being intermediate, and the first *a* long. But the purists here, as in so many other places, are being overruled. In the United States military service the pronunciation is definitely *rev'e lee* riming with *deviltry*. In England, the accent is always on the second syllable, but it is pronounced, not *vale*, but *vel* (riming with *well*) or *val* (riming with *pal*). It is the bugle or drum signal about sunrise summoning soldiers and sailors to their daily round

**rev'e la to ry**, please note, is accented on the first syllable, just as the noun *rev'e la tor* is. But the verb is *re veal'* and the abstract noun is *rev'e la'tion* (*lay' shun*). Pronounce all five syllables; don't say *rev'e la try* or, worse, *rev'la try*, but *rev'e l' toe re* or *ter e*. The meaning is tending to reveal, characterized by laying bare

**re ver'ber ate**—to drive back or repel, to echo, to resound—is not *re vare'-bare ate*. The second and accented syllable rimes with *ber*; the third with *per* in *pervert*; the fourth syllable is *ate* indeed. Don't merge the last two syllables—*re ver'brate*. Pronounce all four syllables

**rev'er end** is a trisyllabic word. Don't pronounce it *rev'rend*. Make the *d* heard; don't confuse it with *reverent* (*q v*). It is objective in meaning, that is, revered, respected, held in great esteem by others. As a title it should be preceded by *The*, as *The Reverend Charles Bronson*, or the first name may be omitted—*The Reverend Bronson*. But don't abbreviate it when the first name is omitted: *Rev Bronson* and *The Rev Bronson* are not correct forms. And never apply this (or other titles)

to the wife of the man entitled to the distinction: *The Rev Mrs Bronson* and *The Honorable Mrs Trent* are wrong unless the ladies themselves have qualified for the titles. Don't say *The Reverent Charles Bronson*, for while it is probably true (let us hope), it is probably not what you mean. Don't use *Reverend* or *The Reverend* or (worse yet) *The Rev* without a name following

**rev'erent** is a trisyllabic word. Don't pronounce it *rev' rent*. Make the *t* heard; don't confuse it with *reverend*. Don't say *He was very reverent in his attitude* for *He was very reverent*. It is subjective in meaning, that is, respectful, characterized by veneration toward others or toward other (sacred) things. The adjective *rev er en' tial*—evincing or expressing reverence—is pronounced *rev er en' shal*

**re verse'**—adjective, noun, verb—is always accented on the second syllable. It means to turn around completely, to change order or position or direction to its opposite. In some meanings it is the same as *revert*; in some the same as *invert*. Note the forms *re vers' Er* and *re vers' I ble*. The *s* is never pronounced *z* in these forms, but the noun *re ver' sion* may be either *revur' shun* or *zhun*. Don't use *back* after reverse; *reverse it back* is tautological

**re vert'** rimes with *the hurt*. Spell the adjective correctly—*re vert' I ble*. It means to go back, to return, to turn to, to refer as to a subject. In writing and speaking you *revert* to something that has gone before which is different from the central theme; you *return* to matters belonging to your main theme from which you have momentarily strayed. In law the word *revert* is sometimes used as a noun meaning one to whom something is returned or the thing returned; in this use it is accented on the first syllable—*re' vert*

**re view'** is accented on the second syllable as both noun and verb. Don't say *re' view*. The first *e* is half long in general usage, long (sometimes followed by hyphen) when the *re* means *again*, as *re view the scene* and *re view the encampment*. Don't confuse *review* with *criticism*. A review of a book or a play is a critical examination and exposition. A criticism passes judgment. Note the adjective *re view' A ble*. (See *hyphen* and *re*)

**re vise**, as verb, is accented on the second syllable; as noun, on the first. The *s* is *z*; the rime is *the size*. This word is used as a noun chiefly in connection with printing and publishing, as in *the first revise of proofs*, or in any changing of printed matter. The noun *re vi' sion*—*re vizh' un* (the rime is *decision*)—would be just as good in this connection. As a matter of fact, publishers use the latter exclusively when they refer to the changed issues of a book. *Revise* is the workshop word; *revision* the front-of-the-house word. Note that the noun of agent may be either *re vis' Er* or *re vis' Or*. The noun *re vis' al* has long *i* also, the rime being *reprisal*, as has the adjective *re vi' sO ry*—*re vizé' o re*. But *re vi' sion* and *re vi' sion ist* and *re vi' sion Ar y* follow *revision* with short *i*, and *s* as *z* in all forms

**re vive'** rimes with *the hive*. Don't say *re fife'*. The *i* is long also in *re viv' al*, *re viv' al ist*, *re viv' alism*. Inasmuch as this word has in it the idea of *again*—to reawaken, to restore, to bring back to life again—it is superfluous to use *again* or *over again* or *anew*, or other such words, after it. *They have revived the custom again* is tautological

**re voke'** rimes with *the joke*. It means to recall or rescind, to renege (at cards). The noun *rev o ca' tion* and the adjective *rev' o ca ble* have half-long *o* and their first syllable rimes with the first syllable of *nev er*. The



Britisher usually says *ree vo kay' shun*. *Rev' o cat'ory* is likewise accented on the first syllable, like the *able* adjective; the last two syllables may be *to ere* or *te re*. The noun *rev' o ca bil' i ty* is not *rev ka bil' ty*; make all six syllables heard. All the longer forms lend themselves to slurring—*rev' ka ble*, *rev kay' shun*. Be on your guard

**re volt'**, both noun and verb, is accented on the second syllable. The *o* is long, the second syllable riming with *colt*. Don't rime it with *halt* or German *kalt*. There is sound authority for using *revolt* as a transitive verb, but *Their conduct was revolting to him* is nevertheless better than *Their conduct revolted him*. The prepositions *at* and *against* are frequently used after the verb *revolt* meaning to be disgusted or offended, as *His mind revolts against such lack of logic*

**re zon'ing** is a word used by the newspapers to mean the redistricting or partitioning of an area, as in a city. Written solid, as they print it, it is confusing to the eye and difficult of immediate recognition—*rezoning*. Many readers have at first glance thought it a misprint for *reasoning*. This is one of the few instances where the hyphen (*q v*) is recommended in prefixing—*re-zoning*. (See *bedraggle*)

**rhap' so dy** is pronounced *rap' so d*; the *h* is silent, the first syllable rimes with *nap*. The verb *rhap' so dize* and the agent noun *rhap' so dist* follow suit. The adjective *rhap sod' ic* and *rhapsod' ical* have *sod* indeed in the second and accented syllable. Don't slur these words as *rhaps dy*, *rhaps dize*, *rhaps dist*, *rhaps dic*. It is any emotional or ecstatic expression, any literary or musical composition irregular in form as result of its being written under high emotional stress

**rhet' o ric** rimes with *bet a brick*. It is from a Greek word meaning orator, and, as orators supposedly use exemplary expression, it came to mean the art of any kind of discourse, written as well as oral. Over-conscious writing and speaking is also called rhetoric, in the derogatory sense of artificial or studied or affected. It is a good term, correctly used, but it has come into some disrepute as both adjective and noun. Note also the adjective *rhe tor' ical*—*re tabr' i kal*; don't make the third and accented syllable *tore*. The noun of agent is *rhet o ri' cian*, riming with *bet a mission*. A so-called rhetorical question is a question that is asked for effect—emphasis, contrast, surprise, variety, and the like—to which the answer is so obvious as not to be requested or desired, as *Who is there among us on such slavish motive bent*

**rheu' ma tism** is pronounced *roo' ma tizm*, the *oo* being long, as in *room* and *broom*. Don't say *rum' a tism*. Don't give *eu* the German umlaut sound

**rho**—*p*—is the seventeenth letter of the Greek alphabet; it corresponds to *r*. The *o* is long; the word rimes with *go*

**Rho de' sia** is quadrisyllabic—*ro dee' zhe a* or *ro dee' za*, not *ro deezh' ya*

**rhu' barb** is pronounced *roo* riming with *boo*, and *bahr b*. Make the *r* heard in the second syllable; don't pronounce *a* as *u*. The word is not *roo' bub* or *roo' burb*

**rhythm** is monosyllabic, tho it offers a test for a single vocal effort or impulse. The *th* is preferably voiced, but there is authority for unvoiced *tb*. The pronunciation is *ritb'm* to rime with *witb'm*. The spelling of this word tantalizes its millions every year, as evidenced in advertising copy, screen writing, and on the higher levels (if any). The examination papers of 453 high-school pupils evidenced these sixteen ways of misspelling this word: *rytbm*, *rhythym*, *rhythme*, *rythym*, *rytbmn*, *rhymn*,

*rythmn, rythm, rhythem, rythem, rythme, rhyum, rhythum, rythum, rhythmn, rhytm.* There are probably as many more ways to damage its spelling, if not its pronunciation. Note the forms *rhyth' mic*—*rih' mik*, *th* voiced or unvoiced; *rhyth' mi'cal*; *rhyth' mist*. Rhythm is essential to poetry, but don't make the mistake of thinking it a quality that is confined to poetical expression. It is important likewise to prose; that is, balance, flow, movement, euphony, harmony, ease all go to give to prose an engaging rhythm. It is used widely in a figurative sense

**rib' ald** means low, coarse, obscene, blasphemous. It may be a noun meaning a person who is habitually vulgar and common or scurrilous in his language and manner. It is pronounced to rhyme with *scribbled*

**ric o chet'** is a skipping or glancing rebound, as of a bullet or projectile along the earth or over water. It is both noun and verb. The first syllable is *rik*, riming with *sick*, the *o* is not quite long but almost, the *chet* is *shay*, riming with *tray*. But this last syllable may be anglicized as *shet*, riming with *get*. The imperfect tense of the verb is *ric o cheted'* or *ric o chet' ted*, pronounced respectively *rik o shade'* and *rik o shet' ted* (*sick o' maid* and *sick o' fretted* riming). The present participle is *ric o chet' ing* or *ric o chet' ting*, pronounced *rik o shay' ing* or *rik o shet' ting* (*sick o' saying* and *sick o' fretting* riming). There is some authority for accenting the noun on the first syllable—*rik' o shay*. But preponderance of authority accents the last syllable in English, as, of course, in French from which the word comes

**rid** may be either *rid* or *ridden* in the imperfect tense and past participle, but the former is preferred. *I have rid (ridden) the place of vermin* and *He rid (ridden) the place of vermin*

**Ri' ga** is pronounced *ree' ga* (a neutral). Don't say *rye' gab*

**right** should not be used in the sense of quickly or immediately in association with such words as *away*, *off*, *quick*, *smart*. *Right away* may be acceptable colloquialism but it is much overused. *Right off*, *right quick*, *right smart*, along with *right good*, *right interested*, *right studious*, and the like, are vulgarisms. The last three illustrate the illiterate use of *right* in the sense of *very* or *most*. Use *right* sparingly in the sense of *exactly* or *precisely* or *very soon*, as in *That's right what I want* for *That's exactly what I want*, *I'll be right back* for *I'll return very soon*, *Step right this way* for *Step this way*. *Right* is adjective, adverb, noun, verb. Difficulties in its uses as adjective and adverb frequently arise, and care must be exercised regarding its placement as a modifier. It is an adverb correctly used in *Go right ahead*. It is an adjective correctly used in *Right actions beget respect*. In *right reverend* and *right honorable* it may be regarded as an adverb, but is preferably construed as sufficiently close to the following words to constitute with them a single title-adjective. In *All's right with the world*, it is an adjective used as attribute. In *Turn to the right*, it is a noun. The adverb *rightly* is correctly used in *rightly informed* and *to guess rightly*. It should be sparingly used as verb; *to right a wrong* is colloquial; *to right a room* is provincial. *Right* is sometimes wrongly used in the sense of oughtness or desert, as in *He has a right to go to jail for such a crime*

**right' hand** and **right' hand' ed** are still written with hyphen in the dictionaries. But this is an altogether too conservative form, especially when they are used as unit modifiers, as *the righthand side* and *He is a righthanded pitcher*. In more than fifty per cent of usage they are written solid. There is authority for accenting equally the two members of *righthand*

**rig' ma role**—rambling, nonsensical talk or chatter—is a corruption of the old term *ragman roll*; there was a game called ragman in which a roll figured. Don't mispronounce this word as *riggam roll*. Don't substitute *e* for *a*. The pronunciation is *rig' m' roll*

**rig' or or rig' our** (the latter in England) is pronounced *rig ger* riming with *bigger*. The *u* is dropt even in England in the spelling of the adjective and the adverb—*rig' or ous* and *rig' or ous ly*. But the Britisher retains the *u* in the forms *rig' our ism* and *rig' our ist*. We never use it. The meaning is strictness, austerity

**ri' gor mor' tis** is a two-word Latin term meaning the set or rigid form of the muscles after death; literally, rigidity of body. The preferred pronunciation is *rye' gor mawr' tiss*, but the short *i* is permissible and is probably more widely used—*rig' ger*

**rime** is now sensibly preferred to *rhyme*. And so is *rim' er* to *rhym' er*, and *rime' ster* to *rhyme' ster*. It means correspondence or similarity of sounds in words, usually the last syllables of words, and usually the last words in successive or alternating or otherwise recurring lines. Rime, to be perfect, has three specific requirements—identity of accented vowel sounds, identity of sounds immediately following these vowel sounds, difference of sounds that precede them; thus, *band* is a perfect rime for *band*, but *band* and *cant* do not rime; neither do *stray* and *astray* for the same combination of letters cannot rime with itself any more than a single note can harmonize with itself. Such combinations as *feat* and *feet*, *beet* and *beat*, *rain* and *reign*, *way* and *away* are sometimes called identical or monotone rimes. Don't allow the eye to deceive you into false rimes, such as *band* and *cant* above, and *wove* and *love*, and *youth* and *smooth* (the one having voiceless *th* and the other voiced). The rime of single syllables, as *no* and *go*, and *away* and *today* is called masculine rime. The riming of two syllables, as *sending* and *mending*, is called feminine rime; of three syllables, as *slenderly* and *tenderly*, triple rime. Longer syllabic riming sequences are called polysyllabic rimes. A forced rime is one not ordinarily occurring in natural pronunciation, as *amain* and *again*, and *study* and *steady* (the former would not be forced in England where *again* is usually pronounced to rime with *amain*). A bromide or stereotyped rime is one that has been overused, as *love* and *above*, and *June* and *moon*. A forced or strained rime is one that requires a deliberate mispronunciation, as *devil* and *evil*. A whimsical or musical comedy rime is one that has a surprise element in it, and is usually polysyllabic, as *what a city* and *lot o' pity*. W. S. Gilbert, the famous librettist, had this to say about rime in English

I should like to suggest that any inventor who is in need of a name for his invention would confer a boon on all rhymsters, and at the same time insure himself many gratuitous advertisements, if he were to select a word that rhymes to one of the many words in common use that have very few rhymes or none at all. A few more words rhyming to *love* are greatly wanted. *Revenge* and *avenge* have no rhyme but *Penge* and *Stonehenge*; *coif* has no rhyme at all. *Starve* has no rhyme except (O irony!) *carve*. *Scarf* has no rhyme, though I fully expect to be told that *laugh*, *calf*, and *half* are admissible—which they certainly are not. *Scalp* has no rhyme but *Alp*; *false* has none—*valse* is near it, but the French accent disqualifies it; *waltz* is also near it, but the *t* spoils it. *Gamboge* has no rhyme but *rouge*. *Tube* would be rhymeless but for *cube* and *jujube*. *Fugue* has no rhyme at all, nor has *gulf*, unless we fall back on *Cardinal Pandulph*, and *Ulf* the minstrel. *Azimuth* has only *doth* \*

**ring** must not be pronounced *rink*. As verb its imperfect tense is *rang* or *rung*, preferably the former; *rung* is regarded as archaic or literary. The part participle is *rung*. The *k* sound of *g* above referred to must be especially guarded against in the present participle—*rinG ing*, not *rink ing*

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**rinse** is neither *rinze* nor *rinsy*. It rimes with *since*. *Rinsed* and *rins'ing* and *rins'Er* follow suit. Billy Boner says he wrenches his mouth with a gargoye after he cleans his teeth

**Ri'o de Janei'ro** is a name consisting of three unhyphenated words, the first and the last always capitalized. It is preferably pronounced *ree' owe day zha nay' roe*—all pronounced vowels long but the *a* of the fourth syllable which is neutral *a*. The short *oo* sound for the *o*'s is permissible, and the *de* may be voiced *the*

**Ri'o Gran'de**—two unhyphenated words, both capitalized—is pronounced *ree' owe grabn' da*. Don't say *rye owe grand'* or *ray owe grand'*

**ri post'** or **ri poste'** (use the simpler) rimes with *the host*. It is a fencing term meaning a clever and ready return thrust after a parry; used figuratively, it means a quick answer or retort, or to make such answer

**rise**, noun and verb, is still preferably pronounced with the *z* sound of *s*. It rimes with *prize*, not with *price*. It means to advance, to promote, to elevate, to spring into existence, to move upward, to appear above the horizon; to revolt or rebel; to be revived from the dead (biblical). As noun it means the act or degree of rising; advance, as in rank of prosperity. *This man will rise to the top*, *This man rose from an impoverished boyhood to power and position*, *This man has risen rapidly* are correct in present, imperfect, and perfect tenses respectively. It is likewise correct to say *This man's rise has been phenomenal* and *The rise of Fascism was unexpected*. Bread rises, a river rises, the wrath of a mob rises, the sun rises, we rise to an occasion or emergency, a soldier rises in the ranks, we rose at eight this morning, he rose from a sick-bed. *Raise* (*q v*) is not used in these senses. There is a little authority for pronouncing the noun *rice*, but this is generally regarded in the United States as an affectation. This is perhaps regrettable, since the soft *s* here, as in *abuse*, *use*, could be made the distinguishing feature of the noun, and the hard *s* or *z* of the verb. The parts are *rise*, *rose*, *risen*

**ris'i ble** rimes with *visible*. Don't say *riss' ble*. The *s* is *z* also in the noun *risibil'ity*. It means disposed to laugh, having the disposition or ability to laugh

**ri sot'to** is pronounced *ree sawt' toe*. It is Italian for rice or for dishes prepared with rice and other dressing combined

**ris qué'** is a masculine adjective pronounced *rees kay'*. The feminine, similarly pronounced, is *ris quée'*, the rime being *niece play*. Derivatively it means hazardous, but it has come to be used figuratively almost exclusively meaning suggesting or verging upon the improper. The verb and adjective *risk* (once spelt *risque*) and the adjective *risk' y* still convey the idea of hazard or danger, but connote nothing by way of impropriety or indecency

**Rive'ra y Or ba ne'ja** is pronounced *re vay' rah ee or bah nay' hab*. This is the complete name of the Spanish general. The Mexican artist's surname is similarly pronounced—*re vay' rah*—his given name being *Die go*—*de a' go* (long *a*)

**Rivie'ra** is really trisyllabic but it is popularly pronounced as quadrisyllabic. Say *re vyar' ah* the second syllable riming with *care*, first-syllable *e* half-long, last-syllable *a* Italian. Don't say *ri veer' a* or *re vee ere' a*

**roan**, adjective and noun, is monosyllabic. It rimes with *lone* and *moan*, not with *so an*. It means bay or chestnut or reddish brown in color with

intermixture of white, and is said usually of a horse. The word is a corruption of the French *Rouen* from which city such horses were transported

**Ro' a noke** is trisyllabic. Don't say *roan' oak* or *roe' noke*, but *roe' a noke*

**Ro bes pierre** is pronounced by English-speaking people *roe' bess peer*. Sometimes the dissyllabic form *robes' peer* is used. Both are correct. The French say *ro bess pyare'*, making the last syllable rime with *care*

**ro' bot** may rime with *go not* or with *mob it*. First-syllable *o* may also be long or short in *ro' bot ry*, *ro' bot ism*, *ro' bot ize*, and *ro bot is' tic*. Don't say *rub it* for *ro' bot*. It means automaton, any mechanical contrivance that performs tasks efficiently but without sensibility. The word comes from Karel Capek's play *R U R* (*Rossum's Universal Robots*)

**ro bust'** is always accented on the second syllable. It rimes with *so fussed*. Don't pronounce this adjective *roe' bust*, tho you may have frequent temptation to do so. Don't confuse with *robustious*

**ro bus' tious** is pronounced *ro bus' chus*, not *roe bus' che us*. It means strong and vital, but in a humorous or rowdy or violent sense

**Ro cham beau'** rimes with *go Don go—ro shahn bow'*. Don't say *rahsh'-em bow*

**ro co co** means decorated in the florid and decadent Louis XV manner; hence, lacking in artistic worth. The pronunciation is *roe koe' koe* or *roe ko koe'*, riming with *no no no*. *Rococo* is not Italian, as commonly supposed, but French, from *rocaille* meaning pebble work

**ro de' o** is pronounced *roe dee' owe* or *roe day' owe*, preferably the former. The second-syllable accent is good Spanish, and good English, therefore, since we have found adoption necessary. But *roe' dee owe* is threateningly in the air, and the dictionaries will probably succumb pretty soon. The word means a roundup, but its meaning has been extended to cover any fair or carnival at which riding and lariat throwing, and the like, are featured

**Ro din'** has half-long *o* and short *a* for *i*; thus, *ro dan'* to rime with *go tan*. *Rode' n*, incorrect as it is, is frequently heard in the United States

**rod o mon tade'** means bluster, boasting, swagger, aggressive vanity; bombastic and pretentious expression. It was the name of the bragging king of Algiers in Ariosto's *Orlando Furioso*. As verb, adjective, noun, it is pronounced *rod o mahn tade'* (or *tabd*). The spelling *rhodo o mon tade'* is now archaic

**roe** is the spawn or eggs of fishes; a varicolored streak in wood, as snake-wood and mahogany; a small deer, especially in Europe and Asia. The male *roe deer* (two words) is called *roebuck* (solid compound). The rime is *foe*

**ro' guish** really means "attractively mischievous." It rimes with *no dish*, that is, *roe' gish*. Don't pronounce the last syllable *gwish* or *jish*. Note especially the spelling of the abstract form *ro' guer y—roe' ger e*. Note also the form *rogues' gallery*. The agent noun *rogue* rimes with *vogue*

**roil** means to render thick and muddy, as of water; also, to vex or irritate. But the persistence of colloquial and provincial *rile* has just about made *roil* archaic. And this is a pity, for *roil* (rime it appropriately with *boil*) is honorably descended from old French, whereas *rile* is mongrel. Don't pronounce it *rerl*

**rôle** is literally the roll on which an actor's part was written in the old days. It is pronounced *roll*. The meaning now is the part or character performed by an actor; hence, in general, the part or function that any one takes in an enterprise or activity

**Ro mains'**—Jules—has half-long *o*, short *a* for *ai*, and silent *s*; thus, *ro man'*, to rime with *no plan*

**ro mance'**, as verb, is accented on the second syllable; as noun and adjective, on either but preferably on the second also. The *o* is half long when the accent is on the second syllable; long when the accent is on the first. Note the agent noun *ro manc' Er* (*c* is *s*), the adjective *ro man' tic* (to rime with *no man sick*), and the abstract *ro man' ticism* (*six'm*)

**Rönt' gen** or **Roent gen** may be pronounced *runt* or *rent* in the first syllable, *gen* or *yen* in the second. Say *runt'* or *rent' gen* or *runt' yen*

**room** has the *boo* sound of *oo*. It rimes with *boom*, *broom*, *doom*, *loom*, *tomb*, *zoom*. Don't say *rum* for *room*

**Roos' se velt** may have two syllables or three in pronunciation—*roe' ze velt* or *roze' velt*, riming respectively with *rosy belt* and *rose belt*

**root** has the *boo* sound of *oo*. It rimes with *boot*, *hoot*, *toot*. Don't say *rut*

**Roque' fort**—the name of the French town where the famous cheese was originally made—is preferably pronounced *roke' fert*, to rime with *choke Bert*. But the French *rau'k faur'* is frequently heard in the United States

**ros' in** is the hard or solid residue from resin left after the volatile oil of turpentine has been distilled off. It is a verb also meaning to apply or treat with rosin, as rubbing the strings of a violin bow with a block of rosin. The *o* is pronounced *ab—rab' zin*. In colloquial expression it is used interchangeably with *resin* (*q v*), but should not be technically

**Ros inan'te** was Don Quixote's horse. The word is now used, uncaptalized, for any wornout nag, as *Here comes the ragman with his rosinante*. The final *e* is half long; other vowels are short; *s* is *z*; thus, *rozi nan' t*, to rime with *Boz and aunty* (no Italian *a's*)

**Ros tand'** is pronounced *raws tahn'*. Don't make the first syllable *rahs* or *russ*. Don't pronounce the *d*

**ros' ter** may be pronounced with short *o* or with long, preferably short. The one would rime with *faster* (Italian *a*); the other with *roaster*. It means any roll or list, and is no longer confined to army and navy listings

**ros' trum** is a stage or platform for public speaking; the curved and decorative top of a ship's prow. The vowels are short. Don't say *rose' trum* or *raws' trum* but *rahs' trum*. The plural is *rostra* or *rostrums*

**rou' lette** literally means little wheel. It is pronounced *roo let'*. Don't rime it with *now let*

**rouse** is a clipt but unapostrophied form of *arouse* and *carouse*. The *s* is pronounced *z*. The agent noun is *rous' Er*. In seamanship it has a special meaning as a verb—to pull or haul in united effort. This word is said to have been first used in connection with falconry, meaning a hawk's fluttering and shaking of feathers

**Rous seau'** rimes with *you know*—*roo soe'*. Don't say *roo' so*

**root**, noun and verb, is pronounced to rime with *doubt* and *pout*. In provincial parts it is also pronounced *root* in such expressions as *root up*, as hogs do, the meaning being to rummage, to uproot, to scoop. But the farmer almost invariably spells the word *root*, used in this sense. The word *root* means to defeat, to chase away, and, as a noun, rabble, uproar, disorganization. Don't confuse with *route*. (See the dictionary for dialectic and archaic uses)

**route**, verb and noun, should be pronounced *root*. But there is much colloquial and provincial usage that makes it rime with *bout* and *scout*, especially in reference to stated ways or courses—delivery route, military route, postman's route, milkman's route, parkway route. The Britisher also pronounces it to rime with *bout* and *scout*. Nevertheless, say *root*, please. The imperfect tense and the past participle of the verb *route* are exactly the same as those of the verb *root*, but *routing* meaning planning a course or a trip, is pronounced *rooting*, and *routing*, meaning dispersing, rimes with *shouting*

**rou tine'**, a detailed course of procedure regularly followed, is pronounced *roo teen'*. Don't accent the first syllable. Note the nouns *rou tin'ism*—*roo teen' iz'm*—and *rou tin' ist*—*roo teen' ist*

**roy'al** is dissyllabic. Don't pronounce it *roil*. The royal plural is *we* or any of its forms used by a monarch to denote station and dominance, as *We ourself have said it* and *What touches us ourself shall be last served*. This is the only use of the anomalous *ourself*. The so-called editorial *we* must not be confused with the royal plural. It is used by a writer or a speaker to indicate or include plurality, as of responsibility for opinion exprest. Such plural is also sometimes used affectedly or in mock modesty, to imply that one is hellbent upon avoiding reference to himself alone by using *I* and the other first person singular forms. It has been called the plural of cowardice, as in cases in which one does not care to shoulder full responsibility for a thing done and draws others in by the use of *we*. The noun *roy'alty*, please note, is trisyllabic. Don't say *roy'al ity*

**Ru' bi con** is pronounced *roo' bi kahn*, not *rew' bi kone*. Don't confuse with *ru' bi cund*

**ru' bi cund** is pronounced *roo' b kund*, to rime with *booby fund*. Don't spell and pronounce the last syllable *cond*. It means reddish or ruddy, and thus vigorous and wholesome looking. Billy Boner says he will be brave like Cæsar and cross his Rubicund when he comes to it

**ru' bri cate** means to color red. The first syllable is *roo* to rime with *boo*; don't make it *rub*. The rime is *through the gate*. The noun of agent is *ru' bri ca'tor* (*kayter*). The noun *ru' bric* (*roo' brick*) originally meant red ochre. It later came to indicate the red lettering on title pages, and thus the titles themselves. It still later came to mean (chiefly in the plural *rubrics*) sectional headings, and finally the books themselves, usually legal and religious books in which were contained laws and statutes and liturgical forms

**ruo'tion** rimes with *suction*. Don't say *rug' zhun*. It means quarrel or fight or uproar

**ru' di ment**—first principle, beginning, first step or venture, and in science any remnant of early developments—is pronounced *roo' d' m'nt*, not *rud' i ment*. It is trisyllabic. Don't say *rood' ment*. The adjective

*rudimen'tary* likewise lends itself to slurring. Pronounce all five syllables

**ruff** is the male of the grouse and the sandpiper and other fowl of the same family characterized by a ruff of erectile feathers on the neck during breeding season. The feminine is *reeve*. *Ruff* has many other meanings as both noun and verb, not the least significant of which is the large and showy neckdress worn during the sixteenth and seventeenth centuries

**ruf' fi an** is preferably trisyllabic but the dissyllabic pronunciation *ruf' yan* is permissible. The first syllable rimes with *cuff*, not with *roof*

**rug' ged** is dissyllabic, tho the poet may crowd the two syllables into one—*rugd*—for metrical purposes. It means rough, hard, sturdy, austere, in a physical sense, and derivatively, in a spiritual sense

**Ruhr** rimes with *moor* and *poor*, not with *door* and *floor*, and not with *ber*

**ru' in** is dissyllabic—*roo' in*. It rimes with *cooin'*. Don't say *roon*. The imperfect tense is dissyllabic—*ru' ined*—*roo' ind*. Don't say *roond*. The present participle is *ru' in ing*, not *rooning*. The adjective *ru' in ous* is trisyllabic—*roo' i nus*. Don't say *roon' us*

**rule** is not *rewl*, but *rool*, *oo* as in *fool*. This is always the pronunciation of *u* when it is preceded by *r* in the same syllable. Don't try to get the long sound of *u* as in *duty* and *music*—*dew' t* and *mew' zik* or *due' t* and *mue' zik*. Don't try it in *brute* (*broot*) or *re cruit'* (*re croot'*) or *rude* (*rood*) or *ru' mor* (*roomer*), or *rune* (*roon*), or *ru' ral* (*roor' al*) or *ruth* (*rootb*) or *true* (*troo*), or in other similar words. The vocal organs are not up to it. This is why the long *u* in these words has been abandoned. It is difficult enough to achieve in *cube* and *dude* and *human* and *tune*, and the other words in which there is no *r* to hamper

**Ru ma' ni a** or **Rou ma' ni a** is quadrisyllabic—*roo may' ni a*. So also is the agent noun and adjective *Ru ma' ni an* or *Rou ma' ni an*. Don't say *roo mane' ya* or *yan*

**rum' ble** must not be pronounced *rummel*. Make the *b* heard. In the old horse vehicles this was a seat for servants, and it still is to some extent. But it has now come to be more generally used to mean the rear collapsible seat of a motor coupé

**ru' minate** means, literally, to chew the cud, but it is now used more or less figuratively to mean deliberate, meditate, think over and over again, ponder, reflect. The first syllable is pronounced *roo* riming with *boo*. The *a* is long, the last syllable riming with *gate*. Don't say *rum' i nate*. Note that both adjective forms—*ru' minAnt* and *ru' mi na live* (*nay liv*)—are also accented on the first syllable, pronounced *roo*, as in *ruminate*. *Ruminant* is likewise a noun meaning any of the division of hoofed mammals, especially such as chew cuds—oxen, cows, deer, sheep, goats, antelopes, giraffes, camels

**run** should not be used for the imperfect tense *ran*. The present tense and the past participle are *run*. This word is colloquially but not elegantly used in the sense of conduct, manage, operate, as *He runs the mill* and *She runs the machine*. In *How do they run*, meaning how do things appear or what is the general appearance, *run* is used more or less provincially. It is used as noun in this sense also, as *We had a nice run of apples last fall*, and this carries over to such expressions as *run of play*, *run of picture*, *run of September*



**run'ci nate**—having lobes pointing downward, as a leaf—is pronounced *run'si nate*, short *i* and half-long *a*. Don't say *runs' nate*. The adjective *run'cible* is used of a table utensil shaped like a spoon and having three broad prongs, the middle one usually sharply pointed

**rup'ture** is a break or a fracture, usually of a soft or pliable material or substance (see *fraction*). It is used figuratively to denote a break or breach in relationship of any kind. The first syllable rimes with *cup*; the second may be *chure* or *teur*, preferably the former

**ruse** rimes with *lose*, not with *loose*. It means trick or artifice. It was once used in hunting to denote any crafty expedient to turn or double the hunted animal. In this meaning it is the same word as *rush*, from old French *ruser*. Don't try to say *rewze* to rime with *fuse*. (See *rule*)

**Rus'sia** and **Rus'sian** are dissyllables—*rush'a* and *rush'an* (*a* neutral). Don't say *rus'ia* and *rus'ian*. The initial combining form *Rus'so—russ'o*—means pertaining to Russia and Russians. It is hyphenated when it precedes proper nouns and adjectives; otherwise it is written solid; thus, *Russo-American* and *Russophobe*

**rus'ticate** rimes with *bust the gate*, not with *loose the gate*. It means to go into the country to reside, to suspend from school or college, to become like country folk. The related forms need pronunciation attention: *rus'tica tOr* (*kay ter*), *rus'tica'tion* (*kay'shun*), *rustic'ity* (*tiss'i t*)

**Ruys'dael** or **Ruis'dael** rimes with *boys doll—roys'dahl*. Don't say *roos'dale*

**Ruy'ter** may rime with *goiter* or with *fighter*. It is preceded by the particle *de—d*—as a rule

## S

*His speech was a fine sample, on the whole,  
Of rhetoric, which the learned call rigmarole*

LORD BYRON

**s** is alphabetically pronounced *ess* to rime with *Bess*. Its plural is *s's* or *ss* (*essez, essiz*). It is the alphabetic utility letter inasmuch as it serves in the formation of plurals and possessives, changes some words from one part of speech to another by sound, is accorded four different pronunciation sounds. It is simple hissing *s* when it begins a word, when it immediately follows *f k p t* in the same syllable, in the prefix *dis* (except *disaster, disastrous, discern, discernment, discernible, disease, dismal, dissolve*), in the word endings *as* (except *has* and *was*), *is* (except *his* and *is*), *ss, us, ous*, as respectively *sand, scoffs, walks, keeps, bats, dissolve, sassafras, this, lass, thus, fatuous*. *S* is pronounced *z*, as a rule, after all consonants but *f k p t* and aspirate *th*, as *cribs, yards, manners*; in unaccented final syllables, especially when these form plurals or possessives (or third person present indicative singular of verbs), as *James's, birches, men's, posies*, and always after sibilants in such formations, as *glosses, places, Thomas's, lass's* (as implied above these formations have soft *s* after voiceless sounds with the exception of sibilants, as *trips, placates, truths* and *truth's*); it is *z*, again, in certain words that are thus made verbs in differentiation from the soft *s* that makes them nouns or adjectives, as *abuse, close, diffuse, excuse, grease,*

*house, mouse, refuse* (re fewze'), *use*. *Advice* and *device* and *prophecy* are nouns; *advise* and *devise* and *prophecy*, verbs. But the spelling distinction between *practice* and *practise*, and the others, is disappearing, the *c*-spelling tending to become archaic. These rules, like those that follow, must not be regarded as hard and fast; they hold only about as well as the average spelling rule. The dictionary must be consulted. Don't pronounce such words as these with soft *s* for the pronunciation is illiterate: *accuse, artisan, busy, choose, chose, ease, easy, foes, fuse, goes, has, his, hose, is, muse, nose, observe, pansy, peruse, phase, phrase, plausible, poise, poison, pose, praise, prose, resin, resolve, ribs, rise, these, those, throes, was*. *S* is pronounced *zh* in *sion* endings when preceded by vowels, when preceded by an accented vowel before *ure*, and usually before *ier*, as *abscission* (but *scission* may be either *sizh'un* or *sish'un*), *adhesion, ambrosia* (either *am bro' zhi a* or *zi a*), *brasier, closure, cohesion, composure, contusion, crosier, elysian, elysium, erasure, evasion, explosion, exposure, grasier, hosier, leisure, measure, osier, pleasure, treasure, vision*. *S* is pronounced *sh* in *sion* endings when preceded by consonants, and when similarly palatized by a following *e* or *u* or *y*, as *accession, admission, apprehension, assurance, aversion* (*sh* or *zh*), *censure, compression, concussion, conversion* (*sh* or *zh*), *dimension, discussion, distension, diversion, expansion, expulsion, extension, fissure, impression, insurance, issue, mansion, mission, nauseous, passion, perversion, pressure, reversion* (*sh* or *zh*), *sensual, submersion, sugar, sumach, sure* (the three initial *sh's*, but the second may be *soo' mak* instead of *shoo' mak*), *suspension, tensure, tonsure*. *S* is silent in such importations as *bas-relief* (preferably *bah-re leaf* but sounded soft *s* has some authority), *entre nous, entre mets, faux pas, vis-à-vis, rendezvous* (now fully adopted); in many proper names, as *Arkansas, Basle* (*Bar'el* also correct), *Grosvenor, Illinois* (either silent or sounded), *Louis* (and thus *St Louis* which is quite as often *Lewis* as *Looie*); and in the everyday words *aisle, apropos, chamois, corps, debris, demesne, isle, island, islet, lisle, viscous*. Adjoining but in separate syllables *s* and *h* are pronounced as two individual sounds, as *death's-head* and *Sheep's head Bay*, not *death'shead* and *Sheep'shead*. At the end of a word *sh* is often onomatopoeic, as *smash, splash, crash, dash*, and the like. Coming together in the same syllable, *sc* is pronounced *s*, as in *coalesce* and *convalesce*, but of course not in *fresco*. It is sheer pedantry to use both *s* and *c* in the spelling of such words as *scent* and *scissors* and *scythe*. After all this, it is easy to understand that, by virtue of its versatility, *s* is capable of making a very unquiet pronunciation house

is suffixed to singular nouns to indicate possessive or genitive case, and to plural nouns not ending with *s*, as *mice's, brethren's, men's, women's, oxen's, children's*. This genitive or possessive formerly ended with *es* (or *is* or *ys*) but the *e* (*i* or *y*) is now supplanted by the apostrophe. The apostrophe alone is being increasingly used even with singular nouns to denote the possessive when the noun ends with *s* and when therefore excessive hissing would result by the use of '*s*, as *the princess' bonnet* and *Dickens' works*. But some authorities rule that this liberty should be taken only when the succeeding word begins with *s*, as *Dickens' stories* and *the princess' slippers*. The puristic rules for the use of '*s* are here given, tho it should be remembered that present usage ignores some of them: Singular nouns of one syllable ending with *ce ge s se x*, that is, with a sibilant, add '*s* to form the possessive unless the succeeding word begins with such sound, as *Jones's motors* but *Jones' sausages, Simms' merchandise* but *Simms' shop, Knox's hats* but *Knox' shoes*. Singular nouns of two syllables ending with a hissing sound add '*s* to form the pos-

sessive unless the last syllable is unaccented or unless another hissing sound immediately follows, as *Clarence's scarf*, *Moses' tablets*, *Brutus' disloyalty*, *Horace's salvation*, *Therese's fate*, *Felice's way*. Singular nouns of three or more syllables ending with a sibilant add the 's to form the possessive only when the last syllable has primary or secondary accent as *Heloise's singing*, *Theodosius' words*. These rules are followed more strictly in the letter by British writers than by American. But even in England *St James' Palace* and *St Thomas' Church* are to be met in both daily and less frequent publications. In America these and others like them are being increasingly used. The author firmly believes that the apostrophe alone is justifiable—and will soon be generally used—in all cases where reading is facilitated by doing so. There is one caution, however, that must be borne in mind in connection with this simplification: Such surnames as *Abram* and *Abrams*, *Brook* and *Brooks*, *John* and *Johns*, *Robert* and *Roberts*, *Walter* and *Walters*, may be misunderstood unless the possessive syllable is added and pronounced. There is no difference in sound between *Mr Robert's shoes* and *Mr Roberts' shoes*, so the latter had better be made *Mr Roberts's shoes*, that is, by voice *Mr Robertses shoes*. Where no possession in the real or individual sense is indicated, as such, in names like *Teachers College* and *Mechanics Bank* and *Boys School*, the apostrophe is not used. The possessive *s* is *not* a remnant of *his*, in spite of the pseudo-scholarship that insists it is

**Saar** is a homophone of *czar*—*zabr*. The French spell it *Sarre* and pronounce it *sar* (flat *a*)

**Sa' bine** rimes with *stay mine*. The Britisher is likely to make it rime with *Bab mine*. The lake is called *sabeen'*, to rime with *a scene*

**sab o tage** may be accented, as noun, on either the first or the last syllable—*sab' o tîj*, riming with *grab a ridge*, or *sab o tabz'b'*. The verb is always accented on the last syllable, the imperfect being *sab o taged'* (*tabz'hed'*) and the present participle *sab o tag ing* (*tabz'h ing*). The meaning is vicious waste or destruction of employer property in retaliation of rejected labor demands

**sac a ton'** or **sac ca ton'** (use the simpler) rimes with *back alone*. It is a coarse perennial grass grown in the Southwest

**sac' cha rine**—sweet, having the nature of sugar—is pronounced *sak' a rin*, to rime with *pack a grin*. There is secondary authority for making the last syllable rime with *fine* but none for making it rime with *seen*. The coal-tar product that is several hundred times sweeter than cane sugar is frequently spelt with final *e*—*sac' cha rine*—but its pronunciation is the same—*rin* or *rine*

**sac er do' tal** means referring to the priesthood or to the priestly office and functioning. It is pronounced *sass er dote' al*, riming with *pass her total*. Don't rime it with *pack her total*; the *c* is *s*, not *k*

**sa' chem**—an Indian chief—is pronounced *say' chem*, long *a* and *ch* as in *chew*. Don't say *sack 'm* or *bake 'm* or *sock 'm*

**sa chet'**—a bag or other container filled with scent powder—rimes with *a play*—*sa shay'*. In England it is pronounced to rime with *cash day*—*sash' a*. In any event, the *t* is silent, the *a* short, the *e* long *a*

**Sac ra men' to** rimes with *stack a den so*. The last syllable is *toe*; the *a's* are not Italian. Don't say *sahk rah meen' toe*

**sac' ri fice** may be pronounced so that the last syllable rimes with *price* or with *prize*. As noun, the former is preferable; as verb, the latter. This

last syllable may never be *fiss* or *fizz*—the *i* is always long. The noun of agent is *sac'ri fic ER*—*sak'ri fie ser* or *zer*

**sac'ri le'gious** is pronounced *sak'ri lee'jus* or *sak'ri lidge'us*. This is not *religious* with *sac* prefixed. Note that the noun—*sac'ri lege*—is accented on the first syllable, and that the pronunciation is *sak'ri lidge*. The noun means a profaning or violation of things that are sacred.

**sac'ro sanct** means inviolable or sacred, often in irony. It is pronounced *sak'ro sanght*. The noun is *sac'ro sanc'ti ty*—*sak'ro sanght' t t*. In both words all vowels are short but *o* which is intermediate

**sad'ism** is the abnormal passion that gets satisfaction from abusing or torturing one's associate; hence, love of being cruel. The first syllable is *sad* indeed; the second is *iz'm*. The adjective is *sa dis'tic* (*sadiss'tik*) and the agent noun *sad'ist*, riming with *faddist*. The antonym is *masochist* (*q v*)

**saf'a ri** is pronounced *suf'a ree*, to rime with *duffer be*. There is likewise authority for *su jay'ree* and *su fab'ree*. It is an importation from the Arabic meaning a foot expedition for hunting, or the carriers and other attendants in such expedition

**sa'ga** is a Scandinavian myth or heroic story, or any legend; name of the Norse goddess of history. The first syllable may be *say* or *sah*, the latter—Italian *a*—being preferred. Final *a* is neutral

**sa ga'cious** rimes with *a gracious*. But the long accented *a* becomes short in the noun *sa gac'i ty*, the second and accented syllable being *gas*. This word derivatively means acute of scent; thus, discerning, penetrating. (See *pugnacious*, *veracious*, *voracious*, etc)

**Sag ue nay'** rimes with *Maggie May*. Don't say *sag we nah'*

**Sa ha'ra** is trisyllabic, don't forget. It may be pronounced *sa hab'ra* or *sa bare'a* or *sah'barab*, the first preferred. Don't call it *sara* or *sabra* or *srha*

**saint** is pronounced with long *a*, and is thus a perfect rime for *paint*. When, however, it is used as the first unaccented part of a name, the *a* becomes half long and the *t* becomes less distinctly heard. (See names below)

**Saint Croix'** is pronounced *saint kroy'*. This is a two-word unhyphenated name, both words capitalized. Don't pronounce the second one *krwah*. (See *saint*)

**Saint-Gau'dens** is pronounced *saint-gaw'denz*, not *sant-gab'dens*. (See *saint*)

**Saint Got'thard** (or **Goth'ard**) may be pronounced *saint gah'terd* or *gahth'erd*, *th* voiceless. (See *saint*)

**Saint John'**—**St. John**—is pronounced *saint jahn'* when the name is written in full, *sin'jen* when it is abbreviated. (See *saint*)

**Saint Lou'is**—two independent unhyphenated words, both capitalized—may be pronounced *saint loo'is* or *saint loo'e*; the former is the more generally heard. The French call their saint and their West African town *san loo ee'*. (See *saint*)

**Saint-Mo'ritz**, please note, is accented on the second syllable. Say *saint-moe'rits*, not *moe ritz'*. (See *saint*)

**Saint-Saens'** rimes with *man dons*, that is, *san sabns'*, first *a* short, second *a* Italian

**Sainte Beuve'** is pronounced *sant-buv'*—*a* short, French nasal *n*, *u* as in *but*. The name has been impolitely parodied *saint beef*

**sa laam'** is pronounced *salahm'* to rime with *a Tom*. It is an oriental form of salutation consisting of a very low bow, the right hand being placed on the forehead. It is also a verb, similarly pronounced

**sa la' cious** rimes with *a gracious*. It means lewd or lustful. The noun *sa lac' i ty* rimes with *capacity*. Note that, like *veracious* and *veracity*, *voracious* and *voracity*, the long *a* of the adjective becomes short in the noun. But it remains long in the noun *sa la' cious ness* (*lay' sbus mus*)

**Sala man' ca** is pronounced *sa la mang' ka*. There is authority for making all *a's* Italian, as the Spanish do—*sah lah mahng' kah*. Don't say *Sala-man' i ca*

**sal' a ry** is from the Latin word *sal* meaning salt. Salt formed a part of the pay of the Roman legionary. Salary is payment for literary or professional or other work, usually estimated on a periodic basis of greater duration than that of wages. It has been said that a labor official receives a salary; a laborer himself receives wages. Don't pronounce this word as if it had two syllables—*sal' ry*. There are three syllables and all are pronounced. Don't make it a homophone of *celery*. (See *wages*)

**sale ra' tus** rimes with *Sally ate us*. Don't make the *a* Italian—*Sally spot us* is not the rime. It is baking soda or sodium bicarbonate

**sa' line**—consisting of or containing salt, or, as noun, a salt spring or salt itself—is pronounced *say' line*, to rime with *day line*. Don't say *say-leen'* or *s' line'*. The noun *sa lin' i ty*, meaning degree of saltiness, has short vowels only, riming with *affinity*

**Salis' bur y** is trisyllabic. Say *sawlz' ber e*, not *sallisbury*, not *sawlz' bre*

**sa li' va**—spittle or secretions from the glands of the mouth—has two neutral *a's* and one long *i*—*sa lie' va*. But the adjective *sal' i vAr y* rimes with *pal a fairy*. And the verb *sal' i vate* rimes with *palliate*; the noun *sa li' va' tion* with *pal a nation*. Billy Boner says that Vesuvius was destroyed by a corruption of saliva from the Vatican

**salm' on**—note the syllabication well—rimes with *dam* and *on*, that is, *sam mon*, the *l* being silent. There is some authority for making the first syllable rime with *calm*. There is no authority for pronouncing the *l*

**Sa lo' me** is pronounced *salow' me*. *Sal' o me* is increasingly used but is not authorized in English. At her mother's request, Salome received the head of John the Baptist on a platter as a reward for her dancing before Herod

**sa lon'** is Americanized French for apartment, drawingroom, a suite where exhibits are on view; hence, a reception or gathering or showing of paintings, or the general at-home functions of a celebrity. The *a* is slight, the *n* is the French nasal silent letter absorbed by the preceding vowel, and *lo* is *law* approximately, thus, *s' law (n)'*. The plural *sa lons'* is similarly pronounced

**Sa lo ni' ka** rimes with *ah so meek a*—*sah lo nee' ka*. Don't say *sa lon' i ka* or *sa lone' ka*

**sa loon'** is specifically used in the United States in reference to a public house where drinks are served and food may be, tho it may be used also

with every meaning in which the French *salon* (*supra*) is used and from which it is derived. The *a* is slight and the second syllable is *loon* indeed, riming with *moon*

**sal' sify** is a noun, not a verb; it is an herb of the chicory family, having a long edible root. The vowels are short. The first syllable is *Sal* indeed, not *Saul*; the second *c*; the third *fe*, lightly touched

**sal' ta' tion**—dancing, leaping, jumping, palpitation—rimes with *salvation*. The adjective *sal' ta' to' ry*, note well, is accented on the first syllable, all vowels being short but the *o*, which is the almost long *o* of *obey*. Don't confuse *saltatory* with *salutary* and *salutatory* (*infra*)

**sa lu' bri ous** is the Latin equivalent of the Anglo-Saxon *healthful*. The dictionary calls it a "bookish synonym" for *healthful*. The pronunciation is *sa lew' bre us*, not *sa loo' brus*. The noun is *sa lu' brity*—*sa lew' bre t*

**sal' u ta ry**, like *healthful*, means promotive of health. But it is more frequently used in reference to moral health and welfare than is *healthful*. We speak of a salutary exercise and a salutary design, not of a salutary food. (The Latin word *salus* means health, safety.) It is therefore somewhat more abstract in meaning than *healthful*, *salubrious*, *wholesome*. The pronunciation is *sal' you ter e*, not *tare e*. Don't say *sal' u try* or, worse yet, *sal' try*

**sa lu' ta to ry** pertains to greetings; as noun it refers specifically to the welcoming address at any function, particularly at school and college commencements. The second and accented syllable is *lew*. The word rimes with *a few to glory*; the last two syllables may also be pronounced *ter e*. Don't say *sa loot' re*

**sal' vage**—payment for saving a ship from any disaster at sea, the act of rescue, insured goods rescued from a fire—is pronounced *sal' vij*. This word is a verb also, similarly pronounced, meaning to save from disaster or wreckage. (See *selvage*)

**Salz' burg** is pronounced *zabltz' boork*. Don't say *Sauls' burg*

**same** should not be used as a pronoun in place of *it*, *they*, *that*, and other pronouns. Exception may be made to this rule in legal phraseology, but in general usage (especially correspondence) *in reply to same* is incorrect. Like *advise* and *favor*, *same* gives letters a hackneyed tone. It is preferably used as adjective only, not as pronoun or as adverb. In *I shall do the same*, some authorities insist that *same* means *likewise* and is therefore an adverb. Others say that *thing* is understood and that *same* is an adjective modifying *thing*. Shakspeare used it as a pronoun

Well, tell me now what lady is the same  
To whom you swore a secret pilgrimage

Lowell was severely criticized for this bad use of *same* as a pronoun

As Sir Launfal made morn through the darksome gate,  
He was 'ware of a leper crouched by the same

"The language of bookkeepers," one reviewer called this excerpt. These are correct uses of *same*: *We arrived on the same train, In pursuance of same the legatee promises to leave such sum untouched until further notice*. Don't say *He borrowed my book and returned same to me promptly* and *Wishing you the same I remain*. *Same* may be used synonymously with *identical*, but it is usually looser in meaning and designation. You may say that two leaves are the same tho they may not be identical. *Identical* (*q v*) indicates precision of likeness; *same* may do so but it

usually does not. An artist's copy of a masterpiece may be identical but it is not the same. (See *similar*)

**Sam' u el** is trisyllabic, but *sam' yel* is colloquial. The *u* is half long. Don't say *sammel* or *sam' ool*, but *sam' u'l*

**sam' u rai**—a noun both singular and plural—was the gentry or lesser nobility or military retainers under the old feudal régime in Japan. It is pronounced *sam' oo rye*, riming with *dam your eye*

**san' a to ry** is pronounced *san' a toe re* or *san' a ter e*. Don't say *santry*. It means curative, conducive to health, pertaining to remedying or healing, as in *The sea air is sanatory*. (See *sanitary*)

**San cho Pan' za** is pronounced *sang' hoe pan' za*. In Spanish it is *sahn' tsheo pah'n' thab*. This is the name of the short and stout squire of Don Quixote. Tho he was ignorant and easily fooled, he had instinctive shrewdness

**sanc' tu a ry** is pronounced *sangk' chu er e*, to rime with *thank you Mary*. You are permitted to clarify palatization, if you wish—*sangk' tew er e*—but this is not preferred pronunciation. It has many meanings, religious and other, but in general usage it denotes any place of safety or refuge, a church or temple

**San Di e' go** is not to be called *san dago*, please. Say *san de A' go* (*a* and *o* long) to rime with *man the way go*. Don't pronounce like *Santiago* (*q v*)

**Sand' wich** is phonetically *sand* and *witch* in the United States. But in England it is usually pronounced *san' wij* or *san' wich* (see *Greenwich*). The common noun follows suit

**San Fran cis' co** has no Italian *a*'s and no *z*'s in it. Don't say *zahn frahn ziz' hoe*, but *san fran siss' hoe*

**sang-froid'** is a term adapted from French, meaning coolness, conspicuous self-control under difficult circumstances. The first syllable is *sahn*; the second is *frwa* or *frwah*. The first *a* must be Italian; the second may be flat (preferably according to Webster) or Italian

**san' guine** is pronounced *sang' gwin* with hard *g*'s. Don't say *sank' gin* or *sang' in*. This word originally referred to blood or having blood as a dominant humor; hence, it came to mean active and healthy circulation. As this usually superinduces cheer and hope and confidence, as manifestations of good health, the word now means hopeful, cheerful, warm, ardent, optimistic. The adjectives *san' guina ry* and *san guin' e ous* are respectively pronounced *sang' gwi ner e* and *sang gwin' e us*. (See *languid*)

**san i tar' i um** is a health center, an institution for treatment of illness and for recuperation. The third and accented syllable rimes with *care*. The plural is *san i tar' i ums* or *san i tar' i a*. The word *sanatorium* is a variant of *sanitarium*. Don't say *sant ore' yum*

**san' i tar y** is pronounced *san' i ter e*. The third syllable is short—*ter* riming with *per*. Don't say *santry*. It means pertaining or related to health and health conditions, hygienic, as in *The sanitary equipment of this building is unsatisfactory*. This word may also be a noun meaning water closet, urinal, napkin. (See *sanatory*)

**San Ja cin' to** is pronounced *san j' sin' toe*. Many affect *san be sin' toe*. Don't say *sahn*. Don't hyphen the two parts.

- San Joaquin'** is pronounced *san wab keen'*, the first syllable riming with *man*. Don't say *mahn*. Don't hyphen the two parts.
- San Jo sé'**—two unhyphenated words, both capitalized—rimes with *Don go gay*—*sahn ho say'*—when used as the name of the city in Costa Rica. As the name of the city in California the *a* is preferably short, *san* as usual riming with *man*.
- San Juan'**—two unhyphenated words, both capitalized—is pronounced *san hwahn'*. The first syllable rimes with *man* preferably, but it is frequently pronounced with Italian *a*.
- San-Mi hiel'** is pronounced *san-mee yell'*. Don't accent the second syllable and pronounce it *my* as if it were first cousin to *Michael*.
- San Re'mo'**—two unhyphenated words, both capitalized—rimes with *Don may go*—*sahn ray' moe*. Don't say *san ree' ma*.
- sans**, French, meaning *without*, may quite properly be pronounced phonetically, that is, without silencing the final *s*, pronounced *z*. It rimes with *cans*. There is authority also for using the Italian *a*, riming it with *bronze*.
- San' skrit** or **San' scrit** rimes with *man's bit*. The adjective is *san skrit' ic*, and the agent noun *San' skrit ist*, both of which may be spelt with *c* or *k*.
- Santa Fe'**—two unhyphenated words, both capitalized—is pronounced *sahn' t' fay'* as the name of the Argentine city, but *sant' fay'* as the name of the American city, according to the dictionaries. But *sahn* is frequently heard for the latter and must be accepted as correct for the city and for the railroad.
- San ta ya' na** has Italian *a*'s only—*sahn tah yab' nab*. Don't say *santy annie*. Don't say *sabnt yab' nab*.
- San tia' go** is preferably pronounced with Italian *a*'s—*sabnt ab' go*. But the rime for *panty a go* is much heard. Don't pronounce like *San Diego* (*q v*).
- San' to Do min' go'**—two unhyphenated words, both capitalized—is pronounced *sahn toe do ming' go*. Don't say *santy damingo*. Note the agent noun and adjective *Do min' ican*—*doe min' i kan* (not *doe min' kan*).
- Sao Pau' lo'**—two unhyphenated words, both capitalized—is pronounced *soun pou' loo*, to rime with *down now you*.
- sa' pi ent** is pronounced *say' p' nt*. It is an adjective from the Latin *sapiens* meaning wise, discerning, shrewd. The two-word Latin expression *ho' mo sa' pi ens* (*hoe' moe say' p enz*) means man regarded as a distinct organic species as result of his being wise and thus distinguished from lower animals. (The joke is not always on the latter!) Note the noun *sa' pi ence*—*say' p ens*—and the adjective *sa' pi en' tial*—*say' p n' shal*.
- sa pon' i fy** rimes with *a bonny die*. Don't rime the second syllable with *lone*. The adjective *sap o na' ceous*—*sap o nay' shus*—and the noun *sa pon i fi ca' tion*—*sa pon i f kay' shun*—are more commonly used, especially by chemists, than the verb *saponify* which means to turn into soap.
- sap' phire** rimes with *half tire*, but not *half* with Italian *a*. Don't say *sabf' ire*. And don't say *saffer*. The adjective *sap' phir ine* is pronounced, however, *saf' fer in* or *ine*, the last syllable riming with *din* or *dine* but never with *dean*.
- Sa' ra je vo** or **Se' ra je vo** is pronounced *sab' or seh' ra yeh vo*. Don't accent the third syllable. Make the first vowel Italian *a* or short *e*, make the *o* half long, make other vowels short.



**Sar' a nac** has no Italian *a's*. Don't say *sabr' a nock*, but *sar' a nak*. The first syllable rimes with the first syllable of *carry*

**sar' casm** is pronounced *sabr' kaʒ'm*, riming with *far chasm*. Sarcasm is essentially cutting, reproachful, bitter, taunting, petulant. It may use irony for its ends, but is more likely to be frank rebuke and attack. (See *irony* and *satire*)

**sar coph' a gus**—an ancient stone or limestone coffin usually ornamented with inscriptions and sculptured figures—is pronounced *sabr koʃ' a gus*, to rime with *par doff a fuss*. The foreign plural is *sar coph' a gi (jie)* but *sar coph' a guses (eʒ)* is likewise correct. Billy Boner says his teacher showed him a picture of King Tut's esophagus.

**sar dine**, the fish, is pronounced *sar* (riming with *car*) and *dean*; either syllable may be accented. But the deep red or yellow or brown variety of carnelian is *sar' din* or *sar' dine*, *sar* again riming with *car*, and the last syllable being *din* or *dine* indeed. The stone is called *sard*—*sahrd*—also

**Sar din' ia** is quadrisyllabic, as is also the agent noun and adjective *Sar din' ian*—*sabr din' ia* (not *din' ya*) and *sabr din' ian* (not *din' yan*)

**sar don' ic** is from two Greek words meaning bitter grin. It means the same now—derisive, strained, sneering, bitter laughter or pleasantness. The pronunciation is *sabr don' ik*, riming with *far tonic*

**sar' do nyx** is pronounced *sabr' doe nix*, to rime *bar go mix*. Don't say *sar don' ix*. It is a species of onyx having streaks or layers of reddish brown sard running through it

**sa rong'** is pronounced *s' rawng'*. It is the skirt worn by both sexes in parts of India and elsewhere in the Far East

**sar sa pa ril' la** has five syllables. Pronounce them all. The fourth and accented syllable is *rill*; the first is *sabr*, riming with *are*; the remaining three *a's* are negligible. Don't say *sas pril' la*

**Sas catch' e wan** is quadrisyllabic but in general use it is frequently made trisyllabic by omitting the third syllable. Say *sass catch' e wahn*, not *sass catch' wun*

**sa ti' e ty** means sufficiency, the state of being completely satisfied. The *i* in the second and accented syllable is long—*tie*, not *tee*. The *a* is obscure. Don't say *say tee' ty*; pronounce all four syllables. Note the verb *sa' ti ate*, pronounced *say' she ate*, meaning to eat until you are full or replete but not surfeited or gorged to the point of nausea. The adjective is *sa' ti A ble*—*say' she a ble*

**sat' in** must be pronounced exactly as the two separate words *sat* and *in* are pronounced. The perfect rime is *Latin*. Don't say *sat'n* or *sattin* or *sa'n*. This is a well-known thick silk fabric with glossy surface

**sat' ire** is phonetic, that is, *sat* and *ire*. But the adjectives *sa tir' ic* and *satir' ical* have short *i* in the second and accented syllable. All other vowels are short, and *c* is, of course, *k*. Don't say *satter* or *sayter*. Satire is ridicule, usually the formal ridicule (for the sake of repudiation) of vice and folly. It is not necessarily ironic or sarcastic, tho it may use both irony and sarcasm as aids. (See *irony* and *sarcasm*)

**sa' trap** was originally the governor of any Persian province but the word has now come to mean any person who "lords it" over others. You may pronounce the word *say' trap* or *sat' trap*, the former being preferable

**Sat'ur day** is trisyllabic. Don't say *Sat' dee* or *Sad' day* or *Sad' der dee* or *Sat' torty* or *Sat' ridee*. It is pronounced *Sat* and *er* and *d*. Don't make a verb of it. If you say you *saturdayed* (or *sateed*) at Coney Isl- and, then you deserve no better outing

**sat'ur nine** rimes with *batter green*. It means pertaining to or characterized by the temperament resulting from being born under the influence of *Sat' urn* (riming with *pattern*)—grave, gloomy, heavy, dull. Its antonym is *mercurial* (*q v*)

**sat'yr** was a Greek woodland deity delighting in wine, woman, and song. The preferred pronunciation makes it rime with *cater* and *date her*. Don't make it rime with *patter* as some authorities would have you do

**sauer' kraut** is a solid compound—*sauerkraut*—of two German words meaning sour cabbage. The first syllable rimes with *flour*; the second with *shout*. Watch the spelling of this word. There are various corrupt spellings—*sourkrout*, *saurkrout*, *sarkrourt*, *saarkrat*, *soerkrate*, and still others

**Sault' Sainte Ma rie'**—three independent words all capitalized—are hyphenated on some maps. The pronunciation is *soo'* or *so' saint maree'*, *soo* being preferred to *so*

**sau'n' ter**—to roam idly and aimlessly—is pronounced either *sawn' ter* or *sabn' ter*, the former preferably. Don't say *santer*, to rime with *banter*. *Stroll*, in contrast, has in it some small idea or aim, tho not a very pressing one

**sau' ri an** is pronounced *saw' ri an*. Don't say *sow* (either form) *ri an*. It is the family name of certain reptiles, such as crocodiles and lizards. Used as an adjective it means serpentlike, lizardlike. The plural is *saurians* when the word is used as a common noun; as the proper scientific name it is *Sau' ri a*

**sau té'** means to jump, in the original French. It is used in cookery to denote quick frying in fat, the material being turned frequently or kept in motion. The pronunciation is *so tay'*, to rime with *go play*

**sau terne'** is pronounced *so turn'*. It is a French white wine named for the Sauterne district on the Garonne above Bordeaux

**sav' age** is pronounced *sav' ij*; thus, *sav' age ry* is *sav' ij re*. Don't pronounce the second syllable with long *a* as in *age*. (See *damage*, *orange*, *ravage*)

**Sa van' nah** (sometimes *Sa van' na*) has short accented *a* and neutral first and last *a's*. The rime is *a mamma*. But many persons affect Italian *a's*—*sah vah'n' ah*

**sa vant**—a person of exceptional learning in some field—may be accented on the first syllable—*sav' ant*, to rime with *haven't*, or *sa vah'n'*, the *t* silent and the French nasal *n* absorbed by the preceding *a*. Adopt the former

**sa voir'-faire'** is French meaning knowing how to do, being alert to do the proper thing, correct, finished. The pronunciation is *sa vwar'-fair'* or *sah vwahr'-fair'*, the former preferred

**saw** is the imperfect tense of *see*, the past participle being *seen*. It is also the present tense of the verb meaning to cut with a saw, the imperfect and past participle being *sawed* (the past participle *sawn* is now archaic). The noun of agent is *saw' er* or, preferably, *saw' yer* (the same formation as *law* and *lawyer*, *bow* and *bowyer*). *Saw* is again a noun with the meaning of saying or maxim, or a tool. Don't use *saw*, imperfect of *see*, after an auxiliary; *have saw*, *had saw*, are illiterate. Don't say *sore* for *saw*

**say** is not an interjection and should not be used in an exclamatory sense to arrest attention, especially at the beginning of every remark you make. Remember, its use in this way may be a false alarm—what you have to say may not be worth attention, or, at least, the person you speak to may have his hopes raised in vain. *I say* and *Oh I say!* are British equivalents or near-equivalents of the United States *say*. *Say* is preferably a verb, and should be so used. It is permissibly used as a noun but is either local or archaic so used. Tennyson wrote

Say thou thy *say*, and I will do my deed

and there is a popular newspaper column called *My Say*. This word is also colloquially used in the sense of *for instance* or *let us say*, as in *He is worth, say, a million dollars*. It is used in provincial parts as a noun in the sense of rumor, as *I've heard say; tell (q v)* is similarly used

**scaf' fold** may be pronounced with half-long *o* or with neutral *u* for *o*. Final *d* must be heard. Say *skaf' old* or *skaf' uld*, but not *skaf' 'l*. Billy Boner says that the place where a man is hanged is a scuffle

**scal' lop** may be pronounced to rime with *gallop* or with the slang *wallop*. The former is preferred. As both noun and verb it is accented on the first syllable. The imperfect tense is *scal' loped*; the present participle *scal' lop ing*. Final *p* is not doubled. The noun of agent is *scal' lop Er*

**scan** rimes with *plan*. Colloquially it means to look over in haste or in a general way, to view distances. But it is also used in the opposite sense of studying closely and scrutinizing. The latter meaning derives from its technical meaning in connection with poetry—to “measure” or examine a verse syllable by syllable to discover the kind of poetic feet used and their number. The adjective *scan' a ble* (*skan' a ble*) is used chiefly in this technical sense, as *The verse is not scanable*, that is, the verse will not fall into any prescribed or regular metrical mold or pattern. The noun *scan' sion* (*skan' shun*) is applied to the measurement of a verse of poetry, the marking of the feet and the accents, and the discovery of the metrical pattern

**Scan di na' vi a** has five syllables, please note, as has also the agent noun and adjective *Scan di na' vi an*—*skan d' nay' ve a* and *skan d' nay' ve an*. Don't say *nave' ya* and *nave' yan*

**scape' goat** is a solid compound—*scapegoat*. It means any person or thing that bears blame for others. Originally it was a goat on the head of which was branded the sins of a people and which was thereafter permitted to escape into the wilderness. The first syllable is a clift form of *escape*, but don't use the apostrophe before it. The term *scape' grace* follows suit. Don't write *'scapegrace*. A scapegrace is one who “escapes grace,” and is thus a “chronic rascal”

**scar a bae' us** is pronounced *skar a bee' us*, the *skar* riming with the first syllable of *parrot*; don't pronounce it *skahr* to rime with *bar*. This is the name of the large black Egyptian beetle that once symbolized immortality. Represented in cut stone it is a semiprecious gem worn in rings and popularly called *scar' ab*—*skar' ab*. This short form is also used now as the name of the dung beetle itself. The plural of *scarabaeus* is *scar a bae' us es* (*ez* or *iz*) or *skar a bae' i* (*bee' eye*)

**scarce' ly** is an adverb. It should not be used in negative expressions, for it conveys itself a negative meaning. Say *We have scarcely any apples*. Do not say *We haven't scarcely any apples*. *Scarcely* is not a comparative form, and should not be followed by *than*. It is preferably followed by adverbs of time, as *He scarcely arrived before he had to leave* and *He had*

*scarcely entered the room when the lights went out* are correct. *Than* in place of *before* and *when* would be wrong. Be sure to place *scarcely* as closely as possible to the word it modifies. In the above sentences it modifies *any*, not *have*. *We scarcely have any apples* is wrong. The Britisher may rime it with *parsley*; we rime it with *air slee*. (See *hardly*, *merely*, *rarely*)

**scare**, noun and verb, rimes with *care*. It is usually followed by *at*, sometimes by *about*. *He was scared at the lightning*, that is, *He was frightened at the lightning* is correct. Don't say *The child is scared of me*. *Frighten* is preferable to *scare* in most uses. The use of the verb *scare* intransitively is not recommended, tho in provincial parts it is commonly so used, as *That animal scares at everything*. The adjective *scar'y* is colloquial, as *a scary noise* and *a scary horse*. The comparative is *scar'ier* and the superlative *scar'iest*. The adverb *scar'ily* is regarded as a barbarism, but it is heard and seen occasionally. A novelist writes: "Jean entered the room scarily." Don't mistake *scarify* as being in any way related to *scare*. One who scares you is a *scar' Er*

**scar'ify** means to cut or scratch the skin; to make a small incision; to stir or pulverize; to lacerate, as (figuratively) the feelings. It rimes with *clarify*. Don't pronounce the first syllable to rime with *scare*, or with *scar* (*skahr*), a mark left by an injury, or to mar or become marked. A *scar' i fi Er* (riming with *clar' i fi er*) is not one who scares you but one who scars you

**scathe** is pronounced *skathe*, to rime with *bathe*. The *th* is voiced. Don't make it rime with *bath* or *bathe*. Similarly, *scathed* and *scathing* rime with *bathed* and *bathing*. The noun means harm, damage, injury; the verb, to injure or hurt, and to scorch or sear. A *scathing report* is a severe one; *to come off scathEless* is to escape injury. The old word *scath*—*skath* riming with *bath*—has been supplanted by *scathe* except in remote provincial parts

**sce na' ri o**—from the Italian meaning the plot of a dramatic work or motion picture, or a skeleton of a libretto—may be pronounced *see nah' re owe* or *see nare' e owe*. There is likewise authority for *sha nah' re owe*. Don't say *ske nay' ri o*, or even *see nah' ryo* (unless you're in England). The plural is *sce na' ri os* (*or*) until, it is said, Hollywood pays you a thousand a week. Then you are assigned to *sce na' ri*—*she nah' ree*. The noun of agent is *sce na' rist* (*nah* or *nare*)

**scen' ic** may be pronounced either *seen' ik* or *sen'* (riming with *ben*) *ik*. The purists recommend the former. Mr Average Man usually says *sen' ik*. Nobody, it is hoped, says *skin' ik* or *cyn' ic* (*sin' ik*) or *zen' ik*

**sched'ule** is pronounced *sked' ool* or *sked' yool* in the United States, but *shed' yool* in England where *du* is less often palatized

**scher' zo**—a sprightly, quick, staccato movement in music—rimes with *skirts low*, that is, *sker' tsoe*. The plural is *scher' zos* (*zoer*) or *scher' zi* (*tsee*)

**schism** is a division or splitting into factions of opposing beliefs and feelings, usually applied to religious bodies but used also in a general sense. Pronounce the first three letters simply as *s*; pronounce the second *s* as soft *s* or as *z*, with short *i* between. You get *sism* or *sizm*, riming with *prism* and *fixz'm*. Like *chasm* and *chris*m and *plasm* and *prism* and *spasm*, this word is sometimes called a "sliding monosyllable"; while there is really a break between the first part and the second, the voice does not recognize it, but slides from the vowel to the last consonant or digraph at one vocal impulse. This does not continue in the longer derivatives.

The adjective *schismat'ic*, for instance, is pronounced *sizz mat'ik*. Don't say *shism* or *skism*.

**schiz o phren'ic** is pronounced *skiz o fren'ik*, to rime with *tis a scenic*. This adjective, with its noun *schiz o phre'nia* (*skiz owe free'ne a*), has come into fashion recently in social drawingroom conversation. It is a show-off word in general use, but not, of course, in scientific circles. The meaning is out of touch with environment and thus disintegrating in person-ality. A person of this psychosis is called a *schiz' o phrene* (*skiz' owe freeen*).

**Schles' wig-Hol' stein** is pronounced *shlas' vik*, to rime with *class sick*, and *hole' shiine*, to rime with *goal sign*.

**school' ma'am** and **school' marm** are colloquial and provincial corruptions of *school' mad am* and *school' mis tress* (both are now solid compounds). Don't use them. The provincial *school' mum* is even worse, if possible. Used as adjectives, these corrupt forms have come to have uncomplimentary connotations, *schoolmarm method* and *schoolma'am point of view* and *schoolmum look* now conveying the ideas of puritanic, petty, uncompromising, picayunish, unreasonable, narrow. They have been ironically parsed as of common gender! Don't say *schoolmarmist*.

**Scho' pen hau er** is quadrisyllabic. Say *show' pen how er*, not *shope' nour*.

**Schuy'l' kill** is a solid compound—*Schuyllkill*—pronounced *skool' kill*, not *sky' kill*.

**Scil' ly Isles**—two unhyphenated words, both capitalized—must not be pronounced *skilly* but *silly iles*.

**scim' i tar** may also be spelt *scim' i ter*, so that it no longer has a vulnerable spelling syllable. But don't pronounce it as dissyllabic, and don't sound the *c*. It is pronounced *sim' i ter*, to rime with *limit 'er*, not *skim' i ter*, and not *skim' ter* or *sim' ter*. It is the Moslem curved-blade sword.

**scin' til late**—to sparkle, to gleam, and thus to evince brilliance and quickness of mental reaction—is pronounced *sin' t' late*, to rime with *sin to wait*. Don't pronounce the first syllable *skin*. The noun *scin til' la* means a mere spark or slightest trace. Note the adjective *scin' til laAnt*—throwing off sparks.

**sci' o lism** is superficial knowledge; *sci' o list*, one who evinces it. The pronunciations are *sigh' o lix'm* and *sigh' o list*. Don't pronounce the first syllable *sky*.

**sci' on** is pronounced *sigh' in*, as in *I'm just a-sighin' for you*. Don't say *sky' in*. In horticulture it means a detached shoot capable of propagation, and the nurseryman spells it *ci' on*. By figurative transference it has come to be widely used to mean a descendant, as the son of a king or one capable of passing on family inheritances.

**scir' rhus** is pronounced *skir' us*, to rime with *stir us*. The plural is *scir' rhu ses* (*z*) or *scir' rhi* (long *i*). It is a hard malignant tumor. The derivatives are *scir' rhous*, pronounced like the above noun, *scir' rhoid*—*skir' oid*—*scir' rhos' ity*—*ski ross' it*.

**scis' sors** rimes with *fixzers*. Be sure to spell the second syllable correctly—*sOrs*. This word is plural in both form and construction, as *Where are my scissors* and *My scissors are new*. In *A pair of scissors is all I have*, *pair* is of course the singular subject, and *is* agrees. The singular form is used in compounds adjectively, as *scissorlike*, *scissortail*, *scissorshaped*. And the verb meaning to cut with scissors, is *scissor*. One who scissors

(as an editor!) is called a *scis'sor Er*. When scissor blades exceed six inches in length, the utensil is called shears or cutters or trimmers.

**scone** is a Scotch word meaning a thin cake or a roll made of wheat or barley or oatmeal. The preferred pronunciation is *skone*, riming with *moan*. But there is authority for *skon*, riming with *don*, and for *skoon*, riming with *moon*. You must not say *skun*, riming with *shun*.

**scorbu'tic** is pronounced *shawr bew'tik*. It means pertaining to scurvy. The noun *scorbu'tus*—*skor bew'tus*—means scurvy. Certain advertisers of skin remedies once thought of exploiting this word in their copy, but they found it too ugly to popularize.

**Scotch** rimes with *botch*; *Scots* with *lots*; *Scottish* with *bottish*. The first *c* is hard; the second soft. Regarding these three words the Oxford English Dictionary has this to say: "The oldest form of the adjective in English is *Scottish*; the oldest in Scottish is *Scots* (*Scottis*); *Scotch* dates from about 1570. In Scotland usage has tended to favor *Scottish*, or, more rarely, *Scots*. In England and America, *Scotch* is the colloquial form, *Scottish* the literary. Each form is used almost idiomatically with certain nouns: *Scotch* whisky, tweeds, girls; *Scottish* customs, books, history; *Scots* law, a pound *Scots*."\* The Scots use *Scotsman* (plural *men*) rather than *Scotchman*. As verb in general usage, pronounced the same, this word means to stop or prevent; as common noun, a notch, a score, a wedge to prevent slipping.

**Scot'land** is pronounced *skah't lanD*, not *shawt' lan* or *Skut' lan*, please.

**scour** means to run or pass swiftly in search of something or some one, to rub or wash or cleanse; as noun, the act of scouring or a cleansing material of any kind. It is monosyllabic; don't say *shower* but *show'r* or *skour*, riming with *hour*. Don't say *skoor*, riming with *poor*.

**scourge** rimes with *urge*. The *c* is *k*; thus, *skurge*. Don't rime it with *gorge*. It is noun and verb meaning lash, whip, punishment, castigation, affliction; to lash, to punish, and so on.

**scru'pu lous**—exact, extremely careful, punctilious—is pronounced *skroo' pu* (*u* as in *unite*) *lus*. Don't say *skroop' lus* or *skroop' i lus* or *skroo' pu lius*. The noun *scrupu'los'ity* (*skroo pu lobs' it*) is preferable to *scru'pu lous ness* (*skroo' pu lus ness*). The word *punctilious* (*q v*) refers principally to exactness in relation to the observance of social and other forms whereas *scrupulous* refers to precision or exactness in any connection.

**scul'ler y** is trisyllabic—*skull' er e*. Don't say *skull' ry*. It means the room or place where kitchen utensils are kept; a *scullery maid* is one who looks after it, strictly speaking, but the term now means a maid engaged in kitchen work of any kind. In England the word is still used very largely in its original sense.

**sculp'ture**, noun and verb, is pronounced *skullp' chur* (*tewr* is much heard but unauthorized). The slang form *sculp*, as verb meaning to sculpture, should not be used. A person who sculpts, man or woman, is properly called a *sculp'tor*, not a *sculp'ture*! The feminine form *sculp'tress* (not *sculp'tur ess*) is still frequently used, however. The adjective *sculp'tur al* should never be accented on the second syllable. Many mistakes are made in the use of these forms. *The sculptor sculptured a magnificent sculpture of a subject generally considered not sculptural* is correct but terrible.

**scur'rilous** means characterized by language that is coarse and vulgar, or pertaining to indecent and vulgar language. All the vowels are short—

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*skur' ilus*—the first syllable riming with *cur*. The noun is *scur ril' ity*, pronounced *sk' rill' it*; the *u* is obscure, the second and accented syllable is *rill*. But don't double the *l* in spelling either the adjective or the noun

*Scu' ta ri* is pronounced *skoot' a re*, to rime with *bootery*, not *skoot ar' e*, to rime with *shoot Carry*

*Scyl' la* is pronounced *sill' a* (a neutral). Don't say *skill' a*. It is a rock off the coast of Italy opposite Charybdis (*q v*) off the coast of Sicily

*seam' stress* (once *semp' stress*) is pronounced *seem' stress*, not *sem' stress*, to rime with *hem' stress*. The meaning is a woman who sews, a needle-woman

*Sean* is pronounced *shawn*, to rime with *pawn*, as in *Sean O'Casey*

*se ance* may be accented on either syllable—*say' abns* or *say abns'*. It is a session or sitting of any kind, with some one. But it is principally used in connection with spiritualistic meetings. There is no authority for pronouncing the first syllable *see*

*seck' el* rimes with *freckle*. Don't say *sickle* to rime with *pickle*. It is a small reddish-brown pear of a delicious sweetness, originated by a person named Seckel, native of Philadelphia

*sec' ond* rimes with *reckoned*. Be sure to make the final *d* heard. This is adjective, adverb, noun, verb. Note *sec' ond Er* and *sec' ond Ary* and *sec' ond ar' ily*, all accented on the first syllable. The secondary accent in a word is the accent next weaker than the primary accent, and is indicated by a lighter stroke ' or by two light strokes ". The adjective *secondhand* is written solid, but in the phrase *at second hand* the two words are written separately. *Second-class* is customarily hyphenated. Strictly speaking *second* and *junior* are not synonyms, used after a surname. Don't say *sec' on dare y* or *sec on dare' ily* or *sec' on drily*. Be sure to make the *d* heard in pronouncing all forms. (See *junior*, *ordinarily*, *primarily*, *senior*, *temporarily*)

*sec' re tar y* is accented, be sure, on the first syllable, not on the third. It rimes with *wreck me merry*. Don't say *sec' er tary* or *sec' try* or *sec re tare' y*. The adjective *sec re tar' ial* does have *tare* in the third and accented syllable. The agent noun *sec re tar' iat* or *ate*—*sek re tare' iat*—means a diplomatic secretary or secretaries, a corps of secretaries, their offices, any department headed by a so-called secretary, as the Secretariat of State in Washington. It is capitalized when used in special reference, as here. Be sure in spelling these words to place *a* after *t*

*se cre' tive* is pronounced *see cree' tive*. Don't say *seek' ray tive*. The verb is *se crete'*—*see krete'*. Note the nouns *se' cret*—*see' kret*—and *se cre' tion*—*see cree' shun*

*sec' ta ry* must not be confused with *sec' re tary* like which it is spelt and pronounced but for the second syllable *re* in the latter. The meaning is one who zealously follows a sect or group, as in religion; one who dissents from an established body in religion, as of the established church. In the latter sense the word is sometimes capitalized. The abstract form is *sec tar' ian ism*—*sek tare' ian iz'm*, not *sek tare' yan iz'm*. The agent noun *sec tar' ian*—*sek tare' ian* (not *yan*)—also means dissenter. The verb *sec tar' ian ize* is now little used

*sec' u lar* means temporal, worldly, pertaining to race and age and affairs as separate and apart from religious considerations; as noun, a layman or one (even a priest) who is not bound by monastic vows and lives and moves among men. The rime is *check you sir*. See the dictionary for

further definition of this word and its derivatives *sec'ularism* (iz'm), *sec'ularist*, *sec'ularize*. Billy Boner returned home from school one day with the information that his teacher showed him a secular advertising a new piano

**sed'en tar y**—pertaining to sitting, requiring that one sit, habituated or accustomed to sitting—rimes with *leaden very*. Don't say *zed'n tree*. Don't spell *ery*. Billy Boner says his teacher has a very sedimentary position

**sed'im ent** must not be pronounced *sed'm ent*. It is trisyllabic. Don't pronounce the initial *s* like *z*. The two adjectives *sed imen'tal* and *sed imen'tary*—pertaining to deposits or residues—are subject to the same pronunciation cautions. *Sed men't'l* and *sed men'tree* are illiterate forms

**sed' u lous** is pronounced *sedge' u lus*. You are permitted to say *sed' you lus*, if you wish, however. It means diligent and industrious and untiring. The two nouns are *se du' li ty*—*se due' l' t*—and *sed' u lous ness*—*sedge' you lus ness*; use the former

**seem** should not be used after *can't*. It should be used sparingly in the sense of *appear* (*q v*) after such words as *couldn't*, *didn't*, *wouldn't*. *They seem to be approaching* and *He seems (appears is better) to be unable to do the work* are correct. Don't say *I can't seem to understand*. This really means *I can't make myself appear to understand*, and is thus absurd. The word suggests the idea of having been thought about. It is intransitive, and is followed by attribute or predicate complement. It is not an auxiliary verb. In *He seems satisfied*, *satisfied* is predicate adjective, not a part of the predicate. (See *appear* and *can't*)

**seige** means a flock of birds. It is an old, little-used word but is worth knowing for the sake of *ei-ie* rules. Don't confuse with *siege* (*q v*) which is pronounced like it but spelt differently

**Seine** is pronounced *sane*, to rime with *paine*

**seis'mo graph** is from the Greek words *seismos*, earthquake, and *graph*, writing. It is an instrument that records the tremors of an earthquake from which can be learned the time, the approximate place, and the degrees of oscillation. The first syllable is the only one causing difficulty of pronunciation. It may be *sice* (riming with *nice*) or *size* or *sees*, the first and second having about equal weight of authority. The adjective *seis'mic* is pronounced either *size' mik* or *sice' mik*

**seive** is a somewhat uncommon word meaning the dried stems or rushes out of which chair bottoms were once made. It is pronounced like *sieve* but spelt differently, and must not be confused in either spelling or meaning with the more commonly used word

**seize** means to grasp, to take hold of, to oppress, to overwhelm; also, to comprehend, to grasp with the mind. Inasmuch as *z* words are more or less rare or exceptional, you may easily remember that the *e* before *i* is exceptional also. Don't confuse with *siege* which follows the *ie* rule (*q v*). This word rimes with *sneeze*; don't say *cease* for *seize*

**sel'dom** means rarely, not often, infrequently. Don't say *seldom ever*, *seldom or ever*, *seldom or rarely* (or *hardly* or *scarcely*) *ever*; *ever* is, of course, superfluous in these combinations. These misuses of *seldom* are incorrect substitutes for *seldom or never* and *seldom if ever*. "Poor ear" is usually responsible for this error. These are correct: *We seldom (rarely) or never go there*, *We seldom (rarely), if ever, go there*. Note



that in meaning *seldom* or *never* is more emphatic than *seldom if ever*. (See *rarely*)

**se lect'** means literally to pick apart, that is, to take some pains in choosing. *Choose* is more general than *select*. *Select* means special or discriminating choosing. As adjective *select* means discriminatingly chosen or preferred or picked. *Exclusive*, by contrast, conveys the idea of smug or snobbish

**sel' vage** or **sel' vedge** (take the simpler) is pronounced *sell' vij*. It is a slurred pronunciation of *self* and *edge*—the edge of a fabric so turned in as to prevent fraying or raveling. But it is applied to the neat edge of anything, figuratively at least. Don't confuse with *salvage* (*q v*)

**se man' tics** is from a Greek word meaning significance. It is the science of word meanings and their significance, and of the evolution and phenomena from which word meanings have evolved. It rimes with *the antics*. It is plural in form but singular in construction

**se mes' ter**—Latin *sex*, six, and *mensis*, month—literally means six months; but the word is generally used to indicate one half of the academic year. In the United States the word *term* is used synonymously with it. The important thing about its pronunciation is the accented second syllable. Don't accent the first syllable, as is frequently done in England—*sem' es ter*—and sometimes *seme' ster* riming with *dempster* (Manx for judge, tho in dialect it is spelt and pronounced *deemster*). The second and accented syllable is *mess*, not *mez*; thus *se mess' ter*. Don't say *sims' ter*

**sem' i** is a Latin prefix meaning half, partly, imperfectly. Don't follow those who affectedly make the *i* long. It is not *sem' eye*, but *sem' ee*, riming with *Emmy*. It is hyphenated to root only when the root begins with a capital or with *i*, as *semi-Roman* and *semi-independent*

**sem' i co lon** is a solid word—*semicolon*. Don't hyphen it. It rimes with *Enemy Dolan*. It is a mark of punctuation—;—used to separate independent clauses that are not closely enough related to be separated by a conjunction, or remote enough in relationship to be made independent sentences. It denotes a longer pause than the comma and a shorter one than the period. It is not by any means always a serious error to use a period for a semicolon in such an expression as *He came; he saw; he conquered*. But it is a serious error to use a comma for a semicolon in such expression as *He decided to remain over the weekend, however, he insisted that he must leave very early on Monday*. Coordinate clauses such as this last sentence contains are joined by such conjunctions and conjunctive adverbs as *albeit*, *accordingly*, *also*, *consequently*, *hence*, *however*, *inasmuch as*, *likewise*, *moreover*, *nevertheless*, *otherwise*, *so*, *still*, *then*, *therefore*, *tho*, *thus* preceded by the semicolon. Don't use the semicolon after each of a series of nouns used as subject, or a series of verbs used as predicate. Don't use the semicolon after the salutation in a letter, or before a list or example, or in place of the colon (*q v*). The semicolon is used decreasingly in everyday English, in advertising copy, in newspaper writing. It is the most complex of points, and is more neatly adapted to the treatise than to current communication. Use this mark of punctuation sparingly. (See *hyphen*)

**sem i month' ly** is a solid compound—*semimonthly*—pronounced *sem i munth' le* (voiceless *th*). It means occurring twice a month or every other week. Don't confuse with *bimonthly* (*q v*)

**sem' i nary** is pronounced *sem' iner e*. The first syllable rimes with *hem*, not *him*; the *a* of the third syllable is short *e*. Don't say *sem' inare e*;

don't accent the third syllable; don't make it dissyllabic tho the Britisher does—*sem' nre*. It is by no means a homophone for *cemetery* (q v)

**Se mir'a mis** should not be pronounced *semiray' mis*, as it so often is, but *se mir'a miss*. The *e* is half long; the *mir* is the *mir* in *mirror*

**Sem'ite** may be pronounced to rime with *hem tight* or with *seam tight*. It was (and still is) a broader term than *Israel* and *Hebrew*, meaning a member of the Caucasian race represented by Jews and Arabs, and in ancient times including Babylonians, Assyrians, Aramæans, Phenicians, and still other branches. The adjective *Semit'ic* rimes with *the critic*. The noun *Semit'ics* rimes with *the critics*; it is plural in form and singular in use, meaning the study of the language and literature and history of Semitic peoples. The noun *Sem'itism* or *Se'mitism* may be pronounced with short *e* or with long in the first syllable; it means a Semitic expression or the characteristics of Semites

**send** means to cause or direct to go or pass, and so forth. Pronounce the *d*; don't say *sen*. Don't use such words as *off*, *on*, *out*, *up* superfluously after *send*, as *Send off the letters* and *Send out the messenger*. There are such exceptions to this rule as *send-off*, a colloquial noun meaning a goodwill demonstration in honor of some one departing on a journey; *send away*, as of one sent to a corrective institution; *send up*, as of one sent to jail. Don't confuse *send* with *remit* (q v). *Please send me the following, and I shall promptly remit the amount due* is correct. Don't say *I shall promptly send a remittance for remittance* has *send* in it

**Sen e gal ese'** is pronounced *sen e gawl ese'* (or *eye*). Note also *Sen e gal'*—*sen e gawl'*—the name of the West African colony. Don't confuse with *Singhalese* (q v)

**senes'cence**—old age—rimes with *the essence*. The adjective form *senes'cent*, riming with *the crescent*, is more generally used than the noun. Don't make the first syllable *sen*; it is *se* with half-long *e*

**sen'eschal** was a major-domo or steward in the official household of a medieval lord or prince. It is sometimes used today by the newly rich; and pompous business men who "put on airs" in regard to their offices have been known to call their doorman or general office manager their *seneschal*! Needless to say, this is affected nonsense. The word is now archaic, but it is of course to be found in poetry and in early prose. The *sen* rimes with *ben*, the *e* is obscure, the *schal* is *shall*—a pretty good rime for *Benny pal*

**se'nile** is an adjective meaning weak and infirm and worn out as result of age. The preferred pronunciation is indeed *see'nile*, and this is insisted upon in England (see *ile*). But there is good American authority for *see'nil*, and also for *sen'nel*. The noun *se nil'ity* rimes with *civility*

**sen'ior** is pronounced *seen'yer*, not *seen'ior*. Keep it dissyllabic. Strictly speaking William Boner, Senior, is the father of William Boner, Junior. William Boner, Senior, is not called senior in relation to a nephew or grandchild named William Boner, or to any one else but a son so named. To any one other than a son he is William Boner, First, and the younger person so named is William Boner, Second. But this good rule is violated by many a family, and wills containing the violation have stood in spite of efforts to break them on this technicality

**sen'sible**, please note, has no *a* in it. Both *s's* are soft. *Sen'sitive* follows suit, as do *sen sibil'ity* and *sen sivit'ity*. Don't write and pronounce *sen'sa ble* and *sen'sa tive*, and so on

**sen'su al** is preferably pronounced *sen' shoo al*—all vowels short. There is a little authority, however, for *sens' you al*. The word means voluptuous or devoted to the pleasures of sense, indulgent of animal appetites. It is not at all complimentary to be called sensual.

**sen'su ous** is preferably pronounced *sen' shoo us*—all vowels short. There is a little authority, however, for *sens' you us*. The word means highly susceptible to influences and impressions through the senses, appreciative of the delicate and artistic. There is nothing uncomplimentary in being called sensuous.

**sen'tence** is pronounced *sen' tens*, not *zen' tenz*, please. In grammar the word *sentence* means a group of words so related as to constitute a complete thought. This presupposes a clear-cut subject and predicate as radiating center of the thought. But the sentence is said to be going out of fashion, inasmuch as so many of our so-called best writers devise so many unit expressions that do not comply with this definition—phrases and dependent clauses that masquerade as sentences. This habit, which is unfortunately growing, even in what are sometimes called the "best literary circles," is to be deplored. It reflects loose and confused thinking, and disregard for the better reading audiences. Don't imitate these "grammarchides." A simple sentence is one that has one subject and one predicate either or both of which may be compound, as *John goes to school* and *John and Mary go to school and work hard*. A complex sentence is one that has one independent clause and one dependent clause or more than one, as *After the game was over he joined us looking as if he had never been in the middle of the fray*. A compound sentence is one that has two or more independent clauses, as *He came; he saw; he conquered*. A compound-complex sentence is one that has two or more independent clauses and one dependent clause or more, as *He came just as the sun set, and we received him as if he had been the Prodigal Son*. This classification of sentences is based upon structure; the following classification is based upon type or "color" of thought: declarative or direct statement, as *He threw the ball*; interrogative or question, as *Did he throw the ball?*; imperative or command, as *Throw the ball*; exclamatory or emotional, as *What a thrower you are!* Sentences are still further classified in accordance with their arrangement of content, as loose—one that may be brought to a grammatical close before the end is reached, loosely put together or strung out—*She sat at the window every evening when he came home from a hard day's work*; periodic—one that may not be brought to a grammatical close before the end is reached, the thought building toward the end, in order of climax—*Every evening when he came home from a hard day's work she sat at the window*; balanced—*The desire of the righteous is only good, but the expectation of the wicked is wrath*. The loose sentence is conversational, and makes for lack of continuity and coherence, used to excess. The periodic sentence is formal and emphatic, but it makes for monotony and fatigue, used to excess. The balanced sentence is pleasing and witty and lively, but it becomes a trick or a kind of claptrap, used to excess. With so many different kinds of sentences to draw upon, monotony of sentence structure would appear to be unforgivable. Avoid such weak thrown-in sentences or clauses as *as it were*, *so it would seem*, *as I said before*, *you are of course aware*, *as the case may be*. (See *clause*, *modifier*, *phrase*, *reference*)

**sen'ti ence**—consciousness, mere sensation—is pronounced *sen' she ens* or *sen' shens*. The adjective *sen' tient* may also be dissyllabic or trisyllabic—*sen' shent* or *sen' she ent*.

**sep' a rate**, as verb and adjective, is accented on the first syllable. In the verb the *a* of the last syllable is long—*rate* indeed; in the adjective, it is short *i*—*rit*. Always spell this word, together with its variants *sep' a ra ble*, *sep' a ra tOr*, *sep' a ra tist*, *sep' a ra tive*, with *a*'s in the second and third syllables, and always accent the first syllable. The *ra* is preferably *ray* in the last three; the *a*'s are slight in *separable*. In *sep' ara' tion* (*ray' shun*) the accent moves to the third syllable. The spelling of this word has probably caused teachers and editors more trouble than that of any other in the language. But they have done a good job by way of emphasizing the *a* of the second syllable, and the world today has pretty well decided never to put *e* there instead, as result of their campaign. *Separate* is not one of the most troublesome words in spelling now as it once was

**se' poy** is a native of India who is employed in a European military set-up. The *e* is long, *y* is *i*; the word rimes with *free boy*

**sep' sis** rimes with *step sis*. It means bacterial poisoning. (See *septic*)

**Sep tem' ber** is phonetic—*sep* and *tem* and *ber*. Yet the *p* and the *b* are frequently omitted in pronunciation that can be called nothing but slovenly. Don't say *se tem' er*. The same caution holds for the adjective *Sep tem' bral* and for the noun *Sep tem' brist*. Don't use this word as a verb. *We have been septempering in Lenox* is a vulgarism

**sep' tic** rimes with *pep Dick*. It is noun and adjective meaning rotten, putrefactive, pertaining to offal. Septic poisoning is poisoning caused by filth and uncleanness. The antonym of this word is *aseptic* (*q v*). Don't confuse with *sceptic*. (See *skeptic*)

**sep tu a ge nar' i an** means seventy or between seventy and eighty years of age; one of such age. The fifth and accented syllable rimes with *care*; the fourth syllable is *je*; the second is *tew*. All seven syllables are to be voiced. Don't crowd out the first *a* entirely

**sep' ul cher** (or *chre*)—grave, tomb, burial vault, or to bury or inter—is pronounced *sep' ul ker*, the first and accented syllable riming with *step*. The form *sep' ulture*—*sep' ul chure* or *se' pult yure*—is now archaic. Don't accent the second syllable of either of these words. The adjective *se pul' chral* is, however, accented on the second syllable—*se pul' kral*—to rime with *be dull kr'l*. The meaning is gloomy, funereal, grave in manner

**se qua' cious**—compliant, strongly disposed to follow, especially in thought and principle—rimes with *the spacious*. But the noun, note, is *se quac' i ty*, to rime with *the chastity*; that is, like *capacious* and *capacity*, *rapacious* and *rapacity*, and so forth, the *a* of the adjective is long, and of the noun short

**se' quel** is pronounced *see' kw'l*, to rime with *equal*. Don't say *seek' el* or *see' quill*. It means that which follows, continuation, consequence, result

**se' quence** means succession, order of events or of details, natural and logical following, as in writing and speaking. The pronunciation is *see' kwens*. Errors in expressional sequence most commonly occur in connection with pronouns and with verbs. The person and number of the pronoun should be kept consistent. Don't say *When one enters you see a large statue on the left for one* is third person and *you* is second. This is correct—*When one enters one sees a large statue on the left* or *When you enter you see a large statue on the left*. Don't say *Everybody has their books for every-body* is singular and *their* is plural. This is correct—*Everybody in the*

*classroom has his books, or his and her books or thon books* (see *thon*). *One* is the most serious offender in regard to sequence. It is so easy to start an expression with *one*, and then to forget the follow-up. It is pretty generally conceded now that *one* may be followed by *he*, *his*, *him*, and that these forms may be treated as of common gender when they are used in reference to *one*. Sequence of tense is likewise frequently violated as result of carelessness. In *When I left yesterday he returns*, *left* is imperfect and *returns* is present. The sentence should read *When I left he returned* or *He returned when I left*. But in certain cases the verb of one clause must be of different tense from the verb of another, as in *He said that Denver is the capital of Colorado*. Here it is evident that his speaking was in the past and that the capital of Colorado was and still is Denver

**se ques'trate** means to take possession of for a time, to take over for temporary use of, as by a government in war time, to seclude, to confiscate. The first syllable is *see*, not *sek*, and the second and accented syllable is *kwess*. The rime is *the guess rate*. The noun *seques'tra'tion* is still pronounced by many as *sek wes tray' sbun*, and correctly enough, but *see kwes tray' sbun* is now equally authorized. It means seclusion or separation from; in law, the setting aside of property. The verb *se ques'ter* rimes with *the jester*. The old spelling is *tre*. The imperfect tense *se ques'tered* is sometimes misspelt and mispronounced *se ques'tred*. Don't make this mistake. (See *children*, *hundred*, *hungered*, *kindred*, *massacred*, *modern*)

**se ragl'io** rimes with *the gal know* or with *the doll know*—*se rall' yoe* or *se rahl' yoe*. The plural is *se ragl' i* (*yee*) or *se ragl' ios* (*yoze*). It is a harem or any place where wives or concubines are kept

**ser'aph** is pronounced *ser' af*, riming with *sher' iff*. It is correctly pluralized *seraphs*, but the old Hebrew plural *ser' a phim* (*ser' a fim*) is still used and is, of course, biblical. Don't use *seraphim* as singular, and write the plural *seraphims*. It is one of an order of heavenly beings or angels understood as an aggressively purifying minister of Jehovah. The adjective *seraph' ic* rimes with *the graphic*. Don't confuse *seraph* in spelling and pronunciation with the printing term *ser' if* or *cer' iph* (*q v*)

**Serb** is pronounced *surb*, not *zerb* or *zoib*. It rimes with *curb*. *Ser' bi a* is trisyllabic. Don't say *serb' ya*. The agent noun and adjective is likewise trisyllabic—*Ser' bian* (not *Serb' yan*)

**ser'geant** is pronounced *sahr' j'nt*. It is sometimes spelt *ser jeant*, as *ser-jeant-at-law* in England. Don't say *sir' gent*. In the United States a sergeant is the highest noncommissioned officer, ranking higher than a corporal. *Ser' geant-at-arms* is pluralized *sergeants-at-arms*, the first word being the most important member of the compound. It means an officer who preserves order at the meetings of any legislative or judicial or other deliberative body. *Ser' geant-ma' jor* is pronounced *sahr' jent-may' jer*. The two accents are equal. The plural is *sergeants-major* inasmuch as the term means a sergeant, not a major. The word *major* really modifies *sergeant* to point out a higher grade of noncommissioned officer

**se'ri al** is pronounced *seer' i al*, the first syllable riming with *deer*, the *i* short as in *ill*, the *a* slight. So it is not quite a homophone for *cereal* (*q v*). It means, of course, anything arranged in or consisting of a series; appearing in parts or numbers; periodically issued

**se'ries** is a two-syllable word, tho one authority lists it as trisyllabic—*se' ries*. The preferred pronunciation is *see' reez*, riming with *free breeze*.

The three-syllable pronunciation, which is fortunately heard but little in this country, is *see' ri eez*, the second syllable being slight. This form is both singular and plural—*series is* and *series are*

**ser'** if (also spelt **cer'iph**) is a printing term meaning the light line or stroke that crosses or projects from the main line of a printed letter and gives it decorative finish. The small projections at top and bottom of these letters, for instance, are serifs—**M W H**. Gothic letters have no serifs—**M W H**. Don't confuse either form of this word with *seraph* (*q v*)

**serv'ice** must not be pronounced *soi' vice*. It is adjective, noun, and verb, as *service station*, *good service*, *to service your car*. The word is much overused, especially in trade where it has for many years been supposed to contain a flavor of obligingness. Spare it a little. Note the spelling particularly of *serv'ice A ble*, *serv'icing*, *ser'vitude* (*tewd*), *ser'vitor*. The adjective *ser'vile*—fawning, cringing, slavish—rimes with *purple* in the United States, and with *her style* in England

**ses' a me** is the name of an East Indian herb. The term *open sesame* means a charm to open any entrance to a desired place or sphere. It is from the story of Ali Baba and the Forty Thieves who gained entrance to the treasure cavern by mentioning these words. The word rimes with *mess a me*. Illiterates have been known to go to the extreme of *see same* with accent on the last syllable!

**ses qui pe da' li an** means, literally, a foot and a half; it is little used now except in a facetious sense, to mean long words or inclined to use long words, "sesquipedalian verbiage" (long words) being the full term of reproach. The word is also a noun meaning a long word. The fourth and accented syllable is *day*; the remaining vowels are short but all must be heard—*sess kwip day' le an*. The adjective is *ses quip' e dal*—*sess kwip' e dal*

**ses' sion** means a meeting or a sitting, as of a congress or a court. It is pronounced *sessh' un*, like *cession* (*q v*)

**set**, as verb, means to place in position, to cause to sit; to start or give direction. Its parts are *set*, *set*, *set*. *Set* is usually transitive; *I set the hen on eggs*, *I set the chair in place*, *I set the picture on the stand* are all correct transitive uses. But note *The sun sets*, *The hen sets*, and *He set forth on his journey*. The verbs *lie*, *place*, *repose*, *rest*, *stand* may usually be substituted for *set*. But do not confuse with *sit* (*q v*). *The type-writer stands* (not *sets*) *on the table*, *The ledger lies* (not *sets*) *on the shelf*, *He placed* (not *set*) *the thermometer in the window* are preferred forms. You may say *Her dress sets well across the shoulders* or *Her dress sits well across the shoulders*; the former is preferable. *Set*, as noun, is singular; *sets* is plural. Don't say you have three *set* of dishes or that you have played two *set* of tennis. (See *dozen* and *ton*)

**set' tle** rimes with *kettle*. Don't say *sittle* (or *kittle*). It has many meanings all of which are too well known to need differentiation here. Its colloquial use in connection with the payment of bills is sometimes questioned. Unless you wish to imply that there is some dispute or irregularity in regard to it, it is better to say *pay a bill*

**Se vas' to pol** or **Se bas' to pol** rimes with *the pass to soul* (short *a*). The latter form is frequently pronounced *seb as toe' pahl*. But the former spelling and pronunciation are preferred

**sev' er al** is a trisyllabic word with no long vowels. Don't add a syllable with long accented *e*—*se vee' rial*. Don't reduce to *se val*. Don't pro-

nounce *s* as *z*—*sev'eral* is also wrong. The noun *sev'erality*—not *sev'ralty* or *sev'erality*—means separate in character, anything that is held as an individual right, such as property. The noun *sev'erance*—not *sev'rance*—means partition or condition of being made separate. The verb *sev'er* rimes with *clever*. Don't confuse it with *severe*

**Sé vi gné'**—Marie de—is pronounced *sa vee nyay'*, to rime with *say me nay*, not *se vig'ne*

**sew'age** is pronounced *sue'idge*. It is the waste matter carried off by *sew'ers*—*sue'ers*. Don't say *soo* or *zoo* for *sue*. *Sew'er age*—*sue'er idge*—is the system of piping whereby sewage is carried off, or the conveyance of such matter

**sex a ge nar' i an** means sixty or between sixty and seventy years of age; one of such age. The accented syllable rimes with *care*; *ge* is *je*; all other vowels are short

**sex'tant**—the instrument to measure angular distances, especially at sea, and thus to ascertain latitude and longitude—is pronounced *seks'tnt*. Don't say *seg'tend*. Note well the *a* of the last syllable. Billy Boner says that the school sextant sings beautifully

**sex'ual** is trisyllabic; it is pronounced *sek'shoo al* (*oo* as in *foot*). Don't say *sek'shal*, and better not try *sek'sue al*, tho the latter is achievable and has a little authority. The noun *sexu al'ity* follows the same instruction and is subject to the same cautions—*sek'shoo al'it*, not *sek'shal't*, preferably not *sek sue al'it*

**shake**, as noun, is colloquially used to mean handshake, earthquake, stroke of paralysis, trial in dice, and so forth (see the dictionary); as verb, it is sometimes misunderstood. The imperfect tense is *shook* (not *shaked*) and the past participle is *shaken* (not *shook*). *I shook him* and *I have shaken him* are correct. For the latter both *shook* and *shaked* are colloquially and provincially used, as is *shaked* for *shook* in the imperfect

**Shak'spere** is a correct spelling. So is *Shake'speare*. Use either this nine-letter or this eleven-letter spelling, no other. And don't confuse the two. *Shakespere* and *Shakspeare* are considered bad spelling. Edward Dowden always used *Shakspeare*; Sidney Lee *Shakespeare*. The adjective is either *Shaksperian* or *Shaksperian*, or the eleven-letter spelling with *ean* or *ian*

**shal** is usually the sound of *cial*, *sial*, *tial* at the ends of words, as *provincial*, *substantial*, *nuptial*—*pro vin' shal*, *sub stan' shal*, *nup' shal*. *Bestial*—*bes' chal* (also *best'yal*) and *celestial*—*se les' chal*—are *chal* exceptions

**shall** is from Anglo-Saxon *sceal* meaning I am obliged. But today the sense-of-duty meaning of the word is almost entirely lost. It now connotes very little of obligation. Its principal use is as auxiliary in the future tense to denote mere future time in the first person, and to denote determination, threat, command, permission in the second and third persons. The use of *will* (*q v*) is precisely the opposite: It denotes determination, force, will-power in the first person, and mere future time in the second and third persons. To indicate mere futurity, therefore, the order is this: *I shall, you will, he (she, it) will; we shall, you will, they will*. But used meaningfully, that is, to indicate determination, influence, power, these auxiliaries are reversed in the future tense, namely, *I will, you shall, he (she, it) shall; we will, you shall, they shall*. The nice distinctions in the use of *shall* and *will* constitute one of the most difficult points of usage in our language. The younger generation has pretty well given up making distinctions (owing to bad teaching?) and many of the older generation have done likewise. This means that in

much speaking and writing of the present *shall* and *will* are used indiscriminately, as if there were no differences at all between them. One of the best rules is this (tho one of the least scientific): In ninety per cent of all uses of the future tense, *shall* is correct in the first person, and *will* is correct in the second and third. This is, at least, a good starting point for the difficult handling of these troublesome auxiliaries. The second may be this: Remember that *will* is internal, that a man's *will* resides within himself. When, therefore, he says *I will* he is being guided from within. But when he says *I shall* he is being guided from without—by circumstances external to his inner being. *You shall*, then, means that the subject *you* is being acted upon by external influences, that the *will* of *you* has nothing to say about the action. It would be ridiculous for me to say determinedly to you *You will do this*, because I have no power over your will. I may externally force you to do this—by exercise of the cat-o'-nine-tails, let us say—and then *You shall do it*, not at all because I have changed your will but because of circumstances and conditions without yourself. There is a catch in this reasoning, tho. Take the prophetic future, for instance, as *You will rue the day*. Here *will* is right, the meaning being that happenings will lead you to change your former will about something and adopt another outlook. Then there is the so-called imperative form of future or of *shall* which implies or prophesies the fulfilment of a wish on the part of the speaker, as *He shall meet his fate* and *They shall have their just deserts* (a kind of compensation future). In questions, it is a pretty good rule (tho not an infallible one) to use the form that is expected or desired or required in the answer; thus *Shall you come to my party?* *Yes, I shall come* and *Will you help me to escape?* *Yes, I will*. In indirect discourse *shall* and its imperfect tense *should*, and *will* and its imperfect tense *would* are used as above indicated for indicating simple future and for indicating control or volition respectively, as *She insisted that Mary should return* and *He wired that he would speak tonight*. Negative expressions in which *shall* and *will* occur follow the same general rules above outlined. (See *ought*, *should*, and *would*)

**sham'bles** is pronounced to rime with *rambles*. This is the plural form of the word *sham'ble* meaning a bench or stall or stool for marketing and butchering; hence, a place or scene of confusion caused by slaughter. In general expression this plural form is used singularly to mean general disturbance or derangement or turmoil, as *The battle converted the village into a shambls*

**sham poo'** rimes with *Sam too*. The derivatives are frequently misspelt. Note particularly *sham poo'er* and *sham pooed'* and *sham poo'ing*

**shan** is usually the sound of *cean*, *cian*, *sian* at the end of words, as *ocean*, *Grecian*, *Polynesian*—owe' *shan*, *Gree' shan*, *Pol y nee' shan*. The last may also be *zhan* (q v)

**shang hai** rimes with *bang fly*. Either syllable may be accented. This is a verb meaning to coerce by physical means, to drug, to make unconscious and place on board ship as a seaman. As the name of the Chinese city this word is of course capitalized, and the syllables are equally accented. As the name of a breed of domestic chickens, it is likewise a proper noun, and the first syllable is accented. In all uses the pronunciation is *shang* and *high*

**shan't** is the colloquial contraction of *shall not*. Its use is not recommended. But it may be pronounced with Italian *a—shabnt*—as well as with flat *a*. To be strictly correct, this contraction should be *sha'n't*, but it is seldom so written. Don't use it in any form



**Shan tung'** has Italian *a*, short *oo* for *u*, and *d* for *t*—*shahn-doong'*. Don't say *shan' tongue*

**shape** should not be used in the sense of *condition, circumstance, situation*. Don't say *How do they shape up?* for *What is their general appearance or condition?* Don't say *What shape is Harrison in?* when you mean to inquire about Harrison's health

**shave**, noun and verb, offers difficulty only as the latter. The imperfect is *shaved*; so also is the past participle. But *shaven* still holds as the latter, as well as in adjective uses. *I shaved* and *I have shaved* are correct, and the latter is preferable to *I have shaven*. But a *close-shaven man* is preferable to a *close-shaved man*, tho the latter is not incorrect

**Shaw** is *shaw* indeed, riming with *raw*. Don't pronounce it *shore*—unless you say *roar* for *raw*! The agent noun and adjective is trisyllabic *Sha'vian*—*shay'v n*, not *shave'yan*

**sheathe** is a verb meaning to enclose or case or cover, as putting a sword into a scabbard or covering a boat with copper. The *ea* is long *e*, and the *th* is voiced; the rime is *breathe* and *seethe*. But note that the noun *sheath* has voiceless *th*, the *ea* remaining long *e*; *sheath* rimes with *heath* and *teeth*

**She boy' gan** is phonetic—*she* and *boy* and *gan*. But the word is frequently misaccented on the first syllable or on the last

**Shef' field** rimes with *Jeff Field*, not with *Jeff culled*; the second syllable is *field* indeed

**sheik** is the old Arabic word *sheikh*, meaning the head of a family or village or tribe. The idea of age and venerableness originally associated with its meaning has been deleted by Hollywood manipulation. For the moving pictures, at least, it means a young, handsome, and virile man. But Arabs are a handsome race, and age very slowly, so perhaps the modern usage is not so far wrong after all. In the United States call it *sheek*; in England call it *shake*. Some persons have been known to call it *sheck*, but please don't

**Shei' la** is Irish for *Cecilia*. The pronunciation is *she' la*, a neutral. Don't say *Shay' lab*

**she nan' i gan** is slang for trickery, humbug, foolery. If you must use it pronounce it to rime with *he ran a fan* not with *be in again*

**shep' herd** is frequently misspelt *shep' erd* for the reason that the second *h* is silent in pronunciation. But when teachers tell their students to think of *sheep* and *herder* in order to correct this tendency, the result is *shepherd*. Better, think of the sheep dog commonly nicknamed *Shep*, riming with *step*, and then think of the *herd* that he so efficiently rounds up. If this isn't a corrective, use another word! The feminine *shep' herd ess* is subject to the same difficulty. But both words are passing. The minister is rarely called a shepherd now, or even *pastor* which is Latin for *shepherd*

**Sher' a ton** is trisyllabic, the first syllable riming with *her*. Say *sher' at'n*, not *sheer'* or *share' at'n*. This name is not a homophone for *Sheridan*, please

**shib' bo leth** means watchword or test word or adopted phrase of a group. It is from the Hebrew. Jephtha used it to distinguish his own followers from the Ephraimites who pronounced it *sibboleth* (see Judges xii:4-6). The first syllable rimes with *rib*; the other two with *O Beth*

**shil le' lagh** or **shil la' lah** or (better yet) **shil la' ly** is a strong oak or black-thorn cudgel. The first of these spellings is the name of a barony in Wicklow County, Ireland, whence came the oak for making the sticks. The third spelling is colloquial and provincial. The *i* is mute; the second and accented syllable is *lay*; the third syllable *la* as in *tra-la-la*; thus, *sh' lay' la*. But the third—*sh' lay' lee*—is what the street urchin calls it when he sees the "cop" coming around the corner. There are still other variants

**shine**, in the sense of causing to shine or to make bright with polish, has *shined* as imperfect tense, as *I had my shoes shined* and *He shined my shoes*. But meaning to give forth light, to gleam, to reflect, to be clear or evident or conspicuous, it has *shone* as imperfect tense, as *The stars shone* and *He shone among the others*. In the United States this imperfect is usually pronounced with long *o*, the word riming with *lone*. In England it is usually pronounced with short *o*, the word riming with *non*. *Shine* is also a noun meaning brilliance, radiance, splendor, sunshine, fair weather; colloquially, a polish given to shoes, and (more or less provincially) a liking or fancy, as *He has taken a shine to Mary*; colloquially likewise, a prank or trick or caper, as *cutting up shines*. A *shi' ner*—*sby' ner*—is one or anything that shines; also, by the irony of slang, something that does not shine, as a black eye. Don't say *shun* for *shone*

**-shire** is a suffix used in England to mean county. *Warwickshire* is *Warwick County*. Don't use *county*, therefore, when *shire* is used to indicate the same thing. *Yorkshire County* is wrong. In England it is customarily pronounced with short *i* or with intermediate *e* for *i*, thus riming with *ir* (in *irritate*) or *per*, that is, *shir* or *sher*. But on both sides of the Atlantic the long *i* should be used, *shire* thus riming with *fire*, when it stands, not as a suffix, but as an independent word. Used to mean a breed of heavy draft horses, the long-*i* sound is also correct and the *s* is usually capitalized

**shoal** rimes with *sole*. It is noun meaning throng or school or crowd, as of fish; adjective meaning shallow, as shoal water; verb meaning to throng or school and to cause to be shallow. It is synonymous with *school* in such expressions as *a shoal* or *a school of fish*. Billy Boner says he saw a shawl of purposes off shore today

**shoat** or **shote** rimes with *boat*. The latter spelling is now almost archaic. A shoat is a young hog. The word is sometimes provincially used to mean a worthless young fellow

**shoot** is objectionable slang for *tell me*, *proceed*, *go ahead*, *go to the extreme*. Don't say *Shoot the information* when you mean *Send the information*. Don't say *Bill has gone to town to shoot the works* when you mean that Bill has gone to town to see the sights and have a good time

**short'-lived** is preferably accented as indicated on the first part. But there is authority for accenting the syllables equally. *Lived* is pronounced to rime with the second syllable of *contrived*. The word is written solid quite as often as with hyphen

**should** is the imperfect of *shall*. It is used in general to indicate obligation to a lesser degree than *ought*, but it has lost much of this meaning, *ought* being preferred in this sense. The purist would still insist, however, that *You ought to do your duty* and *You should turn off the power* are illustrative of the correct distinction between *ought* and *should* as indicative of obligation. *Should* and *would*, the imperfect of *will*, are in general

used with the same distinctions and differences as *shall* and *will*, with the exception that *should* and *would* represent past time. They are used, in addition, in a conditional or conjunctive sense, time being lost sight of. This means that they are used to express supposition, as *Tho it should kill me, yet I would do it* and *If I should do this, they would hate me*. The supposition may thus be either concessive or conditional. They are used also to express hesitancy or reticence in preference to making strong positive statement, as *I should be disinclined to believe that* and *He would not do a thing like that, I feel*. Don't use the expression *should loved* or *should liked* or *should adored*, and so on, for *should have loved*, *should have liked*, *should have adored*. This clipt form is all too common in conversation, but it is illiterate. (See *shall*, *will*, *would*)

**should n't you** is pronounced as three definite and separate syllables—*should int u*. Don't say *shouldintchew* or *shouldintjew* or *shouldintsha*

**should you** is pronounced as two definite and separate syllables—*should u*. Don't say *shouldchew* or *shouldjew* or *shouldsha*

**show** should be avoided in the sense of opportunity or chance. Don't say *He never had a show* for *He never had an opportunity or chance*. Don't use the term *show up* to mean reveal or appear. But *show* has long been used in the United States colloquially to mean entertainment of some kind—play, opera, circus, rodeo, whatnot. The imperfect tense of the verb *show* is *showed*; the past participle is *showed* or *shown*, the latter being preferable, as *I have shown my work* rather than *I have showed my work*. But *showed* is also correct. The old forms *shew*, *shewed*, *shewn* are no longer used

**Shrews' bur y** is trisyllabic—*shroox' ber e*. Don't say *shroox' bre*

**shrink** is pronounced *shrink*. The imperfect tense is either *shrank* or *shrunke*, preferably the former. The past participle is either *shrank* or *shrunken*, the latter preferably in adjective and participial uses. Don't use such superfluous words as *up* or *in* or *short* or *away* after *shrink*. Note the forms *shrink' A ble*, *shrink' Er*, *shrink' age (ij)*. The word *shrink* may be a noun meaning contraction or shrinkage

**shun** is usually the sound of *tion* and *sion* at the end of words, as *attention*, *extension*, *invention*, *suspension*—*a ten' shun*, *eks ten' shun*, *in ven' shun*, *sus pen' shun*. (See *s* and *zhun*)

**shus** is usually the sound of *ceous*, *cious*, *sious*, *tious* at the end of words, as *crustaceous*, *gracious*, *dissensious*, *facetious*—*krus tay' shus*, *gray' shus*, *di sen' shus*, *fa c' shus*. (The word *dissensious* is now preferably spelt *tious*)

**shy' ly** is better spelt *shi' ly*, to correspond with *drily* (see *y*). But both forms are in general use

**Si am** may be accented on either syllable. The rime is *buy ham*. *Si a mese'* is the adjective and singular and plural agent noun riming with *try a piece* or *try a cheese*; that is, the accented *s* may be soft or *z*. Don't say *Si a mee'*

**Si be' li us** is pronounced *si bay' le oos*, the first three syllables riming with *the bailey*, the last having short *oo* for *u*. Don't say *si beel' yus* or *si bale' yus*

**Si be' ri a** is quadrisyllabic. The pronunciation is *sigh beer' e a*, not *sigh-beer' ya*. The agent noun and adjective *Si be' rian* follows suit—*sigh beer' e an*, not *sigh beer' yan*

**sib' i lant**, as adjective, means hissing, making hissing sounds; as noun, the letters and combinations that make a hissing sound, as *c s j x z ch sh zh*. The first and accented syllable rimes with *fib*. Pronounce all three syllables; don't say *sib' lant*, tho this form is frequently heard and is sometimes printed. Note the abstract forms *sib' i lance* and *sib' i lan cy*. The verb *sib' i late* rimes with *crib a date*. Excessive sibilance is called *sigmatism (infra)*. Avoid it by rewording your expression, unless, of course, you are aiming at echoism

**sib' yl**—a seeress, a prophetess—rimes with *dribble*. The adjective *sib' yl-line*—prophetic, mysterious, occult—rimes with *dribble fine*. There is secondary authority for riming it with *dribble in*

**Si' e i ly** is trisyllabic—*siss' ile*. Don't say *siss' le* or *si' e le*. The adjective and agent noun *Si cil' i an* may be either *si sill' i an* or *si sill' yan*

**sick' ly** is both adjective and adverb. The adverb may be formed—*sick' li ly*—but it is too awkward for general use. The word is even a verb meaning to make sick, the imperfect being *sick' lied* and the present participle *sick' ly ing*. But these forms are little used. Note the comparative *sick' li er* and the superlative *sick' li est*. A sickly person is one who is ill most of the time; a sick person is temporarily ailing. *Sick* is preferably confined to the meaning of nauseated, as it is generally in England, and *ill* (*q v*) to conditions more serious. One is seasick but not sea ill

**sick of** is slang meaning one degree more than *tired of*, that is, annoyed or bored or sickened by something or somebody. In biblical language *sick of a fever* is good usage. Now *sick with a fever* is the better idiom. Don't say *sick from a fever*. *To sick* is frequently used to encourage a dog to run after something or somebody, to seek; it is, indeed, a variation or corruption of *seek*. *Sick him, Towser*, means *Seek him, Towser*

**si de' re al** means pertaining to the stars and constellations, as in *the sidereal universe*. The pronunciation is *sigh deer' e al*

**side' wise**, adverb and adjective meaning *sideway* or *sideways*, is preferable to either. *Sideways* may be an adjective meaning leaning or tending to one side, as *a sideways list* or *glance*. But both *sidewise* and *sideway* are also frequently used in this adjective sense. All are solid compounds

**siege**, please note, is spelt with *i* before *e*. As verb it means to attack, besiege, invest with force; as noun, a continuous attempt to take possession of. Don't confuse in spelling with *seize* and *seige*. (See *ie*)

**Sien kie' wicz** rimes with *when they pitch*, that is, *shen kyay' vitch*. Don't accent the first syllable

**Si er' ra Ne va' da** are two unhyphenated words. The pronunciation is *si er' a* (all vowels short, final *a* barely heard) *ne vah' da* (final *a* again neutral). Don't say *seer a nva dah'*

**sieve**, as verb, means to sift; as noun, the meshed utensil or apparatus through which the sifting is done. It is pronounced to rime with *live*. The *i* before *e* follows the *ie* rule (*q v*). Don't confuse with the comparatively rare word *seive* (*q v*)

**sight** means vision, eye-power, view, spectacle. Don't use this word to mean excessive amount of anything. Don't say *We have a sight of wheat* when you mean *We have a great deal of wheat*. *Sight* in the sense of amount is a localism in many rural sections. Used as slang *sight* means something ridiculous or monstrous or out of the general order, as *Your car is a sight!* A country bumpkin said to his girl's somewhat

deaf father, "I love your daughter a sight, sir!" "What's that," shrieked the misunderstanding parent, "my daughter's a sight!" And the affair was "lost sight of"

**sig'ma**—σ s Σ—is the eighteenth letter of the Greek alphabet; it corresponds to s. The s is soft; don't say *zig'ma*. The rime is *fig ma* (a neutral). The first form given above is used in the middle of a word; the second at the end

**sig'ma tism**—excessive appearance of the letter s and the unpleasant hissing thus caused; difficulty in pronouncing s—is pronounced *sig'ma ti'z'm*. The initial s is not pronounced z; the last s is. Don't say *zigmatissm*. (See *sibilant*)

**signif'icance** and **signif'icant** are frequently misspelt because mispronounced, or vice versa. They are quadrisyllables and all syllables must be heard. The first two syllables rime with *big stiff*; vowels in the other two syllables are neutral. Don't say *signif'cance* and *signif'cant*. Note also that there are three i syllables and one a syllable. The noun *signif'ican cy* is now little used. The meaning is anything that denotes or indicates or hints some special import or consequence

**Sikh**—member of a Hindu sect—is pronounced *seek*. *Sikh'ism* follows suit —*seek' iz'm*

**silhou'ette** is the representation of some one or something in colored outline, usually black; the figure or likeness made by a shadow on a wall or elsewhere. It is sometimes called a shadow picture. As verb, it means to make such likeness. The vowels are short—*sil'oo et'*—riming with *kill a pet*. The word was the surname of the French politician—Etienne de Silhouette—who invented the process of "shadow photography"

**si'lo** rimes with *high glow*. It is a circular, airtight structure in which fodder is packed and preserved by compression and fermentation, for winter feeding. The fodder thus treated is called *si'lage* which rimes with *mileage*

**sim'ilar** means having general likeness, nearly corresponding. It implies certain differences, as *same* may or may not do, as *identical* never does. You may have the same kind of cold this winter as you had last winter, that is, your cold of this winter is similar to the one you had last winter. It cannot, of course, be the same cold, and it cannot be identical to the one you had last winter. The preposition *to* follows *similar*, not *with*, when it requires a preposition to complete comparison. Don't use *like* or *alike* or *same* with *similar*. *They are alike similar* and *They are the similar same ones that I saw* are illiterate expressions. Don't pronounce this word as dissyllabic—*sim'lar* is an illiterate form. The third and accented syllable of the noun *sim'ilar'ity* rimes with the first syllable of *carry*. Don't rime it with *care*. Don't spell the third syllable *liar* and pronounce it *le ar*. (See *familiar, identical, same*)

**sim'ile** is trisyllabic—*sim'ilee*. Don't say *zim'lee*; don't spell *sim'alie*. It is the most commonly used figure of speech—the imaginative likening of a thing or action to another that is in most respects unlike. It is usually indicated by *like* or *as*, as *teeth like pointed daggers*. Don't confuse simile with mere comparison which is a general term and calls for little if any imagination, treats usually of persons and objects that are more alike than different, and is used as a rule for clarification only. *John is like Bill* is a comparison merely. *John is like a snake in the grass*

is a simile. Don't use similes that are hackneyed, as *teeth like pearls* and *eyes like stars*\*

**si mil'i tude** rimes with *we kill a dude*. The *u* is long, the last syllable being *tewd*. It means likeness, resemblance, a parable, an allegory, a facsimile

**sim'o ny** means business traffic, with consequent profit, in things sacred, as the buying and selling of church offices. It comes from the name *Simon Magnus* in reference to Acts viii:18-19: "And when Simon saw that through laying on of the apostles' hands the Holy Ghost was given, he offered them money, saying, 'Give me also this power, that on whomsoever I lay hands, he may receive the Holy Ghost.'" But the preferred pronunciation is no longer with the long *i* as in *Simon*. The first syllable preferably rimes with *Tim*; the *o* is intermediate; the *y* is short *i*

**sim' ply** means merely, plainly, without embellishment or complication. It is usually an adverb, but may sometimes be used as an adjective, as *They are simply women, and nothing more*. Note the difference in meaning conveyed by substituting the adjective *simple* in this sentence. Don't misplace *simply* when it means *merely*, *hardly*, *barely*, *scarcely*, *only*. *He did it very simply*, that is, without show or ado, is correct. But in *He simply asked for a glass of water*, *simply* means *only* or *merely* and it modifies the phrase *for a glass*. If the meaning is that his asking was simply done, then *He simply asked for a glass of water only* or *for only a glass of water* would be correct—but unlikely. (See *barely*, *hardly*, *merely*, *only*, *scarcely*)

**sim' u la cre**—an image or likeness—rimes with *dim u maker*. *Sim u la' crum* is more commonly used to mean the same things, and especially a mock resemblance or appearance, or sham. The *a* is long—*sim u lay' krum*. The plural is *sim u la' cra* (final *a* neutral)

**si mul ta' ne ous** means occurring or accomplished or existing at the same time. The third and accented syllable is *tay*. The first is *si* riming with *tie*, tho there is increasing authority for making it *sim* to rime with *rim*. The noun *sim ul ta ne' ity*, like the adjective, may be either *si* or *sim*, but the accent moves to the fourth syllable which is pronounced *nee*, not *nay*, and the *a* becomes neutral

**sin** refers more particularly to violation of divine law, as opposed to *crime* and *vice* (*q v*). It involves word and thought and deed. It may be either noun or verb

**Si' nai** rimes preferably with *my my*. But it may be trisyllabic—*sigh' na I*. Note the adjectives *Si na' ic*—*sigh nay' ik*—and *Si na it' ic*—*sigh na it' ik*

**sin cer' i ty** must be pronounced as a quadrisyllable. Don't say *zin zer de*. The second and accented syllable is pronounced *ser*, not *sear*. But the second syllable of the adjective—*sin cere'*—is pronounced *sear*, not *ser*, as is also the second and accented syllable of the adverb *sin cere' ly*. Don't omit the *e* before *ly*

**si' ne cure** is pronounced either *sigh' nee cure* or *sin' ee cure*, the former preferred. Don't pronounce it as dissyllabic—*sine' cure*. A sinecure is an office or a job that carries with it revenue or emolument with little or no responsibility or work. Billy Boner, who has been reading Milton, says he doesn't think his teacher has any cynosure

\* See *Take a Letter Please* and *Get It Right!* by the same author, published by Funk and Wagnalls Company, for extended treatment

**si' ne di' e** are two Latin words meaning without day, that is, without date, as an adjournment of a meeting without setting a date for reassembling. The pronunciation is *sigh' nee die' ee*, riming with *my knee try see*. But it is allowable also to pronounce the *i's* short, rather than long, and the *e's* like *a*, thus riming with *sea way de lay*

**si' ne qua non** are three Latin words meaning literally *without which not*; thus, essential or indispensable. The *sine* may be pronounced *sigh' nee* or with *ee* for *i* (*see*) and long *a* for *e* (*nay*); *qua* is *kway*; *non* rimes with *don*. There is authority, too, for making the *non* rime with *tone*. Mispronunciation of this term is thus difficult, but *sankey nun* has been heard in a legislative chamber

**sing** must not be pronounced *sink*; *sing' ing* must not be pronounced *sink' ink* or *sing' ging*. At a ship's concert in midocean a child once called to a deaf aunt to hurry into the concert room because a great artist was *sink' ink*. The dear old lady heard only the word *sink' ink* and immediately spread panic among hundreds of passengers!

**Sin' ga pore** is pronounced *sing' ga pore*, not *sin' a pore*

**singe**, noun and verb, is a slight burn; as verb, to burn superficially. The *g* is soft—*sinj* or *sindge*. The present participle retains the *e*—*singe' ing* (*sinj' ing*)—and there is, thus, no danger of confusing it with the present participle of *sing*—*singing*. The imperfect is *singed*, and there can be no confusion with *sang*, the imperfect of *sing*. Don't say *singe ink* or *sinch ink*. *Singe* is sometimes pronounced *swinge* in provincial parts. (See *tinge*)

**Sin gha lese'** or **Sin ha lese'** is pronounced *sing ga leez'* (or *lees*) or *sin ha leez'* (or *lees*). This adjective and noun (both numbers) must be used to refer to the native of Ceylon, his race, language, characteristics. Don't confuse with *Senegalese* (*q v*)

**sin' o-** is from the Greek meaning Chinese, used chiefly as a prefix, as in *Sino-Japanese war*. It is preferably pronounced *sign' o*. It may also be pronounced phonetically *sin' o*

**sin' u ous**—winding, pliable, turning in and out—is pronounced *sin' you us*. Don't say *sin' yus* or *sin' oo us*. The noun *sin u os' ity*—*sin you oss' it*—is preferable to the sibilant *sin' u ous ness*—*sin' you us ness*

**si' nus** rimes with *dine us*. The plural is *si' nus es* (*ez* or *iz*). It is a cavity or recess in the bones of the head that are connected with the nostrils and contain air. When inflammation, as result of cold, occurs, the painful illness thus caused is called *si nus i' tis*—*sigh nus eye' tis*—to rime with *sign us fight us*. There is authority for making the first syllable *sin*—*sin u sigh' tis*. Billy Boner says that when he finishes a composition he always writes *sinus* at the end so that the teacher will know that there isn't any more

**-sion** is a suffix used in forming nouns of action and condition. It is really *ion* added to or merged with (through substitution of *s* for *d de ge mit vert s se ss*) the original Latin stem. It is pronounced *shun* (see *s* and *-tion*) except when preceded by a vowel (usually *e*) in an accented syllable; thus, *effuse' + ion* becomes *effu' sion*, pronounced *e few' zhun*. Here are a few of the nouns ending with *sion* (cf nouns ending with *tion*): *abscission*, *abrasion*, *accession*, *adhesion*, *admission*, *affusion*, *aggression*, *allusion*, *animadversion*, *apprehension*, *ascension*, *aversion*, *cession*, *collision*, *commission*, *compassion*, *comprehension*, *compression*, *concession*, *conclusion*, *condescension*, *confession*, *confusion*, *controver-*

sion, contusion, conversion, convulsion, corrosion, decision, declension, depression, derision, descension, diffusion, digression, dimension, dispossession, dissension, dissuasion, diversion, division, egression, elision, elusion, emersion, emulsion, erosion, evasion, eversion, excision, exclusion, expansion, explosion, expression, expulsion, extension, extroversion, extrusion, fusion, immersion, impression, impulsion, inclusion, incursion, infusion, intercession, intermission, intromission, introversion, intrusion, invasion, inversion, manumission, obsession, obtrusion, obversion, occlusion, omission, oppression, permission, persuasion, pervasion, perversion, possession, precession, precision, preclusion, prepossession, pretension, procession, profession, profusion, progression, propulsion, protrusion, provision, recession, regression, remission, reprehension, repression, repulsion, retrogression, reversion, revision, revulsion, secession, seclusion, suasion, submersion, subversion, submission, succession, suffusion, supersession, suppression, suspension, tension, transfusion, transgression, transmission

**Sioux City**—two independent words, both capitalized—is pronounced *soo city*, not *sigh oo* or *zoo city*

**sire** is the male parent, as of a beast. It is used especially, both as noun and verb, in regard to horse breeding. The feminine in this breeding sense is *dam*; in the sense of mother or head of a house, the feminine is *dame*. It is also a title of respect, as of a king. The rime is *fire*

**sir' up** rimes with *chirrup*. Don't rime it with *fur up* or with *cheer up*. The Britisher spells it *sy'r' up*. It was once spelt *sy'r' op*. The adjective is *sir' up y* or *sy'r' up y*

**sis** is a termination that usually becomes *ses* in pluralization and is pronounced *seize*. Such words are usually of Greek origin, and many are used in technical and scientific expression. Here are a few: *amanuensis*, *amanuenses*; *analysis*, *analyses*; *antithesis*, *antitheses*; *aphaersis*, *aphaereses*; *apotheosis*, *apotheoses*; *basis*, *bases*; *catachresis*, *catachreses*; *catalepsis*, *catalepses*; *cirrrosis*, *cirrroses*; *crasis*, *crases*; *crisis*, *crises*; *dieresis*, *diereses*; *electrolysis*, *electrolyses*; *ellipsis*, *ellipses*; *emphasis*, *emphases*; *exegesis*, *exegeses*; *genesis*, *geneses*; *hypothesis*, *hypotheses*; *metabasis*, *metabases*; *metamorphosis*, *metamorphoses*; *metastasis*, *metastases*; *metempsychosis*, *metempsychoses*; *neurosis*, *neuroses*; *paralysis*, *paralyses*; *parenthesis*, *parentheses*; *periphrasis*, *periphrases*; *phasis*, *phases*; *prolepsis*, *prolepses*; *protasis*, *protases*; *satyriasis*, *satyriases*; *synopsis*, *synopses*; *synthesis*, *syntheses*; *thesis*, *theses*

**sit** means to seat; to be seated; to rest, as in a chair; to take or occupy a seat. Its parts are *sit*, *sat*, *sat*. In contradistinction to *set*, it means to take position, whereas *set* means to place in position. *Sit* is usually intransitive. *I shall sit here, I sat here yesterday, I have sat here before*. Don't say *Set here, I set there two hours, They are setting in the theater*. You may say *Her dress sits well*, tho *Her dress sets well* is preferred usage. The British colloquialism *She sits her horse well* is not used in the United States, tho it is logical parallel to *She rides her horse well*. (See *set*)

**site** means location, usually in the sense of proposed building location. Don't confuse this word with *seat*. By *country seat* (or, as the British say *a seat in the country*) is meant a country residence or home. The term *country site* is sometimes erroneously used to mean the same thing

**-sity** is a noun ending that is frequently confused with the noun ending *city*. They are pronounced alike, and the confusion is therefore natural.



There are more *city* words than *sity* words. While *city* is usually preceded by *a* and *i*, *sity* is usually preceded by *o*—*osity*. Most *-ous* adjectives drop the *u* in forming the noun in *sity*. Study the following and classify them in various ways: *abstrusity*, *adversity*, *animosity*, *callosity*, *condensity*, *curiosity*, *density*, *diversity*, *dubosity*, *fallsity*, *generosity*, *globosity*, *immensity*, *impecuniosity*, *impetuosity*, *intensity*, *jocosity*, *luminosity*, *monstrosity*, *necessity*, *obesity*, *pendulosity*, *perversity*, *pomposity*, *ponderosity*, *preciosity*, *sinuosity*, *sparsity*, *spinosity*, *university*, *verbosity*, *virtuosity*, *viscosity*. (See *-city*)

**six-per-cent bonds** may be spoken of colloquially as *six-per-cents*; so also, *four-per-cents*, *five-per-cents*, and so forth. Note the hyphenation

**size** is used as slang and colloquialism in the United States to mean judge or estimate—to *size up a man*—but this use is not recommended. It is likewise questionably used in such expression as *How do the apples size up* and *This coat is large-size*. The latter is a vulgarism; the former a permissible localism. Don't use *size* as an adjective. The adjective form is *sized* (usually hyphenated with another adjective), as *small-sized*, *medium-sized*. But a *large-size shoe* is a vulgarism for *a shoe of a large size*. These are correct: *We sell coats of all sizes*, *We sell the larger-sized coats*, *I judged him correctly* (for *sized him up*). *Size* has many special meanings in both England and the United States, for which the dictionary should be consulted. The exposition above given covers the two principal misuses of the word. (See *up*)

**skep'tic** or **scep'tic** (prefer the former) rimes with *step Dick*. Don't permit the *c* spelling to confuse this word with *septic* (*q v*). The noun *skep'ticism* (*siz'm*) and the adjective *skep'tical* may also be spelt *scep*, tho this spelling is rapidly passing in the United States. A skeptic is one who doubts, one who has an incredulous attitude. But the word is not synonymous with cynic or infidel, and it is not confined to religious associations. One may be a skeptic about water supply

**ski** is a Norwegian word pronounced in Scandinavian countries, and throughout Europe and England for that matter, *shee*. But American usage is increasingly imposing *skee* upon the world, and this pronunciation is probably going to win the day. *Skied* is for us, not *sheed*, but *skeed*, and *ski'ing* is not *sheeing* but *skeeing*. The present participle spelling will probably be changed to a more sensible form one day

**skil'ful** is preferable to **skill'ful**, as are **skil'fully** and **skil'fulness** to **skill'fully** and **skill'fulness** or **skill'fulness** respectively

**skul'dud' der y**, **skul'dug' ger y**, **scul'dug' ger y** are the same word, from the Scotch, the second form being the one most commonly used. It means grossness or obscenity, and, as an adjective, gross or obscene. The *g*'s and the *c* are hard. The first two forms are frequently spelt with *k* instead of *k*

**sky'scrap er** is a solid compound—*skyscraper*. Don't hyphen it. Don't double the *p*, as has been done in circulars advertising *skyscraper* offices for rent

**slack** means to lessen, to loosen, to relax, to evade, to shirk, to be remiss, and so forth. It should not be used for *slake* in connection with *slaking lime*, but colloquially and provincially it gets itself used very often in just this sense. It is likewise noun and adjective (see dictionary)

**slake** means to appease, to satisfy, to render harmless, to mix with water so that a chemical action may take place (as lime). You slake an

appetite, a thirst, flames, and lime. The word rhymes with *take* and *make*, but used in connection with lime it is frequently pronounced *slack*. It is principally a verb, but is used provincially as a noun, as *The slake is now done*

**slan' der** rhymes with *gander* in the United States. In England it rhymes with *yonder*, the Britisher using the Italian *a*. Legally used this word means oral or spoken defamation, malicious gossip calculated to injure some one. Like *libel* (*q v*) it is both noun and verb

**slang** is popular and ephemeral and unauthorized expression that, as result of catchiness or grotesqueness or pat application, becomes the vogue. It originally meant the cant of beggars, thieves, gangsters, gipsies, and the like. While slang very often sparkles and attracts because of its picturesqueness, most of it is extremely dull and stupid. Such terms as *southpaw* and *step-in* and *stunt* have certain amusing connotations; such as *nigger heaven* and *peach* and *toots* are in an inferior class. The most damaging result of the use of slang is that the user becomes enslaved to its clipt and vulgarized forms to such a degree that it is the only medium of expression he is able to use. Make it a rule never to use a slang expression unless you are sure you have its better equivalent in reserve. Use it on occasion, if you feel that it may give life and sparkle to your speech, but always in a subordinate place, never without giving the impression that you consciously resorted to it for temporary and highly special purposes. *Cant* differs from slang in that it denotes affectation and contempt, even sometimes when it is the special language of a trade or pursuit. *Argot* is now the language of thieves and gangsters, and *jargon* applies particularly to the phraseology of some special subject, tho it may mean any outlandish and unintelligible expression. Note the adjective *slang'y*, the adverb *slang'ily*, and the noun *slang'iness*. *Slang* may be a verb, meaning to address in slang or to use slang expressions or to abuse (the latter sometimes indicated by the expression *to sling slang*). Partridge says "that *slang* is ultimately from *sling* there can be little doubt."\* According to Taylor, *slang* is any piece of waste land where gipsies were likely to camp. Their hawkers who traveled around in an effort to sell (and steal?) were said to be "out on the slang." Another theory as to the origin of this interesting word, traces it to the Dutch general Slangenberg whose language, as he attempted to command English forces, was a sad mixture of much more than merely Dutch and English, and was accordingly called *slang* by the troops

**Slav' ie** is preferably pronounced with Italian *a—slav' ik*. But short *a* is permissible. *Slav* follows suit; it may rhyme with *of* or with *have*. Don't use long *a* as in *slave*. Note the adjective *Sla von' ic—sl' vahn' ik*—and the agent noun and adjective *Sla vo' ni an—sl' voe' ni an* (not *vone' yan*)

**sleight** is pronounced *slite*, to rhyme with *mite*. It means trick, skill, dexterity, artifice, as in *sleight of hand* (don't hyphen). (See *ei* and *ie*)

**sleuth**, both noun and verb, is pronounced with long *u*, as in *duration*, and with *th* as in *truth* and *youth*, with which it rhymes. It means to follow and spy upon, as a detective does; the detective himself; the track or trail of one so followed. *Sleuth' boun*d is hyphenated by Oxford and Standard, and written solid by Webster. It is a hound that tracks by scent, but it is often popularly used for *detective*

**sling** is *slung* in the imperfect tense and the past participle, not *slang*. The agent noun is *sling' Er*; it must not be pronounced *sling' ger* or *slink' er*

\* *A Dictionary of Slang and Unconventional English* by Eric Partridge, published by George Routledge and Sons, England, and by The Macmillan Company, New York

**slink** is pronounced *slingk*. Its imperfect is *slunk*, as is its past participle. The imperfect form *slank* is now archaic. Don't pronounce the *k* like *g*. The word means to move stealthily or furtively

**slip' per y**—adjective—is to all intents and purposes trisyllabic, and should be emphatically so pronounced, according to the purists—*slip' ere*. The comparative is or should be *slip' per ier*, and the superlative *slip' per i est*. But popular pronunciation makes these forms *slip' pre*, *slip' pre er*, *slip' pre est*. The little-used adverb is *slip' per i ly* and the noun is *slip' per i ness* (frequently misspelt *slip' per y ness*)

**sliv' er** is a thin cutting of anything, as of wood, of fish, of bacon. It is both noun and verb. It is pronounced to rime with *river*, but there is passing authority for making the *i* long, thus riming it with *driver*

**sloe** is an Anglo-Saxon word—the name of a plum that has a contracting or astringent taste, any sour or astringent wild plum. It is now used chiefly as a modifier of gin—*sloe gin*—meaning gin that is distilled from grain and flavored with sloes rather than with juniper berries. It is pronounced *slow*

**sloth**, meaning disinclination to exertion, is preferably pronounced with long *o*, thus riming (contradictorily enough) with *growth*. But it may be pronounced *slawth* or *slabth*. You cannot very well be wrong, therefore, in pronouncing this word

**slough**, meaning swamp or mud or mire, is pronounced to rime with *how*; this pronunciation applies also when the word is used in a sense of low spirit and moral debasement. But there is sound authority for *sloo*, riming with *through*, when the word is used to mean swamp or bottom mud or river delta, and in these meanings it is sometimes spelt *slue* or *slew*. As verb and noun, meaning to cast off or shed skin or the skin thus cast off, it is pronounced to rime with *stuff*. In this meaning and pronunciation the word is sometimes used in the sense to rid of, to pass along to another, as to slough off a card in a game (the spelling *sluff* is sometimes seen but is as yet unauthorized)

**Slovak** may be accented on either syllable. It rimes with *no mack*. *Slo va' kia* and *Slo va' kian* are quadrisyllabic, accented *a* preferably Italian—*slo vah' kia* and *kian*. Don't say *slo vahh' ya* or *yan*. The accented *a* may also be short. A Slovak is one of the northern Slavic people of central Czechoslovakia

**Slovene'** rimes with *no bean*. *Slo ve' ni a* is quadrisyllabic—*slo vee' ne a* (also spelt and pronounced *Slo ve' ni ja*—*slo vee' ne ya*), as is also the agent noun and adjective *Slo ve' nian* (don't say *veen' yan*). A Slovene is one of the southern Slavic people, now of Yugoslavia; *Serb* and *Croat* are synonymous terms

**sluice** rimes with *loose*. It is a long trough or passage for washing gold-bearing soil (see dictionary). As verb, the imperfect tense is *sluiced*, pronounced *sloost*, to rime with *loosed*. *Sluice gate* is a two-word term; *sluiceway* is a solid term

**smart** connotes pricking, acrid, pungent, spruce, dashing, pert. *Clever* implies more of the intellectual than *smart*. The latter is used in many colloquial and slang senses, too well known to require mention here. A more or less unusual use is that of large or abundant, as in the sense a haul or a crop or a load. *Smarty* and *smart Alec* (*Alick*) mean a know-all or any one offensively witty or would-be clever. *Smart* is applied to expression to mean artificial or exhibitionistic or grandilo-

quent. It is usually characterized by large words, figures of speech (especially alliteration), cumulative and climactical phraseology, and it invariably defeats its purpose by unconsciously calling attention to form rather than to content. The college professor who, discouraged about the younger generation's attitude toward the Mother Tongue, delivered a final lecture in the following explosive vein, received a "big hand" as he finished—but it was given in recognition of the stunt he had performed rather than for logical reproof: *The anguished accents of the anemic, the agonized addresses of the addled, the baffling blasphemy of the brow-beaten, the baleful blusterings of the barbarians, the blatant billingsgate of big business, the brazen bellowings of the bolsheviks, the boresome bromides of the backwoodsmen, the bumptious boastings of the boot-leggers, the callous colloquialisms of the curb, the cantakerous comments of commissions, the callow croonings of the collegiates, the constipated clauses of the crowd, the decadent diction of the debutantes, the distressing discourses of the derelicts, the dolorous dickerings of the defeates, the frivolous furores of the flappers, the feculent phrases of the fascists, the gangrenous gabble of the gossips, the ghastly garrulity of the gossipers, the guttural grammar of the gangsters, the halting harangue of the hoi polloi, the illiterate invectives of the ignorant, the jaundiced jargon of the justices, the lawless language of the law, the loathsome loquacity of the lowly, the malevolent monotones of the mob, the maudlin mutterings of the messiahs, the meticulous moultings of the malcontents, the mournful mumblings of the masses, the noxious naggings of the Nazi, the parlous parlance of the pavements, the pernicious pleadings of the politicians, the pestiferous purviews of the presidents, the petty patois of the proletariat, the presumptuous periods of the pedagogs, the quaint quibblings of the quitters, the raucous ravings of the rabble, the riotous rhetoric of the reds, the slimy slangue of the sophomoric, the stifling sotto-syllables of the speakeasies, the stultifying stammering of the stage, the tragic talkativeness of the talkies, the uncouth utterances of the unwashed, the vicious verbiage of the vacuous, the vacuous verbiage of the vicious, the vile vernacular of the viaduct, the vixenish vaporings of the virgins, the virginal vaporings of the vixens*

**smell** may be either *smelled* or *smelt* in the imperfect tense and the past participle. The latter is increasing in use. As noun, *smell* may indicate either agreeable or disagreeable, as *odor* may. They are covering terms for *scent*, *fragrance*, *stench*, *aroma*, *perfume*, *stink*, and still other specific words in this category

**smile** may be followed by *at*, *upon*, *of*, and still other prepositions, as *She smiled at me*, *Good fortune smiled upon her*, *The smile of satisfaction lighted her face*. The verb *smile* may also be transitive, as in *I smiled away her fretful brow*. But this word has been much overused since the Pollyanna frenzy. Don't talk about the voice with the smile (which sins quite as often as it wins) or say "Smile a while for mile on mile." All of this represents a weak, flabby, superficial, incompetent attitude toward life

**smock** is a chemise, an overgarment of washable fabric worn over regular dress for its protection; to gather in lines or tucks in order to give a shirred effect. The word rimes with *shock*, not with *joke*. On his return from school one day Billy Boner informed his mother that the teacher wore a dark venom smirk

**smol' der** is a noun meaning smoke or smother. It is principally a verb, however, meaning to smoke and burn without flame; figuratively, to be

suppressed, as anger or other feeling. It rimes with *shoulder*. In England, and occasionally in the United States, the spelling is *smoul' der*

**Smo lensk'** is pronounced *smah lyensk'*, not *smoe lyensk'*. Don't make it trisyllabic—*smol y ensk'*

**smooth**—adjective, adverb, noun, verb—is pronounced with long *oo*, as in *boo*, and with voiced *th*. It rimes with *soothe*, not with *sooth*

**Smyr' na** rimes with *Myrna*. Don't say *smear' na* or *smoi' na*

**snack**—a bite, a morsel, a small and hasty repast—rimes with *smack* and *stack*. Don't say *sneck*. Authorities disagree as to whether this word is a colloquial adaptation of the now obsolete word *snack* meaning share (to go snacks, to go shares) or whether it is a corruption of the word *snatch*

**so** should be used correlatively with *as* in negative expressions, as *It is not so warm as it was*. *So* is also used with *as* when a negative response is invited or expected, as *Do you mean to say that you do not like this so well as that?* Don't use it alone for *so that* or *so as*. Say *He hopes to win so that he may have money for tuition*, not *He hopes to win so he may have money for tuition*. It is better not to use *so* alone to modify an adverb, an adjective, or a verb, tho there is much good speaking and writing that contradicts this advice. Nevertheless, *so slowly*, *so beautiful*, *so interested* and *I love her so* are vague and indefinite expressions

**so bri' e ty**—moderateness, soberness—is pronounced with long *i*, the second and accented syllable riming with *try*. Don't say *so bree' e ty*; don't pronounce as three syllables—*so bri' ty*. This is a four-syllable word

**so' cial** is dissyllabic—*so' shal*. Don't attempt *so' see al*. Thus, *so' cia ble* is *so' sha b'l*; *so cia bil' l ty* is *so sha bil' i t*; *so' cial ism* is *so' shal i z'm*; *so' cial ize* is *so' shal i z e*; *so cial' i ty* is *so c* or *sb' Al' i t* (the only form in which *i* and *a* separate into separate syllables); *so cial is' tic* is *so shal is' tik*. Three combinations of this word are frequently in the prints in connection with political and economic life and sociological work: *aso' cial* (long or short initial *a*—*a so' shal*) meaning disregarding one's fellows and society in general, socially neutral; *un' so cial*, a synonym of *asocial*; *anti-social*, inimical toward society

**soi gné'** means well looked after, meticulously set up, well groomed. This is a French masculine form much used in English. The pronunciation is *swa nyay*, riming with *a way*. The feminine, similarly pronounced, is *soi gnée'*

**so journ** is accented on either syllable, as either noun or verb. But make it a rule to accent the noun on the first syllable and the verb on the second (see *accent*). It rimes with *go turn*. The Britisher pronounces both noun and verb *soj' urn* or *suj' ern*. It means to dwell in a place temporarily, or a temporary stay. It is, however, more definite than the word *stay*. Neither *stay* nor *stop* is strictly correct in the sense of remaining for a time, but *sojourn* is correct in this sense. *Stop* may imply abruptness or mere ceasing to proceed. *Stay* may mean a few minutes or a few hours, while changing tires, for instance, or making train connections

**sol**, the fifth note of the diatonic scale, is pronounced *soul*; the Latin word for *sun*, is pronounced *sahl*, riming with *doll*; the contraction of names of chemicals such as *hydrosol*, is pronounced preferably *sahl*, tho frequently also *soul*

**sol' der** is pronounced *sodder*, to rime with *dodder*, the *l* being silent. It is a fusible alloy used for joining metallic edges and rims; as verb it means so to join or unite metal parts. Used figuratively it may mean to unite, to repair, to restore. Don't say *saw' der*

**sol' e cism** is preferably *sol* (not *sole*) *e sizm*, the first syllable riming with *doll*. There is a little authority, however, for *sole*. It means violation of grammatical rule and purity of style; hence, any unfitness or impropriety or incongruity. It is from the Greek proper name *Soloi*, a colony in Cilicia settled chiefly by Athenians whose corrupt speech was notorious. Strictly speaking a solecism is a violation of syntax or grammatical relationships, whereas barbarism and impropriety (*q v*) are violations of usage. *He don't* is a solecism; *burglarize* is a barbarism; *ain't* is an impropriety

**sol' emn** rimes with *column*, final *n* being silent in both words. It is silent also in *sol' emn ly* and *sol' emn ness* (two *n*'s). But note that it is pronounced in the verb *sol' em nize*, and in the nouns *solem' nity* (*o* half long), *sol em ni za' tion* (*n'* or *nye za y' shun*), and *sol' em niz Er*

**so lic' itor** is one who asks or pleads or petitions. In English law the solicitor at law is distinguished from the barrister in not having the right to plead in a superior court. In the United States the word is used to indicate the legal officer of a department of government—town, city, state, country. Don't spell the last syllable *ter*, tho it is pronounced to rime with *ber*. Don't pronounce as trisyllabic—*so lic' tor*. The rime is *go hiss it sir*. (See *attorney* and *barrister*)

**so lil' o quy** is the act of talking to oneself, thinking aloud; others may be present but the *so lil' o quiz Er* or *so lil' o quist* is unconscious of their presence. The two *o*'s are half long; other vowels are short; the last syllable is *kwi*. In the verb *so lil' o quize* and its derivative *so lil' o quiz er*, the *i* of the fourth syllable is long—*kwize*. But it is short again in *so lil' o quist*—*kwist*. (See *monolog*)

**Sol' o mon** has, in order, short *o*, half-long *o*, and neutral *u* for *o*; thus, *sol' o mun*. Don't say *sul' mun*. Billy Boner says that Solomon had polysyllabic wives who lived in the Tower of Babel

**sol' stice**—the time of the year when the sun is at its greatest declination and seems to be standing still (June 21 and December 21)—is preferably pronounced with short *o*, making *sol* rime with *doll*. The second syllable is *stiss*, riming with *kiss*

**sol' u ble**—capable of being dissolved—is trisyllabic. Don't say *sol ble*; don't pronounce *s* like *z*. The first syllable rimes with *doll*; the *u* is intermediate. Note the nouns *sol' u ble ness* and *sol u bil' i ty*

**So ma' li land** is pronounced *so mah' le land*. Be sure to make all four syllables heard. *Smablee land* is the slang name of this strip of territory in East Africa

**som bre' ro** is the broad-brimmed (usually felt) hat worn by Mexican countrymen and cowboys. The *som* rimes with *Tom*; the second and accented syllable is pronounced *bray*, and the last syllable *row* (a boat). The rime is *Tom play so*. Billy Boner says he wants one of those somber hats worn by cowboys

**some** is an indefinite pronoun and adjective. It is more definite than *any* and less definite than *few* or *many* or *several*. It should not be used in the sense of *somewhat* or of *good*, *fine*, *real*, *remarkable*, *wonderful*. It is generally an adjective, as in *Some boys came*; sometimes a pronoun, as

in *Some came*; sometimes an adverb—colloquial and local in the United States and provincial England—as in *I am some tired* and *I liked the picture some*. In *That is some tie you are wearing*, it is slang. Don't use it in this way. Don't use the expression *some place* for *somewhere*. Don't use *some* in the sense of *approximate* to modify an adjective in such expressions as *some small help*, *some little distance*, *some real idea*, *some forty men*, *some thirty odd*. Such usage makes the expression even more indefinite than it would be without *some*. *Give me some and some*, meaning *Give me part at a time*, is a good old rural localism now rapidly passing. (See *something* and *somewhat*)

**some' body** is a solid compound—*somebody*. It is an indefinite pronoun. The possessive is *somebody's* and the plural *somebodies*. Used with *else* the two words are written as separate words, and the sign of possession is placed at the end of *else*, as *somebody else's*, not *somebody's else* (tho the latter was once accepted as correct). As noun *somebody* means an individual of importance, as *He is a somebody* and *There are a few somebodies in the audience*

**some one** is preferably not written as one word—yet—in spite of the fact that many leading publications persist in so writing it. The dictionaries will probably succumb to the momentum of this usage in their very next editions

**some' thing** is a solid two-syllable noun. Don't use this word for *somewhat*. Note the difference between *This is something too radical for me* and *This is somewhat too radical for me* in which *something* is a noun, and *somewhat* is an adverb of degree. *Mine is something like yours* is a colloquial vulgarism for *Mine is somewhat like yours*. The expression *I have somewhat to say*, once general, is now affected if not archaic. It should read *I have something to say*

**some' time** should be written as two words when *time* is a noun modified by *some*, as *It took him some time to do the work* and *Some times are better than others*; as one word, accented on the first syllable, when used as an adjective, as *He was sometime bishop of Thorpe*; as one word, accented similarly, when used as an adverb, as *Sometime last week he lost his car*. The adverb *some' times'* is a solid compound—*sometimes*—with the two syllables equally accented

**some' what** is an adverb meaning of uncertain degree. Don't confuse this word with *something* (*supra*). Note that the accent is on the first syllable of this solid two-syllable word. *Somewhat* may be used as a noun meaning degree or part or modified extent, or (colloquially) a person or thing of consequence, as *I have somewhat of satisfaction in my son's career* and *He is somewhat of a speaker*, not *He is something of a speaker*. But these are not recommended uses

**some' when** is a correct solid dissyllabic adverb—*somewhen*—meaning sometime. It is not enthusiastically recommended, and those who use it are sometimes accused of dictional affectation. But it is correct, and why not, if *somewhat* and *somewhere* are

**some' wheres** is a vulgarism for *somewhere*. Don't use it. *Somewhere*, like *anywhere* and *nowhere* (*q v*), is written as one word according to the best usage. Don't use *somewhere* to modify such words as *about* or *around* or *close* or *near* or *soon*, as *He will be here somewhere about noon* or *somewhere near noon*, and so on. Two approximates are less definite than one. *Somewhere* itself is indefinite; to add another indefinite term for it to modify is to add obscurity to vagueness. It must not be forgotten that

in some uses *some* and *where*, like other such combinations, are written separately by the demands of construction, as *Some, where the green was smooth, played at bowls*

**Somme** is pronounced *sawm*. Don't say *som' me* or *so may'*

**som nam' bu lism** means walking or doing other acts while asleep. Don't confuse this word with *somnolence*. The other forms are *som nam' bu list*, *som nam' bu la tOr*, *som nam bu la' tion*, *som nam' bu lant*, *som nam-bu lis' tic* in all of which the first three syllables rime with *Tom-damn-you*

**som' no lent**—sleepy, drowsy; hence, dull, not alert—rimes with *Tom O Kent*. The noun *som' no lence* is more frequently used than *som' no len cy*; both mean sleepiness or drowsiness. *Som' no lism* is used chiefly in regard to hypnotic sleep. There is no authority for accenting these words on the second syllable

**so' nant** has long *o* and neutral *a*—*soe' n'nt*. Don't say *ʒo' nant*. It means uttered with voice as distinguished from mere breath sound. *B d g m* are sonant. Its antonym is *surd* (*q v*)

**song** may be pronounced either *sabng* or *sawng*. (See *o*, *prong*, *strong*, *throng*, *wrong*, and other similar words.) Don't say *sonk* or *songga* for *song*

**so no' rous**—sounding or producing sound vibrations—is pronounced with long *o* in the accented syllable, the word riming with *go for us*. Don't say *son' o ris* or *son' rus* even tho persons whose use of English you respect may tempt you to do so. But the Britisher makes this word rime with *honor us*. The noun has short *o* in the second and accented syllable, *so nor' ity*—*so nahr' it*. But *so no' rous ness* rimes with *no po' rous ness*

**Soo chow'** rimes with *who now*, that is, *soo* and *chow*. Don't say *soo choo'*

**soon** rimes with *boon* and *spoon*. Don't pronounce the *oo* short as in *foot* and *wool*. Don't say *sun* or *ʒoon*

**soot** is preferably pronounced to rime with *shoot*. It may be pronounced to rime with *foot*. It may not in the United States be pronounced to rime with *but*. (See *oo*)

**sooth** is an adjective meaning true and real; a noun, meaning truth and reality. The *th* is voiceless. It rimes with *booth* (*q v*) as pronounced in the United States

**soothe** means to humor, to please, to calm, to pacify. The *oo* is long as in *boo*; the *th* as in *breathe*. The word rimes with *smooth*

**soph' ism** is argument or reasoning that may or may not be intended to deceive but such as nevertheless contains subtle illogic. It comes from the Greek word *sophos* from which the Sophists of the fifth century before Christ were named—a group or class of teachers who became notable as well as notorious for their skilful and specious reasoning. The pronunciations are *sahf' iz'm* and *sahf' ist*. The latter is capitalized only when it is used in reference to the special school of Greek philosophers. The abstract noun *soph' ist ry*—*sahf' is tre*—like its synonym *sophism*, means deliberately subtle or specious argument. The dictionaries say that sophism is designed to deceive; that sophistry is intentionally fallacious! The change of syllabication in the adjective should be noted—*so phis' tic*—*so fis' tik*



**so phis' ti cate**, as verb, is pronounced *so fis' t' kate*; as noun, *so fis' t' kat* (half long *a*—not quite *kit*). The adjective may be either *sophis' ticat ed* or *so phis' ti cate*, the former having long *a* of the verb, and the latter the shorter *a* of the noun. The meaning is to become or make wise in the ways of the world, to disillusion, to lose naturalness and simplicity in becoming more subtle and refined and "complicated" in the ways of life

**soph' o more** is trisyllabic—*sahf' o more*. Don't say *sahf' more*. You probably say *sahf* and no more. The adjective is *soph o mor' ic*—*sahf o mahr' ik*, not *more' ik*. The word is used to refer to a student in the second year of college. It has now been de-graded to refer to second-year in high school as well. It comes from two Greek words *sophos* wise and *moros* fool or foolish, and is a direct descendant of *sophom* (*sophist*) with the classical suffix or attached. At British universities the second-year student is usually called *junior soph' ist er*—*sahf' is ter*—and the third-year student *senior sophister*

**so po rif' ic**, tending to produce sleep or a medicine that superinduces sleep, is preferably pronounced with long *o* after *s*—*so* riming with *go*. The second *o* is half long; the third and accented syllable rimes with *if*. Don't make the first syllable *stop*, riming with *stop*

**sor' ghum** is pronounced *saur' gum* (*g'm*) to rime with *boredom*. It is a tropical cereal grass used for fodder or sirup, or the sirup itself

**so ror' i ty** is a society or club of girls or women. The first syllable is *so* indeed; the second and accented syllable rimes with the first syllable of *horror*. The word *soro' sis* (Latin *soror*, sister) is another name for a woman's club (don't confuse with *cirr' hosis*). In this word the *o* of the second and accented syllable is long, the rime being *so go sis*. This is also a botanical term meaning, significantly enough, a collective or pulp fruit formed by the union of many flowers, as in the mulberry and pineapple. But there is always a little bitterness in the cup: *so ror' icide* means one who kills his own sister, or the act of killing one's own sister. It rimes—again, significantly enough—with *so horrifed*

**sor' ry** is pronounced with short *o*; it rimes with *quarry*. Don't say *saw' ry* or *sore' y* or *sow' ry*

**sort** is singular number; *sorts*, plural. Treat the two forms normally, as you treat other singulars and plurals. Don't say *these sort* or *those sort*; say *these sorts* and *those sorts*, *this sort* and *that sort*. Don't use *a* or *an* after *sort*. These articles mean *one*. It is absurd, isn't it, to say *What sort of a (one) car is that?* A person of sorts is a person of certain quality, and a person who is out of sorts is in some way out of condition. The verb *sort* is not an abbreviated form of *assort*, and must not therefore be written '*sort*', but it is from an old Latin word meaning to draw lots. It does not require *out* after it when it is used as verb. You *sort* potatoes; you do not *sort* them out. It is preferable not to use *sort of* in the sense of *rather*. *I am rather tired* is better than *I am sort of tired*. In the latter *sort of* is regarded as a phrasal adverb modifying *tired*. (See *kind* and *up*)

**sot' to vo' ce** are two Italian words, the first meaning under or below, and the second meaning voice; that is, softly, in low voice. The first is pronounced *so' toe* or *sot' owe*; the second is pronounced with long *o* (*voe*), with *ch* for *c*, and with long *a* for *e*—*voe' chay* riming with *go play*

**souf flé'** may be pronounced either *soo flay'* or *soo' flay*. It is any process in cookery that results in puffing or sponginess of a dish, as omelet soufflé. This form is both adjective and noun. Note the verb and

adjective *souf fléed*—*soo flayed*' or *soo' flayed*—and the present participle *souf flé ing*—*soo' flaying* or *soo flay' ing*. Pronounced *soo' fl* this word means sounds heard in the body when physical examination is made

**sough** is a Scotch word meaning a deep breathing or murmuring or sighing sound, or (as verb) to make such sound. It may be pronounced *suff*, riming with *stuff*, or *sow*, riming with *how*. Don't pronounce it *so* or *soo*

**soup çon'** is pronounced *soup sawn'* with the French nasal *n*. The meaning is a suspicion, a suggestion; hence, a bit, a taste

**south**—adjective, adverb, noun—rimes with *mouth*, voiceless *th*. But the seaman says *sou* (riming with *now*) as does the dyed-in-the-wool countryman. Don't say *sabth* or *sath* or *sooth*. Some authorities regard *southward* preferable to *south* as the adverb. Used in definitive reference to a geographical section both noun and adjective are capitalized, as are also *southeast* and *southwest*. *South' ern* is pronounced *suth' ern*, voiced *th* (don't say *suth' ren*), and this first-syllable change in pronunciation follows in *south' er ly*, *south' er liness*, *south' ern Er*. *Southern* is principally an adjective, but may be used as a noun to mean a south wind or a person who lives in a southern locality; *south' ern Er* is used in the latter sense also (and usually capitalized) as is *south' ron* which is more British than American (originally a Scotch term of contempt for a Britisher). But don't use *south' ern ly* for the adjective and adverb *south' er ly* which is used correctly in reference to the wind. The compounds *south east'*, *south west'*, *south east' er ly*, *south west' er ly*, *south east' Er*, *south west' Er* are written solid. But such terms as *south by east* and *south by west* and *southeast by east* are written as independent words, and such as *south-southeast* and *south-southwest* are hyphenated as indicated

**South' ey** has voiced *th*. The pronunciation may be *suth' e* to rime with *doth he*, or *south' e* to rime with *mouthy*. The former is preferred

**sov' er eign** may be trisyllabic or dissyllabic. The first syllable may be *sahv* or *suw*, never *sove* in the United States, to rime with *stove*. The rimes are, therefore, *hover in* or *shove in*. *Sov' ereignty* may likewise be quadrisyllabic or trisyllabic—*sahv'* or *suw' er in t* and *sahv'* or *suw' rin t*. The poetic variants *sov' ran* and *sov' ranty* are no longer used, but they have had their effect upon reducing the syllabication of these words in pronunciation, tho not in spelling. The meaning, of course, is having power over, ruling; a ruler; dominion; supreme authority

**so vi et** is preferably trisyllabic. The *o* is long; the *i* and *e* short. The word may be accented on either the first or the last syllable, first-syllable accent being preferred. Say, therefore, *so' viet*, not *sove' yet* or *sove yet'*. In special uses this word is capitalized, as names of other groups or parties are. The following are all quadrisyllabic and have long *o*—*so viet' ism*, *so viet' ize*, *so viet' ist*—but there is authority for transferring the primary accent from third syllable to first. Note also the six-syllable *so viet i za' tion* (*zay' shun*)

**sow**, verb, meaning to scatter seeds, is *sowed* in the imperfect tense; the past participle is *sowed* or *sown*. *Sow* rimes with *go*; *sowed* with *showed*; *sown* with *mown*. Don't confuse the present form with *sow* riming with *how*, the feminine of *swine*. The plural is *sows*, but it may also be included in the plural use of *swine* (*q v*)

**spa ghet' ti** rimes with a *jetty*, that is, *spa get' e*. This is a wheat-flour paste made as small cords, rather than as tubes as macaroni is made. This is a plural form, the singular being the Italian *spa ghet' to* meaning a thread

**spalpeen** may be accented on either the first or the second syllable. The first syllable rimes with *Al*; the second, with *lean*. This is an Irish word used humorously to mean scamp or rascal

**span'iel** is pronounced *span'yell*. It is from the Latin word for Spain—*Hispania*. Don't say *span'el* or *span'iel*, tho the former is colloquial

**spar'row grass** is a careless, slovenly corruption of *asparagus* (*q v*) that even stands aggressively in large face before grocery shops in the spring. Don't use it

**spasm** rimes with *chasm*. The second *s* is *z* in pronunciation—*spaʒ'm*. It remains *z* in the adjective *spasmod'ic*—*spaʒ mod'ik*—the second and accented syllable riming with *clod*. Don't say *mode*. These words apply to the physical in the sense of being convulsive or having fits. But figuratively they are used to mean fluctuating or uncertain, as spasmodic industry, spasmodic ambition, in a spasm of energy

**spas'tic** rimes with *pass Dick*. It is used in medicine almost exclusively, meaning given to spasms and thus retarding or sticking. The noun is *spas tic'ity*—*spass tiss'it*

**spat'ulate**—spreading shape or spoon-shaped—is pronounced *spatch'u late* or *spat you late*, the former preferred. The noun *spat'u la*—*spatch'u la*—is any utensil, like a knife, that may be used in spreading paints or paste. You may clear the palatization in the pronunciation of this word also, if you wish—*spat' you la*

**spawn**, noun and verb, must not be pronounced *spawn*. Note the agent noun *spawn'Er*. The meaning is the eggs of oysters and fish and other aquatic life; figuratively, any offspring or issue; as verb, to produce or deposit or generate or (contemptuously) to breed numerously and carelessly

**speak** is *spoke* in the imperfect; its past participle is *spoken*. The imperfect *spake* is now archaic. Note the adjective *speak'A ble* and the agent noun *speak'Er*. You speak *about* a subject, *to* an audience, *for* a cause, *with* a friend (give-and-take conversation), *in* earnest. The following preposition must be adapted. Of course, you my speak *with* an audience in case the members "talk back," and *to* a friend in case you do not permit him to get a word in. You may speak *at* a certain hour, but never *at* a person or persons

**spe'cial** is pronounced *spesh'al*. Don't pronounce *s* as *z* and *p* as *b*; that is, don't say *zesh'al*. Don't affect *spe' see al*. This word has lost its original emphasis because it has been overused. Everything in business nowadays—particularly in merchandising—has become special, and the word has little more meaning than *good* or *fair* or *average*. And this is true of train services in which connection it once had real meaning—a special train formerly being one that was extra or unusually equipped or designed to meet a specific purpose. But we now have "the regular afternoon special local express" (which has the audacity to pass one of the chicken coops between Podunk and Hicksville on its way from Tooner town to Notopia)

**spe ci al'ity** is the same word as *spe'cialty*. The latter is preferred by all good writers and speakers. The first has five syllables and is pronounced *spesh ee al'it*; the second has three syllables and is pronounced *spesh'elt*. The former is rapidly becoming archaic. The meaning—too well known to require elaboration here—is some particular field of interest and occupation, some distinguishing feature or characteristic. The dis-

tion, once insisted upon, that *speciality* means strictly the state or quality of being special, and *specialty* strictly the work which one is particularly fitted for or has a liking for, or any particular article exclusively dealt in or with, can no longer be maintained

**spe'cies** is pronounced *spee'shez*, *e* of the second syllable being short. The plural is spelt similarly, but is pronounced with the final *e* long—*spee'sheez*. The trisyllabic pronunciation *spe'sheeez* is still permissible but not recommended. The meaning is a classification or category lower than genus (*q v*), a subdivision of a given genus, an individual member or group of a larger class or variety, as the gherkin is a species of cucumber

**specific'ity** is special or definite quality or tendency of anything. It is pronounced *spes'ifiss'it*—all vowels short, *s* and *c*'s soft. Don't say *spezi'fiz'it*. Place primary accent on the third syllable

**spec'o'men** rimes somewhat loosely with *guess again*. Don't make it disyllabic—*spess'men*. The plural is *spec'imens* (*z*). It is a part or one of a group or number that represents all others belonging. A sample is a fraction of anything that proves the quality of it. You see a specimen of factory output in a showroom; you take a sample of the cake your mother has just baked

**spe'cious** is pronounced *spee'shus*. Don't rime this word with *precious*. It is from a Latin word meaning appearing well or good looking; it now means plausible or fair or correct at first sight, but later revealing pretense and deceit, as an argument that on first being heard seems to be correct but on analysis proves to be hollow and sophistic. The word *plausible* means, in contrast, appearing proper and correct but without any element of deceit

**spec ta tor** may be accented on the first syllable or on the second, preferably the first. The *a* is always long—*spek'tayter*; be sure to spell the last syllable *tOr*. Onlookers are spectators; hearers are audience. Don't bother with the odd and affected feminines *spec'tatress* and *spec'tatrix*

**speed**, verb, may be either *speeded* or *sped* in the imperfect and the past participle. *Speeded* is preferred in strictly verb usage, that is, in expressions that accent the idea of action. But in the sense of prosper, to wish godspeed, to fare well, *sped* is preferred, as *He has sped well with fortune*. This is purist doctrine which, it is feared, no longer holds in modern expression but may be witnessed in the pages of past literature

**speed om'e ter** is pronounced *speed abm'e ter*, not *speed'o meter*. But there is confusion in regard to the increasing meter words. Don't say *speed om' ter*. (See *altimeter*, *pedometer*, *taximeter*)

**spell**, as noun, may be used to mean a charm, a fascination, an incantation, a spoken word or formula supposed to have magic power, or even a short illness, as a fit. But it should not be used to mean a passage of time, as *Sit a spell* or *Stay a spell*. As verb, the imperfect and the past participle may be either *spelled* or *spelt* (as in this book)

**sphé'roid** is pronounced *sfee'roid*, not *sfer'* or *sfur'oid*. The rime is *here Boyd*. The *e* must be long; the accent must be on the first syllable. It is a figure having nearly the form of a sphere

**sphinx** is pronounced *sfinks* to rime with *winks*. Please write the plural *sphinx'es*—*sfink'sez*—not the Latin *sphin'ges*—*sfin'jeeze*. The story of The Sphinx of Thebes and Oedipus is too well known to require telling here. But the presentday colloquial use of this word, especially in such

derivatives as *sphinxlike* and *sphinxy*, to mean enigmatical or inscrutable (person), should be borne in mind by all who read and listen. Billy Boner says his father is a phenix for keeping secrets

**spig'ot** is a plug or peg to stop flow from an opening in a barrel or cask or other container; it is also used in the United States as synonymous with *faucet*. The vowels are short; the *g* is hard and must be heard in pronunciation; the last syllable is *ut*. Don't say *spicket*

**spill** may be either *spilled* or *spilt* in the imperfect tense and the past participle. As noun, it is used colloquially to mean a spilling or an overturn or upset; a splinter or peg or rod or pin or slip of paper or wood for lighting a fire

**spin** is *spun* in the imperfect tense and the past participle, the old imperfect *span* being now archaic as a verb. Note the noun of agent *spin' nEr*

**spin'ach** and **spin'age** are the same word, the former being more commonly used. The first syllable is exactly *spin*; the second *itch* or *ij*. Don't say *spin ake* or *spin ahk* or *spin b* or *speen eege* or *spin ahzh*

**spin' drift** is a solid compound—*spindrift*. It rimes with *in lift*. The meaning is sea spray. *Spoondrift* is a variant, and both *spin* and *spoon* are probably corruptions of *spume*—*spewm*

**spi'ral**—tapering to a point, as a steeple, or coiling or winding from a central point, as a screw or spring—is pronounced *spire' l*, not *speer' l*. *Spi'rant* is likewise *spy' not spee' r'nt*; it means breath friction in the pronunciation of a consonant. (See *fricative*.) If you use this word as a verb, you do not have to double the final consonant (*q v*). *Spi'raled* and *spi'raling* are correct; but *spi'ralled* and *spi'ral ling* are not incorrect

**spir'it** is pronounced with short *i*'s. Don't say *spur'it* or *spire'it*, both of which may be heard in provincial parts. The adjectives *spir'it u al* and *spir'it u ous* are quadrisyllabic—*spear'it shu al* and *spear'it shu us*. Don't say *spear't shal* and *spear't shus*. But you may clarify palatization—*spear'it you' l* and *spear'it you us*. *Spir'it ous* is an old form meaning pure or refined or ardent. It is still sometimes used for *spirituous* but should not be. The latter pertains chiefly to alcoholic spirits, and is also sometimes used in the sense of ardent; the former means immaterial, devout, unworldly

**spiri tu el'** is a French masculine adjective meaning refined or ethereal or sprightly. The feminine is *spiri tu elle'*. The pronunciation is *spee ree-teu el'* (third-syllable *u* modified)

**spit** is a noun meaning the sharp iron rod that is run through meat for holding it together; a narrow, pointed bit of land running into water like a peninsula. As verb meaning to impale or to run a spit through, it is *spilled* in the imperfect tense and past participle; as verb meaning to eject anything (saliva) from the mouth, it is *spat* or *spit* in the imperfect tense and preferably *spit* in the past participle

**spit toon'**—a cuspidor, a receptacle for spit and cigaret and cigar ash—rimes with *the moon*, not with *the tune*. Note that the accent is on the second syllable, and that the word is spelt with two *t*'s and two *o*'s. Billy Boner wrote on an examination paper that Spittoon was god of the sea

**spleen** rimes with *seen*. Its figurative use to indicate anger, spite, malice, ill humor, passions and emotions in general has almost outrivaled it as the name of the ductless gland in the abdomen. Since its exact functions

are considerably in doubt, it may as well be thought of as the seat of human moods and humors, as the ancients regarded it. The adjective forms are *splen'ic*, *sple net'ic*, *splen'itive*, riming respectively with *scenic* (long *e* or short), *genetic*, *genitive*. *Splen'e tik* has about disappeared; don't use it

**split** is *split* in the imperfect tense and the past participle, not *splitted*. Note the agent noun *split'ter*. Of the many uses of this word as verb, noun, adjective (for which see the dictionary) its use in the term *split infinitive* is most important here. This term means the placement of a modifier between the *to* and the verb following to form the infinitive, as *to really go* instead of *to go really* or *really to go*. The purists have made strong objections to this construction. But the sane point of view appears to be that, while this or any other interruption of natural constructions should be avoided, there are occasions when for the sake of clarity or emphasis, or both, the split or cleft infinitive is not only permissible but desirable, as in *to thoroughly understand* and *to emphatically denounce*. But in *I told him to quickly go* and *He was prepared to eloquently deliver his speech* the cleavage amounts to obstruction. (See *ought*)

**spoil** must not be pronounced *sperl*. Its imperfect tense and past participle may be *spoiled* or *spoilt*. Note the agent noun *spoil'Er* and the abstract form *spoil age (ij)*. The noun *spoil* means booty or plunder, and it is used chiefly in the plural—*spoils*—to denote the illegal accruals from public office. The *spoils system* means the attitude and practice of regarding public-office emoluments as so much booty to be credited to the party or its members

**Spo kane'** rimes with *no man*, not with *no Dane* or with *no dean*

**spo li a'tion**—plundering, robbery in war, destruction of neutral property in war—rimes with *bolynation*, that is, *o* and *a* are long, other vowels short. Don't be tempted into misspelling this word as result of the example of *spoil*. This latter word stopt in France long enough to pick an *i*. Both *spoil* and *spoliation* come from the Latin *spoliare* but the former was influenced by the French *espoillier*. Note the noun of agent *spo'li a'tOr*, to rime with *so he ate her*, and the adjective *spo'li a'tive*, to rime with *know the dative*

**spont a'ne ous** is pronounced *spontay'ne us*, not *spontane'yus*. It means occurring or proceeding without constraint or preparation or external prompting; acting naturally and without deliberation; growing or happening without human intervention, as spontaneous combustion. It differs from the merely automatic in that the latter implies mechanical action. The noun *sponta ne'ity* is pronounced *spont'nee'it*, the *a* and the *e* trading sound values.

**spook** has the *boo* sound of *oo*. Don't say *spuk* or *spoke*. The two adjectives are *spook'y* and *spook'ish*

**spoon'erism** is the accidental transposition of sounds, frequently initial sounds, of two or more words. It is derived from the surname of Professor William A. Spooner of New College, Oxford University. *Ehpilant* for *eliphant*, *revelant* for *relevant*, *cafetious* for *facetious* are examples of unit spoonerisms; these are phrasal spoonerisms: *kistomary to cuss the bride for customary to kiss the bride*, *mill a can with kindness for kill a man with kindness*, *a bag and a bug and a rat for a bag and a rug and a hat* (the last said to have been included in Dr Spooner's

instructions to a railway porter on one of his arrivals in London). The verb *spoon' er ize* is a correct form

**spoon' ful** is pluralized *spoonfuls*. Don't say *spoonsful*. If you wish to say that two or more spoons are full, then you must use two words and spell *full* with two l's—*ibree spoons full* meaning that three spoons are full. But three *spoonfuls* means that one spoon has been filled three times and that the spoon is used as a unit of measure

**sprain**, noun and verb, means to weaken or injure some part of the body as result of sudden or continued exertion; as noun, it means the act or result of spraining. This word pertains preferably to the muscles and sinews of the human or animal body, not to an automobile body which may undergo *strain* (*q v*). Don't say *sprein* for *sprain*

**spring** is *sprang* in the imperfect tense, and *sprung* in the past participle. *Sprung* is permissible but not preferable in the imperfect. Don't say *sprink* for *spring*

**springe** is a noose fastened to a spring in order to catch small game, a trap. The *g* is soft—*sprinj* or *sprindge*. Don't call it *sprinch*. As verb meaning to catch in a snare or a trap, the present participle is *springe' ing* to prevent confusion with *springing*

**spu' ri ous** means bastard, false, not coming from claimed source. The first and accented syllable is *spew*; the other vowels are short. It rimes with *curious*. Don't say *spur' ius* even tho the Britisher may do so. And *spoor' ius* is equally bad in the United States. The noun is *spu' ri ous ness*—*spew' ri us ness*

**Spuy' ten Duy' vil** is an unhyphenated two-word name pronounced to rime with *fightin' rival*, that is, *spite' n* and *die' v'l*

**squad' ron** rimes with *bod run*, that is, *skwahd' run*. As noun and verb it is clipt to slang and colloquial *squad* in general usage meaning any group engaged in a common undertaking. In reference to air and water fleets it is never so abbreviated, the bigger word being required to denote the bigger thing

**squal' or** rimes with *collar*—*skwahl' or*. Don't say *squay' lor* or *skol' er* or *skwole' or*. Don't spell the last syllable *er*. The adjective *squal' id* rimes with *solid*

**squint' ing** rimes with *printing*—*skwint' ing*. It means looking askance or obliquely, partly closing the eyes, cross-eyed, deviating from normal. It has still other meanings, especially in the field of medicine. Its most important use in expression occurs in the term *squinting construction* or *squinting modifier*. This is the placement of a word, phrase, or clause so that it may modify something before or after, and is thus ambiguous in meaning, as in *a cold glass of water for a glass of cold water*, *There is a book on the counter with a spot on it*, *A good student always knows whether his lessons are prepared better than his teacher*

**squire**, noun and verb, rimes with *hire*. It is not written with apostrophe, tho it is a shortened form of *esquire* (*q v*). Billy Boner says his sister is looking forward to the time when she may jern the choich squire

**squir' rel** is pronounced *skwur' el*, the first syllable riming with *purr*. The Britisher still insists, however, upon *squeer' el*. *Squirrel* comes from two Greek words meaning literally "shaded by its tail"

**st** should not be used after a figure to indicate an ordinal. Write *I* or *first*, not *1st*. Figures and letters combined to stand for a word are hybrid forms. Don't use *st* for *street*

**sta' bilize** has been pronounced in two ways for so long that now the dictionaries sanction both *stay* and *stab*—*stay' b' lize* and *stab' i lize*. They give the long *a* preferred placement however. The agent nouns follow suit—*sta' biliz' Er* (*lize' r*) and *sta' biliz' atOr* (*lizay' ter*). The noun *sta bil' i ty* has neutral *a*. Billy Boner says the circus horses are stabilized in cushioned stalls

**stac ca' to** is the antonym of *legato* (*q v*). It means short, sharp, clear-cut sounding of musical notes and chords. But it is applied figuratively to other than musical uses, as *a staccato speech*, *a staccato disposition*. The pronunciation is *st' kab' toe*

**sta' di um** is pronounced *stay' dee um*. *Stadiums* is a correct plural, but if you insist upon showing off your Latin you may say *sta' di a*—*stay' d a* (a neutral). (See *radio* and *radius*)

**staff** is pluralized *staffs* or *staves*. Both are correct in the sense of rod or pole or stick or prop or support. But *staff* and *staffs* are preferably used in the sense of a group or corps or body of persons engaged in carrying out some unified project. It would make dictional life far less complicated if *staff* and *staves* were confined to this latter use, and *slave* and *staves* to the former. But *the staff of life* has probably ruined our chances for such simplicity. With the unconsciously expert aid of the man in the street, the old word *stave* is passing, and our children's children will probably not have to bother about this present distinction. You may pronounce this word with Italian *a* if you like, *stabff*, or you may rime it with *gaff*. (See *stave*)

**stale' mate** is a solid compound, both noun and verb. It means a drawn battle or contest; brought to a standstill or deadlock, as the king in chess when he has no other move but one that will place him in check. Both *a's* are long; the rime is *pale fate*

**Sta' lin** rimes with *Rollin*, not with *railin'* or with *callin'*

**Sta lin grad'** is pronounced *stabl en grabi'*, not *stale' in grade*. But in general English usage the *d* rather than the *t* is heard. Don't accent the first syllable

**stal' wart**—stout, strong, sturdy—is pronounced *stawl' wert*, the *a* of the second syllable being the *e* in *per of pervert*. It may also be pronounced *stabl' wert*. But don't rime this word with *pal wart*. It may be a noun meaning a strong and sturdy person or a valiant champion of some cause or belief

**Stam boul'** rimes with *tom fool*, that is, *stahm bool'*. Don't accent the first syllable

**sta' men** is pronounced *stay' men*. It means seed plants or that organ in a flower which gives rise to the fertilizing cell. In this sense the plural is *sta' mens* (*menz*), rarely *stam' ina*, all vowels short, the first syllable riming with *dam*. In the sense of power, courage, backbone, this foreign plural is now used as a singular noun and is regularly pluralized *stam' i nas* (tho rarely so used)

**stanch** (*staunch* is an old spelling) is pronounced *stabnch*, *stawnch*, or *stanch* with neutral *a* to rime with *ranch*. As adjective it means sound, loyal, unswerving; as noun, a floodgate; as verb, to quench or quell, to stop the flow of. *Stanch* applies particularly to friendships and causes and prin-



ciples; *steadfast* to some fight or campaign or political ideal. The noun *stan' chion*, riming with *mansion*, is an upright brace or support, or, as verb, to make secure by such prop or support. The Britisher, of course, says *stahn' chun*

**stand** should not be followed by *up*; *up* is naturally implied in the meaning of the word. Don't say *stand for* when you mean *allow*, *countenance*, *endure*, *permit*. *Stand in* is slang for *influence*. Remember that *stand* is a good solid word on its own account, and needs no props. Make the *d* heard; don't say *stan*. (See *hold*, *start*, *up*)

**stand' point** is now tardily recognized by the dictionaries as a synonym of *point of view*, but its use with this meaning is not yet completely accepted. It is correctly used to mean a physical position or point from which objects are viewed and judged, and is being increasingly used to mean a mental attitude. It is a solid compound—*standpoint*

**star' board** is a solid compound. It is pronounced *star* and *board* indeed, or *star' berd*. It is the righthand side of a vessel as you face the prow. The antonym is *larboard* (*q v*) or *port*

**start** should not be followed by *at* or *in* or *out* or *up* except in rare connections. It sufficiently conveys the idea of "outness" or "upness," and so forth. You start a new job, not start at it; you start a riot, not start up a riot; you start a trip, not out on a trip, and so forth. *Start* is really not a synonym for either *begin* or *commence* (*q v*). It is more properly used to refer to some occasion or to some special group-and-time event, as *We started on the momentous journey* and *They started the inauspicious voyage*. (See *up*)

**state** should be used little if at all as a verb, especially in business letters. It is hackneyed and high-sounding and affected in both conversation and writing. Don't use *would state*. There are many familiar words to be used as effective substitutes, such as *acknowledge*, *acquaint*, *affirm*, *announce*, *assert*, *attest*, *contend*, *convey*, *declare*, *explain*, *express*, *give*, *inform*, *inquire*, *maintain*, *mention*, *notify*, *observe*, *prescribe*, *profess*, *pronounce*, *propose*, *recite*, *refer*, *relate*, *remark*, *say*, *speak*, *submit*, *suggest*, *talk*, *tell*, *urge*, *voice*. The form *state'ly* is both adjective and adverb, the latter chiefly because of the awkward *state' lily*, tho this may be used. In *stately bearing*, *stately* is an adjective; in *He walked stately* (*statelyly*) *to the throne* it is an adverb

**Stat' en** (in *Staten Island*) rimes with *fatten*, not with *batin'*

**sta' tion** is a place where a person or thing usually stands or is. *Police station*, *signal station*, *bus station*, *comfort station* are common uses of the term. The word is considered better than *depot* (*q v*) to indicate a regular starting and stopping place for trains. It is pronounced *stay' shun*, to rime with *nation*, not with *fashion*. Don't say *stzbun*

**sta' tion a ry** means remaining in one position, being at rest, not moving. Don't confuse with *stationery*. Don't clip to *sta' tion ry*, as the Britisher does. (See *ary* and *ery* and *ory* words)

**sta' tion er y** means writing material in general, including not only paper and envelopes but pens, ink, blotter, blankbooks, and so on. Inasmuch as *letters* are indicated in this meaning, you may remember the spelling by noting that *stationery*, as opposed to *stationary*, has *e* in it as the word *letters* has. Don't clip to *sta' tion ry*, as the Britisher does. (See *ary* and *ery* words)

**statist'ics** must not be pronounced rapidly. Take your time to say and think *statiss' tiks*, the *a* barely mentioned. If rapid pronunciation is undertaken, a long bungled hiss may result. A college professor who is a rapid talker habitually pronounces it *sticks*, and his students understand. *Stat is ti' cian* is subject to the same caution; this agent noun rimes with *Pat is fishin'*. Don't pronounce the first syllable *state*; don't spell the last syllable *tian* or *sian*. The adjective *statist' tical* rimes with *a mystical*. *Statistics* is plural in form and plural in construction when it is used to mean analyzed and classified facts and figures in regard to any particular enterprise; it is singular only when it is used to mean the science of compiling facts and figures for the purpose of reaching general conclusions

**stat'ue** is pronounced *statch' you* or *stat' you*, riming respectively with *snatch you* and *that you*. Don't say *stay chew'* or *stat oo'*

**stat'ure** means physical build or height or general size, usually of man, but of animals and things as well. It is applied figuratively to mean moral or character or mental wealth. The term *statue of the man* is frequently used to indicate a man's ability and worth. The pronunciation is *statch' ure* or *stat' yure*, riming with *snatch your* and *that pure*. Don't say *stat' er* or *stay' ture*. Don't confuse this word with *statue* and *statute* (*q v*)

**sta'tus** rimes with *rate us*, not with *spat* or *spot us*. It is a Latin word, "adopted whole," meaning state or condition or position of affairs

**sta'tus quo'** are two Latin words meaning state or condition or relation in which a person or a situation has been, is, or may be. The term may be written *status in quo* or *in statu quo*. Don't use the latter without *in*. Say *What is the status quo or the status in quo*, not *What is the statu quo*, for *status* is nominative, *statu* objective (ablative). The pronunciation is *state' us kwo'* riming with *hate us so*. There is slight authority for riming with *snatch you so* and *pat you so*

**stat'ute**—an authoritative law or enactment or regulation—may be pronounced *stat' yewt* or *stat' chute*, the latter probably being the more frequently heard. The first and accented syllable rimes with *bat*. The adjective *stat' u to ry* follows suit. Don't say *stat' chorey* or *stat ule' to ry*, and don't confuse with *statue* or *stature*. Billy Boner says that according to city statue a stature of great statute is to be erected in his school hobby

**stave** is pluralized *staves*, which is a plural of *staff*. But simplify life by dissociating it entirely from *staff* (*q v*). You may pronounce it to rime with *saves*, or you may give it Italian *a*, *stabves*. Like *staff*, it may mean a stick or rod or pole, especially the kind of long pole with which men used to fight in Elizabethan days or with which, in the canals of Venice, one boatman "undoes" an adversary and throws him into the water. It may also be used to indicate prop or support, but in the literal rather than the figurative sense. We may not yet say *the stave of life for the staff of life*. Otherwise the divorce between *staff* and *stave* may be made absolute. It is verb, as well as noun, meaning to break or crush in. The imperfect and past participle forms are *staved* or *stove*; *stoven* is now archaic, and the word itself is rapidly becoming so except in special senses such as barrel staves, musical staff or stave, a stanza. *Stave*, as verb meaning to break a hole in or through, is preferably *staved* in the imperfect tense and past participle; *stove* is permissible but is becoming archaic

**stay** means to stop, to check the progress of, to remain. It adds to *stop* the idea of remaining, but *stop* and *stay* should not be regarded as synonyms, tho usage is rapidly making them almost synonyms in some senses. *Stay*, like *stop*, is likewise a noun the meanings of which—in case there is any doubt—the dictionary may be trusted to clarify. (See *stop*)

**steal** should not be used as a noun, tho the pressure of usage has at last brought its recording in the dictionaries as a noun. The expressions *a big steal* and *a steal on you* are slang. *Steal* is general in its meaning, covering petty stealing in the sense of pilfer or filch, the grand-scale robbery indicated by embezzle, the highly refined type of kleptomania usually referred to as purloining, and so forth

**stee' ple chase** is a solid compound; don't hyphen it. It is a race across country by horsemen, as a rule, the course having many obstacles to overcome, such as fences, streams, mounds. The object is to reach a certain point—say, a church with a high steeple that can be seen from a distance—in a given time. The term is now applied loosely to any kind of race for which obstructions have been artificially contrived. The rime is *people race*

**Ste' fans son** is pronounced *stay' fahn son* (half-long o). Don't say *steve' n-son*

**stel' lar** rimes with *seller*. Note the two *l*'s and the *Ar*. It means pertaining to the stars—in the skies or in the shows. *Stel' late*, riming with *Bell ate*, is synonymous, as is also *stel' lat ed*, riming with *Bell dated*, but they are confined chiefly to scientific use. The adverb is *stel' late ly*

**sten to' rian** means extremely loud. It comes from the name *Sten' tor*, a herald in Homer's *Iliad* who had a very loud and piercing voice. The second and accented syllable is *toe*. The first syllable rimes with *Ben*. Don't confuse with *steriorous* (*infra*)

**step' brother** is a solid word—*stepbrother*; plural, thus, *stepbrothers*. *Step* is hyphenated in *step-parent* and *step-down* and *step-in* and *step-up*, but not in *stepchild*, *stepchildren*, *stepdame*, *stepdaughter*, *stepfather*, *step-mother*, *stepsister*, *stepson*, *stepladder*. The *th* is voiced in *broth'er-bruth* rimes with *muth* in *mother*. Don't make it rime with *doth*. *Step* prefixed to words pertaining to family means relationships by marriage. In other words it means actual movement by the feet

**ster' eotype** must not be pronounced *steer' owetype*. Be sure to sound all four syllables; make *ster* rime with the first syllable of *error*; pronounce *e* and *o* almost long; *type* is *type* indeed. As noun it means the plate made by taking a mold of a type page or cut and making a cast in type metal. As verb it means to make such plates, as for books; but it now has the general meaning of rendering permanent and lasting. The imperfect form—*stereotyped*—is frequently used as an adjective. Stereotyped expressions in writing and speaking are such as have become outworn, as *Is it cold enough for you* and *It's a beautiful day*. (See *bromide* and *hackneyed*).\* Note the correlatives *ster eog' ra phy*, *ster eom' e try*, *ster eop' ti con*, *ster' e o scope*, with short *e* in the first syllable, not *ee*. The first three syllables do not rime with *cheerio*. The first of these four is the art of delineating outlines of solid forms, as a branch of solid geometry; the second is the measuring of solid bodies; the third is a magic lantern for projecting pictures; the fourth is an instrument with two glasses that produce the effect of solidity or relief as result of

\* See *Take a Letter Please* by the same author, published by Funk and Wagnalls Company, for extended list of stereotyped expressions

taking two pictures of the same thing and placing them a little distance apart for combined focus. (See *cliché*)

**ster'to rous** comes from a Latin word meaning snore; it now means deep snoring or hoarse and audible breathing. It rimes with *burr show us*. Don't make it a quadrisyllable—*ster to'ri ous* is incorrect in both spelling and accent. Don't confuse with *stentorian* (*supra*)

**steth'o scope** rimes with *breath o' hope*. The accented *o* in *steth o scop'ic* (*skop'ik*) and *steth o scop'ikal* is short. The noun of agent, please note, may be either *stethos'copist* or *steth'o scopist*, riming respectively with *the Roscoe fist* and *breath o' so missed*. It is the sounding instrument that the doctor uses to ascertain bodily sounds, of the heart as well as of other organs

**ste've dore**, both noun and verb, is trisyllabic. It rimes with *leave a floor*. Don't say *steve' door*. It means one who helps to load and unload vessels, or as verb, to assist in loading and unloading vessels. Another word for this—always a noun—is *long shore' man* (*longshoreman*—the first syllable has been clipt, but no apostrophe is necessary—*alongshoreman*)

**Stew'art** is interchangeable with *Stu'art* as a Christian name, the individual deciding the issue. The line of royalty is, of course, *Stu'art*, pronounced *stew'ert* (long *u*). Don't say *stoo' abrt* or *stoort*

**stig'ma** rimes with *signa*—*i* short, *a* almost obscure. The plural is *stig'mas* (*maz*) when the word means a mark or a brand of reproach or any sign of disgrace, and when it refers to that part of the pistil in a flower that receives the pollen and germinates. The plural is *stig'mata* (*a's neutral*) when it means marks or scars or defects or taint. The Britisher says *stig'mah tah*. Don't accent the second syllable

**stilet'to**, please note, has one *l* and three *t*'s. The word is frequently misspelt. The *i* and the *e* are short, the *o* long. The rime is *the debt owe*, not *I debt owe*. The plural is *tos* or *toes* (*ʔ*). It is the sharp-pointed dagger or blade; as verb, to stab with a stiletto

**still** is adjective, adverb, conjunction, noun, verb. As adjective, it means inactive and undisturbed, absence of noise, whereas *quiet* connotes repose. It is used superfluously in many expressions, as *continue still*, *left still*, *remain still*, in the senses of continuing something left or remaining to be done. *Still alarm* is a colloquial term meaning an alarm communicated not by bells and whistles or other noisy means, but by flagging or flashing, for instance

**stim'u lant** is pronounced *stim'u l'nt*, to rime with *bim you 'nt*. Don't make the last syllable *lahnt* or *lunt*. Don't say *stim lnt* or *stim oo lnt*. The verb *stim'u late* and the noun *stim'u la' tion* (*lay' shun*) lend themselves to similar mispronunciations. A stimulant is anything that rouses the physical organism or increases activity, as coffee or alcohol. A stirring speech may be stimulating and may be a stimulus for you in some field of endeavor, but it is not a stimulant

**stim'u lus** is pronounced *stim'you lus*, riming appropriately with *vim to us*. Don't say *stim' a lus* or *stim' oo lus*, and don't pronounce as two syllables—*stim' lus*. It is anything that challenges the mind and spirit, and urges to activity; an incentive. An alcoholic beverage is not a stimulus

**sting'y**, pronounced with hard *g*, is an adjective meaning stinging or capable of stinging. The first syllable rimes with *bring*. But *stin'gy*, please note, pronounced with soft *g* or *j*, is an adjective meaning miserly,

covetous, scanty. The rime is *hinge y*. Note the adverbial and noun forms of the latter—*stin' gily* and *stin' giness*. The verb *stinge*, riming with *hinge*, is a back formation of *stingy*. The verb *sting* is *stung* in the imperfect tense and the past participle (*stang* is archaic). *Sting* is also the noun form, and *sting' ing ly* the adverb

**stink** is pronounced *stingkh*. Its imperfect tense may be either *stank* or *stunk*, the latter preferably. The past participle is *stunk*. This is both noun and verb

**stip' ple** rimes with *nipple*. Don't say *stibble*. It is both noun and verb, but *stip' pling* is the more commonly used noun form. It is a technical art term meaning to engrave by means of dots rather than by lines, to paint by means of short staccato touches which, in combination, give the effect of evenly graded lights and shadows. It comes from the Dutch word *stippelen* meaning to dot or point. The noun means the securing of graded light and shade effects by means of separate and independent touches. Billy Boner calls it *steeple*, and says that the spear on a church is the stipple

**stir' rup**, the loop or pocket suspended from a saddle by which to mount and in which the rider supports his foot, is pronounced *stir*, riming with *sir*, and *up* (*u* neutral). Don't say *stare' up* or *steer' up*. The term *stirrup-cup* derives from the parting cup of liquor that a horseman usually took before speeding off; hence, it has come to mean a last cup or any parting ceremony

**Stock' holm** is *stock* indeed in the first syllable; the second may be pronounced *home* or *hoelm* or *hahlm*

**stodge** is probably imitative school slang, meaning heavy food or heavy eater or feast, or, as verb, to stuff with food. It rimes with *dodge*. The adjective form *stodg' y* is more commonly used in this country, together with the forms *stodg' iness* and *stodg' ily*, meaning heavy and satiated and lumpish; hence, dull and dated

**sto' gy** or **sto' gie** is a coarse inexpensive cigar. The first word also means a roughly made boot or shoe. The word is thought to come from the last syllable of *Conestoga*, the name of a creek in Lancaster County, Pennsylvania, and also of a community where tobacco is grown and cigars made (and where the native Amish and Mennonites disdain all but the simplest and most undecorative wearing apparel). The word rimes with *jogy* (*jogey*)

**sto' ic**—indifferent, not impressed, cool, passive—has long *o* and short *i*—*stow' ik*. So has its synonym *sto' i cal*—*stow' i kal*. So has the noun *sto' icism*—*stow' i siz'm*—riming with *show a prism*. Used in definite reference to the old Greek school of philosophers, the Stoics, these words are capitalized. The Stoics taught that true wisdom lies in our being free from emotional manifestations and passions, and in subduing feeling and conquering reactions to pleasure and pain

**stol' id** rimes with *solid*. Don't say *stole' id*. It means passive, not easily aroused or interested. The noun *stol' id' i ty* rimes with *solidity*

**stom' ach** is pronounced *stum' ak*, *u* short and *a* slight. Don't make the first syllable rime with *Tom*. The noun *stom' acher* follows suit—*stum' ak er*. This is an ornamental covering for the front of the body, formerly worn by both men and women, later by women only

**stood** has the short *oo* sound, like *u* in *full* and *push*. Don't give it the *boo* or long sound of *oo*. Don't pronounce it *stewed* or *stud*

**stop** really means to change from motion to rest, to come to a standstill. But it has been used colloquially for so long to mean to remain at a place, as at a hotel, that here again momentum of usage has won the day. This is a transferred British usage that has been adopted in the United States. Of course, *stop* as both noun and verb, has other meanings which are obvious. The dictionary should be consulted if there is any further doubt. Don't say *stob* or, worse yet (and adenoidal) *ztob*. (See *stay*)

**sto'rey** has long *o* as in *stow*. The plural is *storeys*. This word is still sometimes used, especially in England, to mean floor or horizontal division of a building. But *story* is preferable in both England and the United States in this sense. Oxford syllabizes *stor'ey*

**sto'ry** has long *o* as in *stow*. Don't say *starry* or *stawry*. The plural is *stories*. The imperfect form *sto'ried* is used chiefly as an adjective, as in *storied urn* and *five-storied building*. The present participle *sto'rying* is now rarely used. Oxford syllabizes *stor'y*

**Stra'chey** is pronounced *stray'tche*. Don't say *strak'ee*

**Stradivar'ius** has five syllables as pronounced in English, four—*Stra di-va'ri*—as pronounced in Italian. The first is *stradivare'ius*, to rime with *had a various*; the second *strab de vah're*

**strain**, noun and verb, means over pulling or leaning or weighting or pressing of anything. It may apply to overexerting muscles and ligaments of the body as well as to great mental stress. But in the main *sprain* is used with particular reference to bodily muscles and ligaments, and *strain* is the more general term referring to overpressure of any sort

**Stras'bourg** is pronounced *strass'* or *straz'burg* (*a* short). The French say *straz'boor'*; the Germans *shtrabs'boork*

**stra'ta** is the plural of *stra'tum* but *stra'tums* is correct and recommended. Don't say *strata is* for *strata are*. The first syllable rimes preferably with *stray* but it may rime also with *flat*, the syllabication becoming *strat'a*. *Strab'ta* is unauthorized but frequently heard. The first syllable of *stra'tum* is similarly sounded. *Strata* is a geological term meaning layers. (See *data*)

**strat'e gy**—skill, expertness, forethought in carrying out plans and schemes, especially in connection with war—is *strat*, riming with *brat*, and *jee*, riming with *see*, with an almost obscure *e* between them. But the adjective—*stra teg'ic*—please note, is preferably *str' tee'jik*, not *stray tee'jik*. And the science of *strategy* is *stra te'gics*—*str' tee'jiks*—plural in form but singular in construction. There is, however, sound authority for *stratedge'ik*, which is customary in England. The noun *strat'a gem* rimes with *flat a hem*; it is a trick or device or anything deceptive, come upon as result of strategy. It is the smaller term; *strategy* the larger, in scope of meaning

**Strath co'na** rimes with *bath own a*, final *a* neutral. Don't accent the first syllable

**strength** must have the *g* sound pronounced. Don't say *strenth*. Take your time to get the *streng* well vocalized; then add *k* and voiceless *th*, tongue forward against upper teeth—*strengkth*. The *k* is not necessary but it may help pronunciation. Practice the word a little as if it were dissyllabic—*streng ith*. Then drop the *i* and pronounce *streng-th* as one syllable. It is difficult for some people, but it can be done by all

**strength'en** is pronounced *streng'then*, voiceless *th*. Make the *g* heard.

This is a verb meaning to make or become stronger; it must not be used as a synonym of the adjective *strong*. You see a strong bridge, not a strengthened one, unless, indeed, one has been strengthened. Don't speak of a strengthened man when you mean a strong man

**strep to coc' cus** rimes with *step to knock us*. The *c*'s are hard; the word is quadrisyllabic. Don't say *strept coc' cus*. The plural is *strep to coc' ci* (*koh sigh*). It is a microorganism that is virulent and causes acute diseases of the lungs, sinuses, blood, and other parts of the body

**strew** is pronounced *stroo*, to rime with *boo*, but the Britisher says *strow*, as a rule, to rime with *go*. The imperfect is *strewed* (pronounced *strood*, to rime with *food*) and the past participle is *strewn* (pronounced *stroon*, to rime with *boon*). These would rime respectively with *road* and *grown* in much British usage. The meaning, of course, is to scatter, to spread, to disseminate

**stric'ture**—an adverse or forbidding comment or criticism; a binding or tightness or contraction of any passage, as in the physical organism—is pronounced *strikt'chure*; the *c* is *k*, the *tu* is palatized. There is authority also for *strikt'ewr* but this pronunciation is not generally recommended

**strid'ulate** rimes with *bridge you hate*, that is, the *i* is short and the *du* is palatized—*stridge'you late*. The noun *strid'ula'tion* and the adjective *strid'ulous* follow suit—*stridge you lay' shun* and *stridge'you lus*. There is authority for clearing the palatization—*strid'en late*—but this is rarely heard. Note that in *stri'dent*—*stry'dent*—and *stri'dence*—*stry'dence*—the *i* is long. The meaning is to make a harsh, shrill noise

**strike** is from the Anglo-Saxon *strican* to proceed. But its imperfect tense is *struck*, and its past participle *struck* or *stricken*, preferably the former. *Stricken* is likewise used to some extent, in both England and the United States, to indicate ill fortune, as *He was stricken with grief*. It is more frequently used as an adjective than as a verb, as *the stricken man*. But *The objectionable language was struck out* is better than *The objectionable language was stricken out*. Remember that the verb is correctly used intransitively to denote cessation of work, as *The workers will strike*, *The workers struck yesterday*, *The workers have struck*

**strin'gent** rimes with *thin gent*. It means severe, rigid, tight, cogent, as a stringent discipline and a stringent investment policy. The noun *strin'gen cy*—*strin'jen c*—means strictness, severity, cogency in argument, as *The stringency of his discipline was well known*

**striped** may be either monosyllabic or dissyllabic—*strip'ed*. The *i* is long, the rime being *typed* or *type Ed*. The latter form is literary and poetical; the former colloquial

**strive** must not be pronounced to sound like its correlative noun *strife*. Its imperfect is *strove* or *strived*, preferably the former; its past participle *striven*, tho *strived* is permissible

**strych'nin** or **strych'nine** (choose the simpler) is pronounced *strikt*, riming with *stick*, and *nin*, riming with *pin*, or *nine*, exactly *nine*. There is authority also for pronouncing the second syllable *nean*, riming with *lean*. But you'll be in the best of company if you make the word rime with *stick pin*

**stul' ti fy** means to cause to appear stupid, to reduce to the ridiculous, to exhibit inconsistency. It is frequently used reflexively. It rhymes with *dull to die*. The nouns are *stul' tifi Er* and *stul ti fi ca' tion* (*fi kay'-shun*)

**stu' pe fy** should be pronounced *stew' pe fi* but it unfortunately isn't. Most persons, it is feared, say *stoo*. The second syllable is almost obscure but not quite. It must just be heard. Don't spell this word with *i* instead of *e*. And don't say *stoop' fi*

**stu pen' dous** should be pronounced *stew pen' dus* but it unfortunately isn't. Most persons, it is feared, say *stoo*. The important thing about this word is that it means something of astonishing magnitude. Don't use a modifier before it, as *most stupendous* or *colossally stupendous*. A building or a waterfall may be stupendous, but there are many people who doubt whether a motion picture may ever be the most unbelieving and overpowering and extraordinarily stupendous phenomenon in the universe. Don't use it extravagantly to refer to details or minor matters. Don't spell it with *i* after *d*. It is a three-syllable word, not *stu pen'-di-ous*. And don't put a *j* in it—don't say *stu pen' jus*

**Stutt' gart** rhymes with *but cart*. But you may use the German *shtoot' gabrt*, if you like

**sty' mie** was originally a term special to golf—the position of two balls on the green where one lies directly between the other and the hole. It is now in general use meaning to impede or obstruct. It is commonly used as a verb in the imperfect form, as *I'm stymied* and *He stymied me*. The rime is *try me*

**suave** means smooth, pleasant, gracious, ingratiating, urbane. *Suave* does not necessarily imply hypocrisy, tho it may do so. *Unctuous* means suave to a fawning and suspiciously self-interested degree; and *fulsome* means complimentary and flattering to a disgusting degree. It is preferably pronounced with the Italian *a*, *swahve*, riming with *halve* (Italian *a*). There is authority for *swave*, riming with *shave*, but please don't use it. Note the nouns *suav' i ty*—*swahv' i t*—and *suave' ness*—*swahv' ness*

**sub al' tern** is a person of inferior rank or position. The word is used chiefly in connection with the military. The second syllable is *all*, riming with *crawl*. Don't say *sub Al' tern*, making the second syllable like the first syllable of *Albert*

**sub' ju gate** means literally to bring under the yoke, that is, to subject or make submissive. It connotes a breaking of will and morale of the subjugated, whereas *conquer* implies the gaining of possession, as of material things. The pronunciation is *sub' joo gate*. Make the *h* heard also in the agent noun *sub' ju ga tOr* and in the abstract noun *sub ju ga' tion* (*gay' shun*). Billy Boner says that he hates the subjugation of the verb *be*

**sub lime**—adjective, noun, verb—is *sub* and *lime* indeed. The *b* is not silent. Don't say *s'blime* or, worst yet, *s'plime*. The adjective and noun *sub lim' i nal* means literally under the threshold; thus, below the realm of the conscious, subconscious, too weak and unimpressive to be felt. The pronunciation is *sub lim' i nal* or *sub lime' i nal*, the short *i* in the second and accented syllable being preferable. As verb, this word means to make exalted or refined or purified; in science, to pass from solid to gaseous condition. But the verb *sub' li mate*, riming with *snub a date*, belongs particularly to the field of science, as to sublimate chlorite or sulfur. *Sublimate* has become a show-off drawingroom word, thanks to



psychoanalysis, meaning to substitute lofty or cultural or ethical emotions and impulses for lower ones

**sub or' di nate**, as noun and adjective, is pronounced *s' bawr' d nit*; as verb *s' bawr' d' nate*, the last syllable riming with *fate*. This word is always quadrisyllabic; don't say *sub ord' nate*. The adjective is *sub or' di na tive*—*s' bawr' d' n' or nay tiv*—and the noun *sub or di na' tion*—*s' bawr' d' nay' shun*. Don't confuse the last form in spelling and pronunciation with *subornation*. The word *subordinate* refers to class or position or grade. (See *conjunction* and *subservient*)

**sub orn'** is pronounced *sub awrn'*. It means to get another to perjure or to procure the commission of crime through bribery; to influence or incite. Note the adjective—*sub or' native* (*sub awr' n' tiv*) and the noun *sub or na' tion* (*sub or nay' shun*). Don't confuse this word in spelling or pronunciation with *subordination*. The agent noun is *sub orn' Er*

**sub poe' na** or, simpler, **sub pe' na** is a legal or judicial writ requiring a person to appear at a certain time and place, or pay a penalty for not doing so. The pronunciation is *sub pee' na* or should be. Most persons probably say *su pee' na*, and most ears are probably incapable of hearing *b* when it adjoins *p*. Don't say *sup peen' nee*

**sub ser' vi ent** is quadrisyllabic—*sub sir' v ent*. Don't say *sub serv' yent*, or, worse yet, *sub zerv' yent*. The noun is *sub ser' vi ence*—*sub sir' v ens*. It means qualified to serve or be useful in a subordinate position. *Subordinate* refers to the grade only; *subservient* to the qualification to render service in the grade. It also means servile and truckling and submissive

**sub sid' ence** has long *i* in the second and accented syllable. Don't accent the first syllable and make the *i* short; don't say *unce* for *ence*. The verb is *sub side'*, riming with *rub bide* and meaning to cease, to abate, to become tranquil. The adjective *sub sid' i a ry* has short *i* in the second and accented syllable. Pronounce all five syllables; don't say *sub sid' re*

**sub' si dy** is any gift made by way of financial aid; a government grant to assist in enterprise; a sum granted to one state by another for overcoming some emergency, such as uprising or war. The vowels are short—*sub' c d*. The verb *sub' si dize* has long *i* in the last syllable—*dyes*

**sub' ter fuge** is a device or plan or artifice to be used for escape or evasion or concealment. The last syllable, with long *u*, rimes with *huge*. The *b* must be heard. Don't say *sutter fooje*

**sub ter ra' ne an**—underground, hidden, secret, unrevealed—must be so pronounced that all five syllables are distinctly heard. Don't say *sut rain' yen*. The *b* is not silent—*sub te ray' ne an*. Don't misspell the last two syllables *nian*. The adjective *sub ter ra' ne ous* (*ray' ne us*) is spelt *eous*, note well, not *ious*, and, like the noun, has double *r*, not double *n*

**sub' tle** is pronounced *sub' tle*, to rime with *scuttle*. By the best writers and speakers it is used interchangeably with *sub' tile* which may be pronounced in the same way, or *sub' til* (in England *tile* indeed). The purists say that *subtle* should be used to indicate a characteristic of mind, that *subtile* should be used to indicate an attribute of things. *Subtle*, therefore, has in it more of the meaning of crafty and artful and derogatory; *subtile* more of the tenuous and elusive. Perhaps the distinction is too subtle or subtile. Both words stem from the same original meaning something deftly or finely woven under, as a web under a leaf. Both words mean wily, cunning, crafty, artful, acute, tenuous, fine, rare.

Note the derivatives of *subtle*—*sub'tly* (*sut'ly*) and *sub'tle ty* or *sub'tility* (*sut'tlet*), *sub'tle ness* (*sut'tle ness*), *sub'tler* (*sut'ler*), *sub'tlest* (*sut'lest*). The comparative *sub'tler* may easily be confused in pronunciation with the noun *sut'ler*—a pedlar of provisions who follows an army. The derivatives of *sub'tile* are—*sub'tile ly* (*sub' or sut'ile le*), *sub'tile ness* (*sub' or sut'il ness*), *sub'til ize*, *sub'til ty* or *sub'til'ity*, *sub'tiler*, *sub'til est*

*sub tract'* is pronounced *subtrakt'*. Be sure to make the *b* and *h* and *t* heard. Don't say *su trat'*, or *su trak'*; don't say *subtrabkt*; don't insert an *s* before the *t*. The prefix is *sub*; the root is *tract*. (See *distract*)

*suc cès' d'es time'* are three French words meaning literally success of esteem, that is, artistic rather than financial success, as said of a play. The pronunciation is still French—*sūk say' des teem'*

*suc cess'* must not be pronounced *sug cess'*. Watch the spelling of this noun and of its correlative verb *suc ceed'*, and especially of its derivative forms—*suc Ces' Sion*, *suc CEED' ing*, *suc CEED' ed*, *suc Ces' Sive*, *suc-Ces' SOr*, *suc CEED' Er*, *suc Ces' S' ful*. All are frequently misspelt, the last alone having been found in civil-service examination papers as *successful*, *succesful*, *succesfull*, *sugcesful*, *sukkezful*, and the end is not yet

*suc cinct'* means literally to tuck up; hence, it comes to mean compact, concise, terse, close-fitting, as applied principally to written and spoken composition. The first and third *c*'s are hard, the vowels short; thus, *suk singkt'*. Don't say *suss singkt'*

*suc' cu lent*—juicy, fresh, vital—rimes with *duck you sent*—*suck' u l'nt* (half long *u*). Don't say *suck' lunt*. Don't misspell the second syllable *ca* or *ci* or *ce*, and consequently say *suk' a lent* or *suk' i lent*. The nouns *suc' culence* and *suc' culency* are subject to the same pronunciation cautions

*suc cumb'*—to sink or yield or give up to—is pronounced *s'kum'*, the second syllable riming with *plum*. Don't pronounce the *b* in the derivative forms either—*suc cumbed'* (*kummed*) and *suc cumb' ing* (*kum'-ming*). This verb is usually followed by the preposition *to*

*such* should be correlated with *as* in relative clauses, not with *who*, *which*, or *that*. Don't make the "objective error" after *such as*. *I would not be such a man as he (is)* is correct. But there are authorities who say *such a man as him*, construing *as* as a preposition and *him* as object of it. The former construction is the better. Don't use *so* to precede *that* in introducing result clauses in which *such* and *that* are correlated, as *There was such delay so that I lost patience*; *so* is superfluous in that it adds to the result idea already established by *such* and *that*. *Such* is a pronoun in *Such as see fit to accompany me may do so*; it is an adjective in *I never saw such men*; it is an adverb in *Such large generosity is unusual*. Say *We shall conduct the inquiry under such regulations as the court prescribes*, not *under such regulations that the court prescribes*. Don't use *such* as adverb of degree for *very*. Say *I had a very difficult lesson*, not *I had such a difficult lesson*. *Such* is preferably not used, either, as an adverb of degree to take the place of *so*. *I never saw so small a car* is preferable to *I never saw such a small car*. But it is used adverbially to emphasize degree in such expressions as *Such a day!* *Such a boy!* The use of *a* and *an* after *such* when it precedes a singular noun, is questionable. These particles never follow it when it precedes a plural noun. We say *such teachers*, *such books*, *such animals*, but our idiom apparently forces us into *such a teacher*, *such a book*, *such an animal*.

The particle is correctly omitted in the latter uses but custom makes its use permissible. Idiom ignores logic very often. If *a* and *an* mean *one*, then *such a (one) man* is absurd

**Su dan'** may rime with *boo ban* or *boo Kabn*, that is, *soo dan'* or *soo dahn'*. The French spelling is *Sou dan'*

**Su de' ten** rimes with *do hatin'*, that is, *zoo day' ten*. It is the German name of a mountain region lying between Bohemia (Czechoslovakia) and Silesia (Germany), and is now German territory rather than Czechoslovakian

**Sue**—the surname of the French author of *The Wandering Jew*—is pronounced with the French or umlaut *u*, made by placing the lips for *soo* and then saying *see*. It does not rime with *bue*

**suffice'** may be pronounced with either *s* or *z* for *c*; that is, the second syllable may rime with *price* or with *prize*. The meaning is to be enough, to be adequate, to satisfy. The agent noun is *suffic' Er*. Don't use the hackneyed expression *suffice it to say*

**suffix**, as noun, is accented on the first syllable; as verb, on the second. It is one or more letters—a syllable or a word—placed at the end of a word to modify its meaning, as *y* in *sudsy*, *ed* in *inherited*, *ful* in *wonderful*, *hood* in *maidenhood*. An inseparable suffix is one that cannot be used alone but is always used at the end of a word, as *dom*, *ed*, *er*, *est*, *ie*, *ing*, *ish*, *ism*, *ly*, *ness*, *ow*, *ong*, *t*, *y*. A separable suffix is one that is used alone as well as at the end of a word, as *fare*, *fold*, *head*, *less*, *like*, *man*, *ship*, *some*, *ward*, *wright*. Suffixes are abstract or inflectional or formative in function, modifying meanings rather than making them as a rule. Final combining syllables and words, on the other hand, have independent concrete meaning of their own. *Craft*, *graph*, *mark*, *phone*, *wife*, for instance, are, strictly speaking, not suffixes but final combining forms or word elements that unite *at the end* with other word elements to form such compounds as *aircraft*, *telegraph*, *trademark*, *telephone*, *housewife*. (See *prefix*)

**Suf' folk** is pronounced *suf' uk*, the first syllable riming with *stuff*, the second being little more than *k*. Don't make the last syllable *joke*, to rime with *poke*

**suf' fra gan** is both adjective and noun, the former meaning assisting or auxiliary, and the latter assistant, as a bishop is suffragan to his archbishop. The first syllable is *suff*, riming with *snuff*, the second is *ra* (a neutral), the *g* is hard, and the *a* in the third syllable is neutral

**suf' frage** is pronounced *suff' ridge*, not *suff' rage*. Don't misspell it *sufferage*. There are two nouns of agent—*suf' fra gette'* and *suf' fra gist*—the former feminine, the latter common gender. The abstract form *suf' fra get' lizin* is now little used. The *g* is pronounced *j* in all forms

**sug gest'** may be rimed with *bug jest*. But the *g* may be silent, leaving *su jest'* (*u* neutral). Don't accent the first syllable. The noun of agent is *sug gest' lir*. The adjectives are *sug gest' l ble* and *sug ges' tive*. The noun *sug ges' tion* is pronounced *sug jes' chun* or *su jes' chun*. The *ch* is the *tch* of *match*, not the *sh* of *shime*. Don't say *su jesh' un* or *su ches' tun*. These are illiterate pronunciations

**su' i cide** is trisyllabic. The *u* is long. Don't say *soo' cide*, as altogether too many people do. The pronunciation is *sue' i side*, the middle syllable neutral but definitely touched by voice. The adjective *su i cid' al* is pro-

nounced *sue i side' l*, not *soo side' l*. Don't use *suicide* as a verb; the idiom is *to commit suicide*, not *to suicide*

**su' i ge' ne ris** is a two-word Latin term meaning unique or peculiar or in a class of its own; literally, of his, her, its own kind. Say *sue' eye* and *jen' er iss*

**suite**—a number of connected rooms or a group of persons; a set of articles having a certain relationship—is pronounced *sweet*, and no two ways about it. But the trouble arises from the fact that *suit* is now correctly used to mean the same thing. You may correctly say a *suit* of rooms if you wish, as well as a *suit* of clothes, a *suit* at court, and a *suit* paid to a young woman. *Suit* is both noun and verb; *suite* noun only. But *suile* is preferable in referring to rooms, and it is imperative in such references as a series of musical compositions and the retinue attached to a court official. *The ambassador and his suite have arrived* and *This is Bach's G-minor suite* are correct. *He pressed his suit* may mean that he intensified his efforts to win the girl, or simply that he ironed out the wrinkles in his old gray coat and trousers

**suit' or** is pronounced *sewt' er*. But be sure to spell the last syllable *Or*. It means one who petitions or entreats or woos; in law, a party to a lawsuit

**sulf an il' i mide** (*sulph an il' i mide*) rhymes with *gulf an ill I hide*, tho the fourth syllable is short *i*. Note also *sulf (sulph) an il' ic*. This is a recently discovered combination of sulfur and a radical element that is effective in combating acute infections

**sul phu' ric** is pronounced *sul few' rik*, not *sul' few rik*. The adjective *sulphurous* may be pronounced either *sul' fu rus* or *sul few' rus*, and *sul' phu rize* either *sul' fu rize* or *sul' fer rize*. The adjective *sul phu' re ous* has long *u* in the second and accented syllable. *Pb* may be spelt *f* in all three forms. Be careful about second-syllable *u*. Don't make it *e*

**su' mac** or **su mach** (take the simpler)—the "tramp of trees" certain species of which are useful in dyeing and tanning—is pronounced *shoe' mack* or *soo' mack*, the latter preferably

**Su ma' tra** is pronounced *soo mah' tra*, not *zoo mat' rah*

**sum' mons**—the legal term meaning a citation or warning to appear in court—is singular. The plural is *sum mons es*. The second syllable is pronounced *unz*, plural *unzes*

**sun' dry** is an adjective meaning several, various, miscellaneous. The noun, plural always, is *sun' dries*; it means small miscellaneous items or articles, as automobile sundries, the numerous gadgets and small articles of equipment. The first syllable is *sun* indeed; the second is *dree*, not *dry*, and *dreeze*, not *dries*. The colloquialism *all and sundry* means all jointly and individually

**su' per** is pronounced with long *u*, the first syllable being *sue*, riming with *due*. It is a Latin prefix, equivalent of the Greek *hyper* (*q v*) meaning above, at the top of, surpassing all, extra, in addition, superior in its kind, exceeding the norm (as in medicine). *Super* is a more generally used prefix than *hyper*, and it lends itself to more popular usage. But such advertising terms as *superexcellence*, *supercolossal*, *superstupendous*, are to be avoided. *Super* should not be prefixed to any word that already indicates superlative quality or extent. Such over-emphasis defeats its own purpose. *Hyper* is more generally used in scientific terms than *super* is. But both may be prefixed to adjectives, adverbs, and nouns, as

*hypersensitive, hypermetrically, hypercritic, supersensible, superglacially, superman*

**su per cil' i ous**—lofty, superior, contemptuous—has long *u*, soft *c*, and five syllables—*sue per sill' i us*. Don't say *soop sill' yus*. The noun requires even more pronunciation care—*su per cil' i ous ness* (not *yus ness*)

**su per er' o gate** means to do more than is necessary or required by duty or obligation. The *u* and the *a* are long; the accented *e* is the *e* of *error*. Don't skip syllables in pronouncing this word. Observe carefully the primary and the secondary accents in the variants. The adjective *su per e-rog' a to ry* has two secondary accents—*sue* and *toe* (or *ter*); the accented syllable rimes with *bog*. Don't say *su per rog' try*. The noun *su per er o-ga' tion* also has two secondary accents—*sue* and *er*; the fifth and accented syllable is *gay*, the last is *shun*. The *er* in these words is never *air*, but *er*—short *e*

**su per' flu ous** is quadrisyllabic and is accented—don't ever forget—on the second syllable. Don't slur this word into *su per' fluss*. The adverb—*su per' flu ous ly*—is likewise accented on the second syllable. Don't say *su per flue' us* and *su per flue' us ly*. The first three syllables are always *sue* and *per* and *floo*, not *soo* and *par* and *flue*. The noun *su per flu' ity* must not be pronounced *serp flue' t*. The meaning is abundant, overmuch, more than enough, literally flowing over

**su per in tend' ent**, like **su per in tend' ence**, is a five-syllable word, and all syllables must be pronounced. Don't say *supe rin tend' ent* and *supe rin tend' ence* but *sue per in tend' Ent* and *sue per in tend' Ence*. The *u* is the only long vowel in the word. There is no *a* in these words

**su pe' ri or** means surpassing in quantity, quality, or degree. Like *very*, *best*, *excellent* it is greatly overused, especially in all kinds of business expressions. Its real significance has thus become weakened. It should not be modified by such adverbs as *very*, *more*, *far*, *greatly*, inasmuch as it is itself the comparative degree of *supreme*. *Your report, compared with these others, shows you to have superior merit as a statistician* is correct, as is also *The Constitution is the supreme law of the land*. The word is quadrisyllabic; don't say *soo peer' yer*

**su per nu' mer ar y** has two long *u*'s, and six syllables all of which must be heard—*sue per nuw' mer er e*. Don't say *soop noom' 're*. As the composition of the word indicates, it means exceeding numbers, extra or superfluous, more than required. As noun, it is used chiefly in connection with the theater to mean an extra, as one engaged for a mob scene. In this use it is generally plural *su per nu' mer aries*

**su per sede' r** rimes with *duc ber seed*. Note the last syllable—a stickler in spelling-bees. Don't spell it *cede* or *ceed* or *seed*. It is the only word spelt *sede*. Literally it means to sit above, to be superior to. In general usage it means to set aside or to be set aside, to force out of use, to take the place of, to displace or make way for another. Note the nouns *su per se' dure* (*sue per see' jure* or *dewr*) and *su per sed' er* (*seed' er*)

**su per sti' tion** is pronounced *sue per stish' un*, not *zue* or *zoo ber stish' un*, please. The adjective *su per sti' tious*—*sue per stish' us*—is frequently misspelt *cious* or *sious* for *tious*. Make all four syllables heard. Don't say *soop stish' un* and *soop tish' un*

**su pine'** rimes with *few dine*. It means listless, evincing mental or moral sluggishness; also (physically), leaning or sloping backward, lying on the back with face upward. In the latter sense it is the antonym of *prone* (*q v*). It is tautological to say *supine on my back* or *supine on the earth*.

Accented on the first syllable—*su' pine*—and pronounced *sue' pine*, this word means the Latin verbal noun used as object of a verb or of a preposition, the latter being the ablative of specification

**sup' ple**—flexible, pliant, easily swayed or bent—rimes with *couple*. Don't make the first syllable rime with *troup*—*soup' le*. The adverb is trisyllabic *sup' ple ly*, not *sup' ply*, for this would confuse with the verb meaning to furnish or provide

**sup pose'** is temporarily to assume that a thing is true, either with the conviction that it will be so or for the purpose of using such supposition for hypothetical discussion or for learning the outcome. You suppose an accused person is innocent; the earth was once supposed to be flat; the stars are supposed to have something to do with human destiny. If you will keep in mind the idea of assumption in connection with this word, you may do much toward using it correctly yourself and helping others to do so. It is loosely and incorrectly used by the majority of people. Say *I suppose we shall have lilies here in this garden*, that is, I assume we shall have, since they have been coming up here year after year. Don't say *I suppose it's going to rain* when you see black clouds above, hear thunder, and see lightning; under these conditions you are justified in *thinking* it is going to rain. Don't use this word loosely for *think*, *expect*, *reckon*, *calculate*, and other near-synonyms. It is correct always to use *suppose* hypothetically, that is, to take something for granted in order to introduce a problem or argument, as, *Suppose A has three hundred dollars* and *Suppose, my little Lady, your doll should break its head*. Incidentally the *s* in the second syllable is pronounced *z*; don't say *supposs*. This sound of *s* follows in the nouns *suppo si' tion* (*zish' un*) and *suppos' al* (*poze' al*), in the adjectives *suppos' A ble* (*poze' a ble*), *suppos' i tive* (*pahz' itiv*), and *supposed'* (*pozed'*). (See *expect*)

**sup po si' tious** is pronounced *sup po zish' us*, to rime with *sup o' dishes*. It means assumed or taken for granted or hypothetical. Don't confuse in spelling and pronunciation with *supposititious*

**sup pos i ti' tious** is pronounced *su poz i tish' us*. It means counterfeit or spurious or not genuine or deceitfully substituted for the real. Don't confuse this word with *suppositious*

**su' pra** is pronounced with long *u*, the first syllable being *sue* riming with *due*. It is a Latin prefix almost synonymous with *super* but by no means so widely used. It means above, over (in position), on the dorsal side. It is used chiefly with adjectives and adverbs, as *supranasal*, *supra-auditory*, *supra-abdominal*, *supraterrestrially*, *suprasensibly*, *suprarationally*. It is usually hyphenated when the stem begins with *a*. The adverb *su' pra*, pronounced the same, is a Latin word meaning above or previously; it is used in publications to point reference

**sur' cin gle**—a wide belt or band around the body of a horse and over a blanket or saddle or other article to keep it on—is pronounced *sir' sing g'l*

**surd** rimes with *curd*. Don't say *zurd* or *soid*. In its original Latin it means dim or deaf. It is an element of speech uttered without voice, that is, with breath only, as *f p t k s*. In mathematics it is a hypothetical quantity, one that cannot be expressed in rational numbers. Its antonym is *sonant* (*q v*)

**sure**, used for surely or certainly, is slang. The correct answer for *Are you ready?* may be *surely* or *certainly*, but never *sure*. Since this word is pronounced with the sound of *h—shoor*—it is very often misspelt *shure*. Don't

**sur' geon** is pronounced *sur' jun*. Don't say *soi jun*. This is a clipt or worn-down form (from Greek through Latin, French, English) of *chi rur' geon*—*kie rur' jun* (*rur* riming with *her*). Billy Boner says that his appendix was removed by the hospital sturgeon

**sur' name** is your last or family name. The noun is accented on the first syllable; the verb preferably on the second, tho first-syllable accent is permissible for this also. The rime is *her fame*

**sur pass'** implies comparison or competition in quality or merit rather than in amount. The last syllable may be pronounced with flat *a* or with Italian *a*—*pas* or *pabs*. The imperfect tense is generally *sur passed'* but it may be simplified *sur past'*. Note the adjective *sur pas' sing* and the noun *sur pas' sing ness*. (See *excel*)

**sur prise'** or **sur prize'** has little if any place in business letters, in such expressions, for instance, as, *We are surprised you have had difficulty with the container*. Thus used, it conveys an element of scolding or superiority which is forbidding. Say *We are sorry you have had trouble with the container*. Don't tell a person that you are surprised at his reaction; you have done your duty when you tell him that you observed his reaction. Perhaps you have done your full duty when you make no comment at all. Don't omit the first *r* of this word in spelling and pronouncing it. Don't say *su price'* but *SuR prize'*. Note the abstract form *sur pris' al*—*sur prize' 'l*—meaning state of surprise

**sur rep ti' tious** means accomplished by secret and improper devices and methods; clandestine. Literally it means snatching under. The phonetic pronunciation is *sir ep tish' us*. Don't say *sreptish' us*

**sur round'** is preferably followed by *by*, as *We are surrounded by friends* and *We are surrounded by difficulties*. There is minor authority for the use of *with* in the latter case, making this word follow *attended* and *accompanied* (*q v*) in the use of *by* for persons and *with* for things

**sur tout'**—a long well-fitted overcoat—rimes with *her boot* or with *her shoe*. Don't make the second syllable rime with *out*

**sur veil' lance** means the act of watching or the condition of being watched; supervision by means of spying. The second and accented syllable is pronounced *vale*—*sur vale' ans* (or *yans*)—and this is preferred pronunciation. There is authority, however, for *sur vel' yans*, for *sur veel' yans*, and for *sur vay' lans*. The adjective *sur veil' lAnt* follows suit in this wide-range choice, but is preferably pronounced *sur.vale' 'nt*

**sur vey'** is correctly accented on the second syllable as both noun and verb, but it is permissible to make the noun *sur' vey* and probably most persons do. This complies with the regular form of noun and verb accenting, and is recommended (see *accent*). The word rimes with *her way*

**sus cep' ti ble** is an easy word to misspell. Note especially the *Ible*; note the *cep*. The pronunciation is *su sep' t' b'l*. There is no *a* in any of the forms—*sus cep' live*, *sus cep tiv' ity*, *sus cep ti bil' ity*. The meaning is sensitive, easily moved, permitting, subject to. It is usually followed by *to* or *of*; you are susceptible *to* influences and your plans are susceptible *of* changes

**sus pect**, as adjective and verb, is accented on the second syllable; as noun, on the first. The verb means to mistrust, to imagine grounds for guilt, to think one possibly or probably guilty of something (usually a crime). Don't confuse with *suspicion* (*q v*). *I suspect John of intrigue in the bank affair* is correct use of the verb; *John is suspect in the bank affair*, of the

adjective; As *suspect*, *John is being questioned*, of the noun. The last is sometimes referred to as good "journalese" inasmuch as newspaper reports of crime have made and still make such wide use of *sus' pect* as a noun

**sus pi' cion** is pronounced *sus pish' un*, not *suʒ piʒh' un*. This word is a noun. Don't use it as a verb. *I suspicioned him* for *I suspected him* is a vulgarism. The adjective *sus pi' cious*—*sus pish' us*—is frequently misspelt *sus pi' tious*, owing doubtless to the tempting example of *superstitious*

**Sus que han' na** is not pronounced *ʒuʒ gwe hahn' a* but *suss kwe han' a*, to rime with *cuss the manna*

**Sus' sex** is pronounced *suss' eks*, not *suʒ' egʒ*, please

**sus tain'** is pronounced with short *u* and long *a*. The *s*'s are soft. Don't say *suʒ* or *ʒuʒ dain'*. Note that in the noun form the *ai* becomes *e*—*sus' te nance*—and the accent goes to the first syllable. There is no such word as *sus' tain ence*. (See *maintain*)

**swank** is British slang for high-class, aristocratic, swagger. It is affected by many persons in the United States. But omit it from your vocabulary. (See *Briticism* and *swell*)

**swas' tika** or **swas' tica** (take the former) is composed of two Sanskrit words meaning well being or fortunate. It is an ornamental good-luck figure or symbol based upon the Greek cross, a line being drawn from each point to form a right angle—卐. It is one of the best known and most ancient of ornamental sun symbols, and is found in Greek and Egyptian handiwork. It may be pronounced with short or with Italian *a*, the first syllable riming with *pass* or with *pabs*, the latter being preferable. There is no first authority for pronouncing the *w* as *v*—*svas' tika* is now archaic, if anything

**swath** is a noun pronounced *swawth* or *swabth*, riming with *cloth*. The *th* is voiceless. Don't make it rime with *faith*. Don't make it rime with *path* (flat *a*) even tho it does mean a row or line or path cut through a grain or grass field. The word is used figuratively also, as in *The soldiers fell in swaths*

**swathe** is pronounced with long *a*—*swaythe*—to rime with *bathe*. The *th* is voiced. The agent noun is *swath' Er*, to rime with *balther*. The meaning is to bind or wrap or bandage. It is used (rarely) as a noun meaning a bandage. (See *bath*, *bathe*, *breath*, *breathe*, *lath*, *lathe*)

**sweat** must not be pronounced *ʒweat*. Its imperfect tense and past participle may be either *sweat* or *sweated*. There was once an imperfect *swat*. There is nothing whatever vulgar about this word, tho many persons affect *perspire* because they regard it as more elegant

**sweet** is a word that has suffered a good deal of inflation during the past few years, especially on the part of the fair sex. Everything appears to have become sweet, from a pair of scissors to an earthquake. "What a sweet little harbor New York has!" exclaimed a "hikeress" ("hikress"?), from along shore the other day. Strange that, as the world becomes more and more sour, this word should increase in usage. Perhaps the ladies are unconsciously ironic? At any rate, don't alcoholize it into *shweet*. (See *ess*, *precious*, *trix*)

**swell**, as adjective, is slang in these United States for excellent, fine, fashionable, stylish. It corresponds to the British *swank*. Better omit it from your vocabulary. As noun, *swell* means—again as slang—"somebody who



thinks he's somebody" as result of dress or social standing, or the like. Of course, *swell* has perfectly legitimate uses as adjective, noun, and verb. They are too well known to require exposition here. Moreover, the regular dictionary is or should be at hand. But don't say that you enjoyed yourself something swell at the swell party to which a certain swell escorted you, or you may lead some one to think that you are morbid or schizophrenic. The verb *swell* is *swelled* in the imperfect tense and *swelled* or *swollen*, preferably the latter, as past participle. Don't use *up* after the verb *swell*—to *swell up* is a tautological expression.

**swim** is *swam* or *swum* in the imperfect tense. *Swam* is preferable and is probably the more generally used. The past participle is *swum*. Say *I have swum*, not *I have swam*.

**swine** rimes with *mine*. This form is both singular and plural, and is common gender. Don't pronounce it *schwine*.

**swinge** means to chastise or to beat. The *g* is soft—*swinj* or *swindge*. The present participle retains the *e*—*swinge' ing* (*swinj' ing*)—to prevent confusion with *swinging*. But the agent nouns of *swinge* and *swing* are spelt the same—*swing' er*—and may easily be confused by the eye, but not by the ear, the one having soft *g* and the other hard. *Swinge* is sometimes in provincial parts used in the sense of *singe*.

**Switz' er land** rimes with *sits her hand*. The French call it *Suisse*, pronounced *swees*, to rime with *fleece*; and the Germans *Schweiz*, pronounced *shvites*, to rime with *smites*. *Swiss*, to rime with *kiss*, is the adjective and agent noun.

**swiv' el** rimes with *drivel*. It is both noun and verb. The *l* is preferably not doubled in the imperfect tense and the present participle—*swiv' el ed* and *swiv' el ing*. It means anything that turns, as a desk chair. It is sometimes used figuratively as an adjective to denote any one who takes his ease, as a *swivel man*, one who "rolls" in his chair all day.

**sy** is a word ending that not infrequently causes confusion, and therefore misspelling. Don't spell words ending in *sy* with *cy* or *zy*. Perhaps the following list will help you to keep these words in their proper groove: *apostasy*, *argosy*, *autopsy*, *catalepsy*, *cheesy*, *clumsy*, *controversy*, *courtesy*, *curtsy*, *daisy*, *dropsy*, *dyspepsy* (dialectic), *easy*, *ecstasy*, *embassy*, *epilepsy*, *fantasy*, *fimsy*, *geodesy*, *greasy*, *gipsy*, *heresy*, *hypocrisy*, *idiosyncrasy*, *leprosy*, *minstrelsy*, *noisy*, *palsy*, *pansy*, *phrensy*, *pleurisy*, *poesy*, *posy*, *prophecy*, *queasy*, *quinsy*, *rosy*, *tansy*, *theocracy*, *tipsy*. (See *-cy*)

**syb' a rite** is a luxury-loving, voluptuous person. The *y* is short *i* and the *i* is long, thus, *sib' a right*, riming with *fib a mile*. Don't say *sibe' a rite* or *sib' a rit*.

**syc' o phant**, noun (occasionally verb), is pronounced *sick' o f'nt*. It means servile flatterer. Note that in *syc' o phan cy*—*sick' o f' n c*—the accent remains on the first syllable. Don't say *sike' o f'abn cy*.

**syl' la ble** rimes with *fillable*. A syllable is a sound uttered by a single effort or impulse of voice—a word or part of a word so uttered. There are three cognate verbs: *syl lab' i fy*, *syl lab' i cate*, *syl' la bize*, the last being most generally used to denote the dividing of words into syllables. There are two cognate nouns: *syl lab i ca' tion* and *syl lab i fi ca' tion*, the former being more generally used. As a rule, pronunciation indicates syllabication, and this is usually in agreement with derivation. But such is not always the case. The word *transi' tion*, for instance, is pronounced *tran zish' un*; the words *stripped*, *talked*, *topped*, are monosyllables in pronunciation and writing but not in derivation; the words *rated*, *tilted*,

*whistled* are dissyllables. Make it a point to divide words as little as possible between lines—never divide between more than two consecutive lines. Monosyllables and short dissyllables and trisyllables should not be divided between lines—monosyllables never, dissyllables and trisyllables, especially short ones like *dairy* and *diary*, only where appearance of matter and spatial requirements dictate. Words should not be divided between lines by any part—prefix, suffix, or other group of letters—that might easily be taken for an independent word, as *dull-ard*, *host-ess*, *defend-ant*. Words should not be divided by any inflectional element that decides number or gender or person or tense, as *chil-dren*, *avia-trix*, *scratch-es*, *halt-ed*. As a rule every syllable contains a vowel. But no syllable consisting of a single vowel should be separated between lines from the rest of the word to which it belongs, as *a-gain*, *e-rase*, *pi-an-o*, *radi-o*. It is better not to permit two letters to stand apart, as *re-turned* and *in-vert*. While prefixes and suffixes offer sound bases for syllabication between lines, it is better not to set them off unless they consist of three or four or more letters, as *anti-dote* and *trans-oceanic* and *subter-fuge*. Dissyllabic and longer prefixes and suffixes should not be divided between lines, as *an-tidote* and *sub-terfuge*, and *reali-ty*. Compound words should be divided at their natural breaks, as *red-blooded*, *light-hearted-ness*, *south-west*, *south-southwest*, not *lightheart-edness* and *south-southwest*. Double letters at the end of a root must not be separated when a suffix is split, as *bluf-fing* and *lol-ling*; these are correctly divided *bluff-ing* and *loll-ing*. But when the doubling occurs as result of the added suffix or is internal to the word, the division occurs between the doubled letters, as *admit-tance*, *bag-gage*, *control-ling*, *war-rrior*, *accommodate*, *nar-row*. Two vowels coming together, not constituting a diphthong, may properly be divided between lines, as *appreci-ating*, *radi-ate*, *gene-a-logy*, but not *mane-u-ver* or *aerona-utics*. Similarly two or more consonants should be broken if they make awkward combinations such as are never used at the beginning of a word or syllable, thus, *mpl* (*exam-ple*), *npt* (*exemption*), *ngl* (*Eng-lish*), *ns* (*con-sonant*), *rp* (*har-py*), *rt* (*cer-tain*), *rv* (*ser-vile*). There are other rules regarding syllabication but they become more and more overcast with exceptions, like spelling rules. Indeed, some of the above represent tendencies rather than rules, and are not to be taken as anything like hard-and-fast devices. When in doubt, you must, as usual, consult the dictionary. The most troublesome cases are those in which the last letter of a root becomes the first letter of a suffix, as in *deco'rator*, *con'fidence*, *per mis'sive*, *pres'ident*, *re luc'tant*, *re spon'sible*, the true suffixes being in order, *or*, *ence*, *ive*, *ent*, *ant*, *ible*. There is no foolproof rule

**syll'ogism** is pronounced *sil'ojiz'm*. Don't say *sil'ojeism*. It is a logical plan or sequence for an argument. Reduced to lowest terms it consists of three parts—major premise, minor premise, conclusion—as follows: All men are mortal; John is a man; therefore, John is mortal. (See *deduction*, *induction*, *premise*)

**sym'metry**—balance, proportion, correspondence of form and shape and line and position—is trisyllabic—*sim'e tre*, to rime with *Timmy see*. Don't say *sym'tre*. Don't make it quadrisyllabic—*sym'me ter e*—or it will be homophonic with *cemetery* (*q v*). Note the adjective *symmet'rical* the third and accented syllable of which is *met* indeed. Billy Boner reports that he saw an esophagus being placed in the coliseum in the symmetry as he passed the churchyard today

**sym'pathy** is pronounced with voiceless *th*—*sim'pathe*. Don't pronounce the last syllable *thee*. The verb is *sym'pathize* in which the *i* is long,

the last syllable riming with *size*. The verb takes only the preposition *with* after it. The noun takes *with* only when the user of the term *sympathy* *with* is on a level or plane with or in the same condition as the one spoken to; it takes *for* only when the user of the term *sympathy* *for* is better off than the one spoken to; thus, the wronged has sympathy *with* the wronged and the well has sympathy *for* the sick. The adjective *sympathetic*—*sim pathet' ik*—is in its colloquial uses followed by *to* or *toward* as a rule. Billy Boner says we should be very synthetic toward those less fortunate than we are

**symp' tom**—a sign or token or indication, as in disease—is pronounced *simp'-tum*. The *p* must be heard. Don't say *sim' tum*. It is from two Greek words meaning anything that has befallen, a casualty

**syn' a gogue** or **syn' a gog** (take the latter) rimes with *in a fog*. It is the edifice in which Jewish people worship and conduct their religious affairs. But Billy Boner says that Ichabod Crane was a long, lean, lanky *synagog*

**syn' chro nous** is pronounced *sing' krow nus*, to rime with *bring no bus*. Note the excrement *g*. It means simultaneous, happening at the same time. The antonym of this word is *asynchronous* (*q v*). The verb is *syn' chronize*. If you have seen and heard a singer on the screen whose lips did not form the sounds you heard when you heard them, then the words and music were not synchronized, there was a flaw in *syn chro ni za' tion* (*sing-krow n' or nye zay' shun*). There is also the noun *syn' chro nism* (*sing-krow niz'm*) which means the same as the former noun—fact or condition of being synchronized. Don't use the noun *syn' chro nous ness*

**syn' co pe** means the elision of a letter or a syllable from a word, as *e'er* for *ever* and *recov'ry* for *recovery*; also fainting or swooning. The first syllable is *sing*, the second *ko*, the third *pee*; the rime is *bring no fee*

**syn' di cate**, as verb, is pronounced *sin' d' kate*; as noun, with *a* not quite so long—*a* as in *chaotic*. Don't say *sin' di kit*. It means to unite for the purpose of management, to sell for simultaneous use or publication, as a newspaper syndicate; an organization formed to do a particular business and to negotiate in it

**syn' dro me** is trisyllabic—*sin' droe mee*—riming with *pin no fee*. Don't say *sin' drome*, and don't define it as a sin course, as has been done in examination papers. It means union or agreement or concurrence, especially in medicine—the simultaneous appearance of a group of symptoms pointing to a disease

**syn eo' do che** is pronounced *s' neck' do ke*, *o* and final *e* half long. It is a figure of speech in which a part stands for a whole, or vice versa, a species for a genus, or vice versa, a material for a thing made, and so on, as, ten hands for ten men, twenty sail for twenty ships, marksman for murderer, wool for warmth

**syn er' e sis** or **syn ær' e sis** (use the simpler) is the antonym of *diæresis*. It means the joining or combining into one syllable of two like vowels that are usually separated in pronunciation, as the *æ* into *e* in this word, and *agree'st* for *agree'st*. It is sometimes defined to include the omission of any vowel in contractions, as *brok'st* for *broke'st* and *there's* for *there is*. The pronunciation is *s' ner' e sis*, the second and accented syllable riming with the *er* in *error*; the Britisher rimes it with *here*. The plural is *syn er' e ses* (*seize*)

**syn' er gy** means combined action or functioning, as of drugs, or organs of the body. The pronunciation is *sin' er je*, an almost perfect rime for

*energy*. Note the noun *syn'er gism* (jiz'm), and the adjectives *syn'er get'ic* and *syn'er gis'tic* (jet'ik and jist'ik)

**Synge**—John Millington—is a homophone of *sing*. Don't say *sinje*—long *i* and *j* for *g*

**syn i ze' sis** rimes with *sin he ceases*—*sin i zee' sis*. This word is a synonym of *syneresis* used in connection with the combining of vowels. It has in addition specific use and meaning in biology

**syn' od** is pronounced *sin' ud*, the first syllable being *sin* indeed. Don't say *sigb' nod*. It is a church governing board or advisory council, a church meeting or assembly. The adjective is *syn od' i cal*—*s' nod' i kal*

**syn' o nym** is pronounced *sin' o nim*. The old spelling *syn' o nyme* is no longer used. It means one of two or more words that have the same or almost the same meaning, as *shake* and *tremble*, *afraid* and *fearful*, *homonym* and *homophone*. The adjective is *syn on' y mous*, the verb *syn on' y mize*, and the abstract form *syn on' y my*. Don't omit the third syllable *y* in these last three forms. Billy Boner says that after his lesson in cinnamons today, he ate a simian bun with no synonym on it. (See *antonym*, *homonym*, *homophone*)

**syn op' sis** is pronounced *s' nop' sis*, all vowels being short. It means a general view or outline or abstract of a treatise; a condensation. The adjective derivative is *syn op' tic*—*s' nop' tik*. The first three Gospels are sometimes called the Synoptic Gospels for the reason that they are in accord or agreement in subject matter and treatment. The hybrid verb form *syn op' size* cannot be recommended

**syn' tax** is pronounced *sin' tak*s. In relation to grammar, this word means structure, the structural relationships among words and phrases and clauses. It is a synonym of *construction* used in the grammatical sense. In general usage, *syntax* means system or orderly arrangement. The adjectives are *syn tac' tic* and *syn tac' ti cal* (*sin tak' t' kal*)

**syn' the sis**—composition or putting elements and parts together into related wholes—is pronounced *sin' the sis*, short *i*'s and voiceless *th*. The verb is *syn' the size* (*size* indeed), and the adjective *syn thet' ic*, the second and accented syllable riming with *pet*. The plural is *syn' the ses* (*seize*). It is the antonym of *analysis* (*q v*)

**syph' ilis** is pronounced *sif' i liss*, all vowels short. Don't make it dissyllabic—*sif' lis*. The agent noun and adjective form is *syph i lil' ic*—the first three syllables riming with *sniff a bit*. Note also the two adjectives *syph' i loid* and *syph' i lous*, the first syllable in all forms riming with *sniff*. Syphilis is a chronic contagious venereal disease

**Syr a cuse** may be accented on the first syllable or on the last. The *y* is short *i* as in *mirror*; the *s* is soft; the *u* is long; all three syllables must be heard. Don't say *seer kooze* or *sar a kooze* or *sire a kooze* or *sur a koose*

**Syr' i a** is trisyllabic. The *y* is short *i*, the first syllable riming with *mir* in *mirror*. Don't say *seer' ya*. The trisyllabic form should be observed in the adjective and agent noun *Syr' i an*, not *Syr' yan*

**syr' inge**, both noun and verb, is accented on the first syllable. *Syr* rimes with *fear*; *inge* is, of course, pronounced with soft *g* or *j*—*inj* or *indge*. The present participle is *syr' ing ing*—*syr' inj ing*. Don't say *syr' inch* or *syr' inch ink*. Don't accent the second syllable of any form of the word, tho the man in the street is doing so a great deal and his accent will ultimately prevail. (See *ge*, *singe*, *swinge*, *tinge*)

*sys' tem* rimes with *mist'm*. Don't say *siss' 'm* or *xyx' dem*. The adjectives are *sys tem at' ic* and *sys tem at' ical*, the former preferably in general usage. Don't say *siss mat' ik*. There are two verbs—*sys' tem a tize* and *sys' tem ize*—and the former is apparently preferred, unfortunately. There are also three nouns of agent—*sys' tem a tist*, *sys' tem a tiz Er* (*tize er*), and *sys' tem izer*; the last is recommended. There are two abstract forms—*sys' tem a tism* and *sys tem a ti za' tion* (*t' or tie xay' shun*)—and still again the man in the street prefers the six-syllable word to the four. The cautions applied to the dissyllabic *system* above, apply to all the other forms. Don't confuse *sys tem' ic* with any of these. This word is used almost exclusively in reference to anatomy, as *the systemic circulation*, *the systemic bone structure*

*sys' to le* rimes with *kiss to thee*. The adjective is *sys tol' ic*, riming with *this colic*. The noun means contraction, as of the heart, by means of which the blood is forced into circulation; also, the shortening of a syllable (especially in verse) that is naturally or by position long. Its antonym is *diastole* (*q v*)

## T

*A word fitly spoken is like apples of gold in pictures of silver*

PROVERBS XXV:ii

*t* is pronounced *tee* to rime with *bee*. Its plural is *t's* pronounced *teeze*. When it follows an accented syllable and is itself followed by *eo ia ie io u* it is in these combinations pronounced *ch* or *sh* (the latter as a general rule in *tion* terminations), as *righteous* (*rye' chus*), *justian* (*juss' chan*), *martial* (*mahr' shal*), *patient* (*pay' shent*), *saturation* (*sat you ray-shun*), *combustion* (*com bus' chan*), *question* (*kwes' chun*), *rapture* (*rap' chure*), *venture* (*ven' chure*), *vulture* (*vul' chure*). To pronounce such words as *congestion*, *digestion*, *exhaustion*, *suggestion* with *shun* or *zhun* endings, instead of *chun*, is a mark of illiteracy in pronunciation, as is the pronunciation of *convention* and *exception* with *zhun* endings, and *nature* and *sentient* respectively with *jure* and *zhent* endings. Rules cannot be depended upon entirely for guidance; the dictionary must be consulted. *T* is silent in many words, especially those ending with *tle*, as *apostle*, *bustle*, *castle*, *chasten*, *chestnut*, *epistle*, *hautboy*, *hustle*, *jostle*, *listen*, *mortgage*, *nestle*, *often*, *pestle*, *rustle*, *soften*, *thistle*, *throstle*, *whistle*, *wrestle*. Regular imperfects in which *d* or *ed* follow voiceless consonants in the same syllable, may be spelt with *t* as a rule instead of *d* or *ed*, inasmuch as they are so sounded in pronunciation, as *built*, *drest*, *dropt*, *dwelt*, *past*, *slipt*, *slept*, *spoilt*, *spelt*, *stept*, and soon perhaps—*now* occasionally—*talkt*, *tript*, *walkt*, *workt*, *yokt*, and so on. The sounding of *d* for *t* in such words as *this*, *that*, *these*, *those*, *the*, *then*, *them*, *there*, is a most illiterate pronunciation, as is the sounding of *t* alone for *th* in such words as *thorough*, *through*, *think*, *thick*—*toro*, *tru*, *tink*, *tick*. Billy Boner says one man's Mede is another man's sigh o' night. (See *d th z*)

*t*, in such words as *'tis*, *'tisn't*, *'twas*, *'twasn't*, *'twere*, *'weren't*, *'twill*, *'won't*, is not recommended for prose writing. The poet may, of course, use it freely. Used at the beginning of an expression the *t* is usually capitalized, since the ' cannot be. This is printing style rather than logical style, however, inasmuch as the omitted *I* is really the letter to be capitalized

*Ta bas' oo*, the city, is pronounced *tah bahs' koe*; the sauce, *ta bass' koe*. In much general usage, however, the latter is also pronounced with Italian *a's*

**tab'leau** is pronounced *tab'low* or (French) *ta blow'*. Don't say *tabb'low'* or *teb'low*. The French plural is *tableaux'* pronounced like the French singular above (see *bureau*, *plateau*, *trousseau*), but the English plural (which please use) is regular—*tab'leaus*—*tab'lowz*. *Ta'bleau' vivant'*—*ta'blow' vee vah'n'*—are two French words meaning a still picture or tableau of living persons

**ta'ble d'hôte'** is a three-word French term pronounced *tobble dote'*. The plural is pronounced similarly but written *tables d'hôte*. It is a course meal at a restaurant, served at a fixed price. Its antonym is *à la carte* (*q v*)

**tab'loid** was formerly the trade name of the products of Burroughs, Wellcome, and Company, of London. It refers to or designates anything condensed or in small form, and has in recent years come to be applied to the newspaper of half the size of the ordinary newspaper. Inasmuch as some of these newspapers formerly played up the most sensational news by means of scare headlines and lurid pictures, *tabloid* connotes also sensational and pictorial as well as condensed presentation of anything. The accent, please note, is on the first syllable, which is *tab* indeed; the second syllable is pronounced like the proper name *Lloyd*

**ta'boo'** or **ta'bu'** (take the simpler) rimes with *the two*, as adjective, noun, verb. It means forbidden, set apart; a restriction of any kind; to debar from use. In English usage, solecism, barbarism, stereotyped expressions, and the like, are *tabu*. The imperfect of the verb is *ta'booed'* or *ta'bued'* (*booed*) and the present participle is *ta'boo'* or *bu'ing*. The *u* is long *oo*, not long *u*

**ta'bor** or **ta'bour** (use the simpler) rimes with *labor*. *Ta'bor Er* or *ta'bour Er* rimes with *laborer*. A tabor is a small drum played to accompany a fife or pipe, usually by the same person. It is both noun and verb. A *tab'ret* is a small tabor, as is a *tab'o rin'* or *tab'o rim* (the last syllable is pronounced *reen*; the spelling may be *tab'o rine* or *tab'ou-rine*). A *tab'o ret* or *tab'ou ret* is a small tabor, and also a stool, a small stand, an embroidery frame. The *ou* is pronounced short *oo*; in the simpler forms the first *o* is half long. Many persons affect the French *tab'o ray'* for the last form given

**tab'ulate** rimes with *grab you Kate*. The adjective *tab'ular* is spelt, please note, with final *Ar*. Both words are too frequently slurred in pronunciation. Don't say *tab'late* and *tab'lar*. *Tabulate* means to set up or arrange in form of table. The word *ta'ble*, riming with *Mabel*, is itself verb as well as noun

**tac'it** rimes with *gas it*. Don't say *ta'it*. It means silent or unspoken but nevertheless implied and understood; without contract but nevertheless agreed to. This adjective and its adverb *tac'itly* are objective in meaning. The adjective *tac'iturn*—*tass'iturn*—and the noun *tac'iturnity*—*tass'iturn'it*—are subjective, that is, they characterize an individual as silent, habitually reserved in expression

**Tac'na** is pronounced with two Italian *a's*—*tabk'nah*. *Tac'na-A ri'ca* is a hyphenated name, please note, the second part pronounced *ah ree'kab*

**Ta co'ma** rimes with *a hoe'ma* (both *a's* neutral). Don't say *tack'o mah*

**tac'tics** rimes with *back sticks*. It is plural in form and use when it indicates any general procedures or devices or trickeries, as *His tactics are clear to me*. It is plural in form but singular in use in technical military and naval senses, as *The tactics of the fleet is to be kept secret*. In mili-

tary and naval use *tactics* means the science and art of maneuver in warfare or mock warfare. The adjective *tac'ti cal* is pronounced *tak'ti kal*, and the noun of agent *tac ti' cian* is *tak tish' an*

**Ta gore'** rimes with *ashore*. Don't say *j* for hard *g*

**Ta hi ti** may be pronounced *tab hee' t* or *tab ee' t* or *tab' bet*. The first is preferred. But never say *teet' ee*. The agent noun and adjective *Ta hi' tian* is pronounced *tab hee' t an* (not *beet' yan*)

**Ta' hoe** is pronounced either *tab' hoe* or *tay' hoe*, the former preferably

**take** indicates action as started *from* a speaker or writer or director to another person or place, as *Take this dish from my hands and place it on the stove*. Don't confuse this word with *bring* and *fetch* (*q v*). Don't use *take* superfluously with another verb, as prefatory to some contemplated action, as *take and shake*, *take and stir*, *take and type*. The latter verb is sufficient in all such colloquial cases as these. The preposition *in* is far too frequently used after *take* in colloquial expressions, as *take in a show*, *take in washing*, *take in the view*. But *to be taken in* in the sense of *being cheated* is a picturesque idiom. *Take* is superfluous in these expressions, and a hundred and one others like them in daily expression: *take for instance*, *take John there*, *take account*, *take on*, *take sick*, *take in the circus*, *take your place*, *take the kibitzer's cushion*, *take and go*, *take and scald*, *take and read*, *take and turn*

**talc**—the soft soaplike mineral substance from which powder and soap and other similar articles are made—is pronounced like the proper name *Al* with *t* before and *k* after it. As verb it means to treat with talc. Its imperfect tense is *talced* or *talched* and its present participle *talc' ing* or *talck' ing*. The pharmaceutical name is *tal' cum*, to rime with *pal come*, or *talcum powder*. The adjective forms are *talcose* and *talc' ous*, the first of which may be accented on either syllable and rimes with *gal gross*, the second of which rimes with *palc'ss* (a slurred *cuss*)

**ta' les** is a writ summoning additional jurors to make up for a deficiency in a panel resulting from challenges and other causes; it is also the list of jurors so called. This is a legal term of two syllables, the first syllable being *tay* (riming with *pay*) and the last syllable *lees* (riming with *bees*)

**ta' les man** or **tales' man** may be pronounced as the syllabication indicates, as trisyllabic or dissyllabic—*tay' lee z man* or *tales' man*. The plural is *talesmen* (trisyllabic or dissyllabic). A *talesman* is one summoned as a possible member of a jury to make up for any deficiency among the jurors regularly called

**Tal la has' see** rimes with *allah classy*. Don't give the third and accented syllable Italian *a*; don't pronounce the *s* like *z*

**Tam' pa** is *tam* indeed and *pa* (neutral *a*). Don't say *tahm' pa* or *tem' pa*

**Tam pi' oo** is pronounced *tahm pee' koe*, to rime with *Tom fee owe*. Don't say *tamp' ee koe*, to rime with *vamp me so*

**tan' dem** rimes with *man them*. Don't say *tan'm*. This word is adjective, adverb, noun, and (rarely) verb. It means one after another, as horses harnessed and driven one ahead of the other instead of abreast. Billy Boner says that horses driven end to end is a *tantrum team*

**Tan gan yi' ka** rimes with *man can seek a*, that is, *tan gan yee' ka* (final *a* neutral). Don't say *tan gan' a ka*

**tan' gent** is indeed *tan* and *gent*, riming with *Dan sent*. The adjective may be either *tan gen' tal* or *tan gen' tial*—*tan jen' tal* or *tan jen' shal*. The

noun is *tan'gency*—*tan'jenc*. *Tangent* means touching or touching at a single point, as a straight line drawn against a circle; hence, an abrupt divergence or change of course. Applied figuratively to a person the adjective means erratic or digressive in mental reactions

**Tangier'** is pronounced *tanjeer'*, not *tanʒbeer'*. Don't accent the first syllable

**tan'sy** rimes with *pansy*. It is a clipt form of the Greek *athanasia*. It is a plant with aromatic odor, bitter taste, and tonic effect. Don't pronounce the *s* soft

**tap'es try** has short vowels only. The first syllable is therefore *tap*, not *tape*. It is a reversible textile used as carpet or hanging or covering. The verb forms are similarly pronounced—*tap'estried* (*tr'd*) and *tap'es try* (*tr'*) *ing*

**tar pau' lin**—waterproofed canvas—is pronounced *tabr paw' lin*, to rime with *are maulin'*. Don't accent the first syllable

**tar'tan** is pronounced *tabr't'n*. It is a Scotch plaid, each clan in Scotland originally having its own distinctive tartan. It is also the name of a certain kind of Mediterranean coasting vessel. Don't say *tartan'* or *tar'n*

**Tar'tar** or **Ta'tar** is pronounced *tabr'ter* or *tab'ter*. As proper noun it refers to *Tartary* or *Tatary*—*tabr'tre* or *tab'tre*; as common noun it means a scold, one having a violent temper, one daring and unanswerable in word and deed. The common and proper adjective is *tar tar'e an*, not *tar tar'e an*. It is sometimes also spelt *iar tar'ian*. The second and accented syllable of the adjective form is pronounced *tare*, to rime with *care*

**Tas ma'ni a** is quadrisyllabic—*taʒ may'ne a*. Don't say *tass main'ya* or *tass man'ya*. Note the adjective and agent noun *Tas ma'ni an*—*taʒ may'ne an* (not *main'yan*)

**tas'sel** is pronounced *tas'l*, to rime with *castle*. Don't say *tes'l* or *taws'l* or *tos's'l*. Please spell the imperfect tense and the present participle *tas'seled* and *tas'seling* (see *consonant final*) even tho two *l*'s are permissible

**taste** is followed by *of* when you speak of what is actually experienced, by *for* when you refer to capacity to experience or enjoy. *I have had a taste of opera, and that has increased my taste for more* illustrates

**tast'y** means appetizing or savory, pleasing to the palate. Don't use it in the sense of *tasteful* which refers to discernment in general, especially in connection with the arts. The *a* is long; the word rimes with *hasty*. Note the omission of *e*

**tat ter de mal'ion** probably means unlinked tatters in its derivative sense. It is a ragged person or ragamuffin. The first four syllables rime with *scatter the mail*; the last syllable is *yun*. Don't make the fourth and accented syllable rime with *pal*. This word is written solid

**tau**—*τ* **T**—is the nineteenth letter of the Greek alphabet; it is equivalent to *t*. It rimes with *thou* or with *law*

**taunt** may be pronounced *tawnt* or *tabnt*. Say *awe* or *ab* with *t* before and *nt* after. The latter is more nearly the customary British pronunciation; the former, American. Don't say *tant* riming with *pant*. The word means to tease, to sneer, to jeer, to ridicule, to reproach. (See *daunt, flaunt, gaunt, haunt, jaunt, vaunt*)



**Taun' ton** is pronounced either *tahn' tun* or *tawn' ton*. (See *au* and *o*)

**taut** rimes with *bought*. It is from a Middle English word meaning tough, tight, firm. It still has this meaning and is used chiefly in nautical work, as a *taut hawser*. It is sometimes used figuratively to mean snug, tidy, neat, proper, precise

**tau tol' o gy** is pronounced *taw tol'* (riming with *Moll*) *o* (half long) *je*. It means needless repetition in other words of an idea already stated, as *widow woman, collect together, up until, up to until, youthful adolescent, reflect back, repeat over again, renew again, endorse on the back of, twice over, meet up, miss out, repay back, recall back again, encore back again, reason is because, meet together, confer together, merge together, couple together, mix together, combine together, transfer across, visible to the sight, audible to the ear, all unanimously agree*, and so forth. These are but "microscopic drops in the ocean of oceans." Be careful in the use of *together* after words with the prefix *con* (*col, com, cor*) and of *back* and *again* after words prefixed with *re*. But practically all prefixes and suffixes will lead to tautological expression unless diction is closely watched. Some of our so-called greatest writers offend as result of tautology, the canniest tempter to mere wordiness. (See *periphrasis, pleonasm, redundancy, verbosity*)

**tau toph' o ny** is pronounced *taw toph' o ne*. It means awkward repetition of the same sound, as *the former formal forms, rational national stations, the strikingness of the likeness*. Avoid this quality in speech and writing, unless, of course, you are trying to get certain effects through the use of onomatopœia or echoism

**taw' dry**—showy, tasteless, cheap, gaudy—is a corruption of the Anglo-Saxon Saint Audrey (Etheldreda) who was famous for her attire, especially neckpieces known as St Audrey's laces or tawdrey laces. The pronunciation is *taw*, riming with *saw*, and *dre*, riming with *see*

**tax' i** is short for *tax' icab*. It is pronounced *tak' c*, not *tag' ç*. The plural is *tax' is*—*tak' sieze*. Don't confuse with the plural of *tax*—*tax' es*—*taks' iz*. Don't confuse with the scientific term *tax' is* which rimes with *pack sis*. The verb is also spelt *tax' y*, the imperfect being *tax' ied*, and the present participle *tax' ying*. Don't spell this last form *tax' iing*—*taxiing*—tho Webster gives this also. (See *ski*)

**tax' i der my** means literally skin arrangement. It is the study of the skins of animals in order to restore their lifelike form by stuffing and mounting. The pronunciation is *tak' s' dur me*. The person who does such work is a *tax' i der mist*, and he follows a *tax' i der' mic* or *tax' i der' mal* pursuit

**tax i me ter** may be pronounced *tak' s' mee ter* or *taksim' e ter*—the latter always in England and in purist usage in the United States, but the former by the man in the street in both countries—when he doesn't say *tak' c*. Billy Boner says his father finds the heavy taxis quite a burden. (See *allimeter, pedometer, speedometer*)

**Tohakov' sky** or **Tohakov' ski** is pronounced *tchy kawf' ske*, to rime *my off c*

**Tche' khoff** or **Che' khov** (use the latter) is pronounced *check' off*, not *chee' cough*

**teach** means to impart knowledge, to give instruction. Don't confuse this word with *learn* which means to acquire knowledge or skill. Don't say *I'll learn you how to drive* but *I'll teach you how to drive*

**team** is an Anglo-Saxon word meaning offspring, family, progeny, a line of animals harnessed together. The last meaning holds today in the use of this word. It means not only *two* horses or oxen or dogs or other animals harnessed together, abreast or tandem, but two or more animals with equipment and vehicle included

**tech no<sup>1</sup> crat<sup>2</sup> cy** is pronounced *tek nok' rac*. Note also *tech' no crat* and *tech no crat' ic* (*tek no krat' ik*). It means government by technical experts; the philosophy of the machine applied to the economic order

**tech'y** is a good old adjective meaning peevish or fretful. It has been largely supplanted by *touch'y* which means the same. The first syllable of the former rimes with *fetch*; of the latter with *much*. The respective comparatives are *tech' ier* and *touch' ier*, and their superlatives *tech' iest* and *touch' iest*

**Te De'um** is pronounced *td' um*. The ancient Christian hymn, sung at matins in the Roman Catholic and Anglican churches and also at occasions of special thanksgiving, is called the *Te Deum*, the first two words of the opening verse *Te Deum Laudamus* (*We praise Thee, O God*)

**te' di ous** may be pronounced *t' dus*, to rime with *greedy us*; *teed' yus*, to rime with *speed Gus*; *t' jus*, to rime with *siege us*. About the only pronunciation you may not use is *tee jee' us*. The noun *te' dium* is not so versatile—it must be *t' dum*, riming with *greedyum*. Don't say *tee' jee-um* or *tee' jum*. The meaning is tiresome, boring, irksome

**tee' pee** is pronounced *t' p* indeed. Don't accent the second syllable. It is the name of the conical lodge in which prairie Indians lived. It was formerly covered with skins but is now covered with cloth, straw, or any other material

**te leg' ra phy** and **te leg' ra pher** are accented on the second syllable which is *leg* indeed, but *tel' e graph* and *tele graph' ic*, please note, are not. The spelling will one day—soon?—be *telegrafy*, *telegrafer*, *telegraf*, *telegrafic*. Standard has, of course, given these spellings for many years. The adjective *telegraphic* is sometimes applied to expression, especially business-letter expression, that goes out of its way to achieve conciseness, as *yours received*, *goods shipped yesterday*, *reply awaited*. This form of composition is also referred to sometimes as *stenographic*\*

**te lem' e ter** is the preferable syllabication and accent of this word. There is slight authority for (but probably increasing usage of) *tel' e meter*. The second and accented syllable rimes with *hem*. It is an instrument used in measuring the distance of an object from its observer; also in measuring quantity from a distance to tally original measure with receipt. (See *altimeter*, *pedometer*, *speedometer*, *taximeter*)

**te lep' a thy** and **te lep' a thist** are accented on the second syllable, but *tel' e path* and *tele path' ic*, please note, are not. The accented syllable in the first two is *lepp*, not *leap*. *Tb* is voiceless

**tel' e phone** and **tel' e phonist** are accented on the first syllable, but *te leph' o ny* and *tele phon' ic*, please note, are not. In the first two the *o* is long, *phon* riming with *zone*; in the last, *phon* rimes with *don*. In *te leph' o ny* the second syllable is *leff*. The spelling will one day—soon?—be exclusively *telephone*, *telefonist*, *telephony*, *telephonic*. Resist the general tendency to slur the second syllable of these forms out of hearing

\* See *Take a Letter, Please* (especially page 126) by the same author, published by Funk and Wagnalls Company

**te les co py** and **te les co pist** may be accented on either the first or the second syllable—*tel' e skoep* or *te less' ko p*, *tel' e skoep ist* or *te less' ko pist*. But note that in *tel' e scope* and *tele scop' ic* the third syllable of the last rimes with *top* and of the first with *ope*

**tell** should not be used as noun in the sense of chat, gossip, rumor. Don't say *I never heard tell of such a thing*

**tem blor'** is Spanish-American for vibration or shaking of the earth; hence, for earthquake. The second and accented syllable has long *o*. The rime is *stem store*. Don't confuse this word in spelling and pronunciation with *trembler*. (See *tremble*)

**te mer' ity** rimes with *severity*. It means rashness, unreasonable defiance of danger. The adjective *tem er ar' ious* causes much trouble in spelling, pronunciation, and use. Don't confuse it with *timorous*, its antonym. Pronounce all five syllables—*tem er air' eus*—the first three syllables riming with *hem'er bair*

**tem' per a ment** is quadrisyllabic. Pronounce all four syllables. Don't say *tem' pra munt* or *temp' mint*. Note the three *e*'s and the one *a*, and their positions. This word is sometimes called a spelling demon. So also are *tem per a men' tal* and *tem per a men' tally*. This word is used principally to denote the internal make-up of a being in regard to manifested behaviorism. The chief types are choleric (hot or fiery), melancholic (sad or dejected), phlegmatic (apathetic or sluggish), sanguine (ardent and hopeful)

**tem' per a ture** is pronounced *tem' per a chure*. There is no objection to your trying *tem' per a tewr* if you like; there is authority for this too. It is quadrisyllabic. Don't say *tempt' chure* or *tem' brajure*. It means degree of heat or cold, and may thus be modified by any word that helps to specify degree, as *high*, *low*, *thirty-degree*, *minimum*, but preferably not by such general and tautological words as *hot*, *freezing warm*, *cold*. Low temperature means cold—low on the scale of the thermometer; high means hot—high on the thermometer. In medicine the word is used alone to indicate fever, as *She has a temperature*

**tem' po rar i ly** is correctly accented on the first syllable, as are *tem' po rar y* and *tem' po rar iness*. But the colloquial pressure for accent on the third syllable (or on the third with the *r* of the fourth) is so strong that the very next editions of the dictionary will probably succumb and sanction *tem po rar' y* as well as *tem po rar' i ly* and *tem po rar' iness*. The third syllable *rar* is pronounced *rer*, not *rare*—yet. Don't say *temp owe ray' re*. (See *ary*)

**temp ta' tion** is pronounced *temptay' shun*. Don't say *tem tazb' un*. Be sure to make both the *p* and the final *t* heard. Take the same precaution, please, with *tempt* and *at tempt'*

**ten' ant**, noun and verb, is a dweller or occupant, one who rents property; to tenant means to occupy as tenant. The noun *ten' Ancy* and the adjectives *ten' Ant A ble* and *ten' Ant less* have the troublesome second-syllable *A* frequently misspelt *e*. The first syllable is *ten* indeed. Don't confuse in spelling and pronunciation with *tenet* (*infra*)

**ten d' en oy**—trend toward, inclination, leaning—is pronounced *ten' den c*. The first syllable is *ten* indeed, not *tin*. Don't make the word sound like *tenancy*. The *d* must be heard

**ten den' tious**—having an underlying aim, tending to champion and advance a cause—is pronounced *ten den' sbus*. This word is used chiefly in art and music and literary reviewing and criticism. It is more frequently used in England than in the United States. The last syllable is sometimes spelt *cious*

**ten' der foot** is a solid compound—*tenderfoot*. It means a newcomer, a stranger to difficult ways, one not accustomed to hardship or discipline. It originated in the West in application to an Easterner or other person who found it difficult to adapt himself to the rough life of a ranch. It is now applied generally to a beginner in any work or undertaking. The plural, not frequently used, is *tenderfeet*. Don't say *We have ten tenderfoots visiting the ranch*

**ten' e brous** rhymes with *penny bus*. But make the *r* heard—*ten' e bruss*. Don't say *te nee' brus*. It means dark, gloomy, overcast

**ten' et** may be pronounced *ten' et* indeed, *ten' it*, *tee' net*, or *tee' nit*. The first is preferred usage. It means any rule or principle or doctrine held as true, especially by a group of persons, as a religious body. Don't confuse with *tenant* (*supra*) in spelling and pronunciation

**Ten nes see'** is trisyllabic. Don't say *ten see'*, but *ten e see'*, being sure to keep the *s* soft. Note the agent noun and the adjective *Ten nes se' an* (*see' an*)

**ten' nis** is pronounced with soft *s*. Don't say *ten' niz* or, worse yet, *tin' niz*

**tense** is pronounced with soft *s*. Don't say *tenze*. In general usage *tense* means stretched, tight, rigid, under strain, deeply earnest, as *tense cable*, *tense feeling*, *tense thought*. In phonetics it means utterance that is made with vocal organs more or less drawn or rigid, as *d e o*. In grammar it indicates the various inflections of a verb that distinguish time and degree of action. There are three simple tenses—present, past or preterit or imperfect, future—and three compound tenses—perfect or present perfect, past perfect or pluperfect, future perfect. These may be illustrated as follows in one person, active voice: *I work, I worked, I have worked, I had worked, I shall work, I shall have worked*. Note that the imperfect is formed by terminal inflection of *work* (see *verb*) and that tenses following the imperfect are denoted auxiliaries. The simple tenses are sometimes called primary, and the compound secondary. Time that is indicated as continuous or progressive is shown in tense forms by adding the present participle—the *ing* form of the verb—to every form of the verb *be*, as *I am working, I was working, I have been working, I had been working, I shall be working, I shall have been working*. Emphatic action or state of action is indicated by the use of *do* and *did* as auxiliaries, as *I do work* and *I did work*. The emphatic form occurs in the present and the imperfect only, tho some grammarians insist that the future with *will* in the first person and *shall* in the second and third should be classified as an emphatic tense also. The historical present tense is the use of the present tense to relate incidents that occurred in the past, and thus to vivify them and make them more real and impressive, as *Napoleon stares icily at the culprit as they bring him forth*. Don't use the historical present for trivial everyday affairs; when you do use it, be sure to carry it through consistently. Remember that the present perfect must come up to or touch the present; that the pluperfect does not touch the present. Note these misuses of one tense for another—the present or imperfect for the perfect and vice versa—as *I am here three weeks* or *I was here three*

*weeks for I have been here three weeks, I have read it in The Times for I read it in The Times, and the imperfect for the pluperfect, as After I was here three weeks he came for After I had been here three weeks he came.* Note also the relationship of tenses of verbs that occur in different clauses in the same sentence, the relationship commonly referred to as sequence of tenses. This means nothing more than the logical relationship of different times represented in a sentence, as *She says she is too tired to go* and *She said she was too tired to go.* The time or tense may, of course, be changed when one clause indicates permanence of its declaration and one definitely specifies time, as *He says that Roosevelt was governor of New York* and *It had long ago been said—before he said it—that honesty is the best policy.* A present or future verb in an independent clause may be followed by any tense in a corresponding dependent clause, as *I know that he did it and that he will never do it again.* This reflects natural and logical time sequence. Note that in such expressions as *They said they were going* and *He declared that he was very tired of it* the tense of the second clause is the idiomatic result of transforming direct into indirect discourse—*They said, "We are going"* and *He declared, "I am very tired of it."* *They said they are going* and *He declared he is very tired of it* may be correct and logical. But they are not used, as a rule, the major verb influencing the tense of the minor one. The repetition of a perfect form in two different verb formations in the same clause constitutes a serious error. Don't say *I should have liked to have gone with you* and *I should have enjoyed having heard her play* for *I should have liked to go with you* and *I should have enjoyed hearing her play.* As a general rule (there is an occasional exception) use the perfect in the first or predicate form, and the present in the second form

**ten' sile**—capable of being stretched or strained or drawn out—is pronounced with short *i* in the United States, and with long in England, riming respectively with *sten cil* and *men smile.* (See *ile*)

**ten' ta cle**—a feeler protruding from the head or mouth of an animal, used for tactile or prehensile processes—rimes with the last three syllables of *identical.* Note the adjective *tentac' ular* the last three syllables the same as the last three in *spectacular.* Billy Boner says that his date with the teacher after school is merely *tentacle*

**ten' ta tive**—experimental, provisional—rimes with *men to live.* The noun is *ten' t' tive ness*

**ten' u ous**—slender, thin, subtle; thus, unsubstantial and flimsy—is pronounced *ten' u us.* There is no authority for *ten' yus.* The nouns are *ten' u ous ness* and *ten' u' ity*—*ten ewe' it*

**ten' ure** is pronounced *ten' your.* Don't say *ten' oor* or *ten' or.* The word means the holding or possessing of something according to certain specified terms. It derives from the ancient custom of feudal estates. See the encyclopedia for complete exposition

**ter' cet** rimes with *her set* or with *curse it.* It may be accented on either syllable but preferably on the first. It is a group of three successive verses that rime, or three verses interrelated with other three-verse groupings in a poem. This term is preferable to *trip' let* in such use, tho the two terms are used interchangeably in both music and poetry. *Tris' tich,* pronounced *triss' tik,* is another name for a three-verse stanza

**ter' gi ver sa' tion** is a shift or evasion, desertion of a policy or faith, a "getting out from under." The pronunciation is *tur je ver say' shun.* Don't say *turdge vay' shun*

**ter' ma gant**, noun and adjective, rimes with *Irma Grant*. Used in reference to the supposed Mohammedan deity noted for tumultuous farce performances in morality plays, it is capitalized. Used as a common noun or adjective to mean a boisterous woman or boisterous and scolding, it is written with small letter

**ter mi nol' o gy** is a five-syllable word—*tur m' noll' o je*, not *turm noll' je*. The third and accented syllable rimes with *doll*. It means the special words or terms used in connection with any particular field of activity, as business, art, science

**ter' mi nus** is trisyllabic. Don't say *term' nus*. The word rimes with *sermon us*. Strictly speaking a terminus is the end or goal of a line of transportation, as a railway or the town or city or boundary where it stops. A *ter' minal* (riming with *germinal*—don't say *toim' nal*) is, rather, the station, dock, yards, platforms, switches, general stoppage equipment, and the like. These two words are increasingly used interchangeably, and the dictionaries now record the fact, but the distinction here made is nevertheless worth observing. *Terminus* may be pluralized *ter' mi nus es* or *ter' mi ni (nye)*. *Terminal* is pluralized *terminals*; this word is also an adjective meaning pertaining or related to the end or extremity or boundary, and is used of space and time

**ter' mite** rimes with *her mite*. There is no authority for making it rime with *hermit*. It is a destructive insect resembling the ant, and is popularly known as the white ant

**Terp sich' o re**—muse of the dance and choral song—is pronounced *turp sik' o ree*, riming with *chirp sick' o me*. The adjective *Terpsichore' an* has primary accent on the fourth syllable which is *ree*—*turp s'-ko ree' an*

**ter rain'** is an area of land under particular consideration or observation; topographical environment. It is pronounced *te rain'*, to rime with *the main*, or *ter' ane*, to rime with *her gain*, preferably the former. It is emphatically not a dish from which soup is served, as Billy Boner used to think

**Ter' re Haute'** rimes with *very goat*, not with *very spot* or *very spout* or *very ought*. This is a two-word unhyphenated name

**ter res' tri al**—earthly, worldly, pertaining to earth—is quadrisyllabic, please note. Don't say *tur ress' chul* but *te ress' tre' l*

**ter' ri ble** is pronounced *ter' i b' l*, the first syllable riming with *er* in *error*, not with *her*. Don't spell with *a* instead of *i*. Don't say *tur' ble*

**ter' ri fy** rimes with *rar' e fy*, the last syllable being *fie*. Don't spell with *a* instead of *i*. Don't say *tur' fy*. The adjective *ter ri f' ic* has short vowels only—*te riff' ik*—the second and accented syllable riming with *stiff*

**ter' ri to ry** is a quadrisyllabic word pronounced *ter' ito ere* or *ter' i te re*, preferably the former. Don't say *ter' tree*. Don't spell this word with *a* in the second or third syllable

**tes' ti mo ny** is a solemn statement made to prove or disprove some alleged fact; attestation or declaration. It comes from the Latin word for witness. Testimony must be accumulated and assorted before it can constitute absolute evidence. You may have testimony by witnesses that a man committed a murder, but it may be by no means conclusive or even reasonable. The man's thumbprints on the pistol of the victim constitute circumstantial evidence. Say *tess' t' moe ne* or *tess' t' mun e*. (See *proof* and *evidence*)

**tet'a nus** is the painful disease known by tonic spasms of the voluntary muscles; when it strikes the muscles of the lower jaw it is popularly called lockjaw. The *e* and *u* are short; the *a* neutral. The rime is *frettin' us*. Don't say *tee tan' us*

**tête à tête'** is French meaning private interview, confidential chat, two sitting face to face, or a piece of furniture so built that two people face one another sitting on it; a tea service for two. The three words may or may not be hyphenated, preferably not by those who like to see language inflections simplified. The pronunciation is *tate' a tate'* (middle *a* neutral) riming with *date a mate*

**tet ra lem' ma** rimes with *bet ma Emma*. It means a situation or position in which it is puzzling to know which one of four courses to take; in argument it is an analysis or syllogism containing four alternative propositions. (See *dilemma*)

**Tex ar kan'a** is pronounced *tek sabr kan' a*, the second syllable riming with *are*, and the third and accented syllable with *man*. In much general usage, however, the *r* is not heard at all, and the third syllable is made *kahn*. The rime should be *checks are manna*

**Tex' as** is pronounced *tek' sass*. The *a* is neutral. It has been rimed with *vexes* in musical comedy. Don't say *teg' zig*. Note the noun and adjective *Tex' An*

**tex' tile** means pertaining to weaving, woven, or (noun) woven fabric. While the Britisher insists upon *teks' tile*, riming with *peck's mile*, the proper pronunciation in the United States is *teks' till*, riming with *peck's mill*. (See *ile*)

**-th** is a suffix forming nouns of quality, as *wealth, health, growth, youth*; forming ordinals from cardinals, as *fourth, fifth, twelfth*; forming the third person singular present indicative of the old style or biblical verbs, as *doth* (once *doeth*), *bath* (*haveth*), *saith* (*sayeth*), or *eth* as in *thinketh, knoweth, loveth*—it is a voiceless *th* so used (tho voiced in England). Don't slight or omit it altogether. *Th* is the famous lisp digraph. It has two sounds—the surd or breathy or aspirate or voiceless sound, and the voiced or sonant or intonated sound. At the beginning of words it is in most cases voiceless, as in *thane, thank, thatch, thaw, theater, theft, theme, theology, theory, thermal, thesis, thick, thief, thief, thimble, thin, thing, think, third, thirst, thirteen, thistle, thong, thorax, thorn, thorough, thought, thousand, thrall, thrash, thread, threat, three, thrift, thro, throw, thrush, thud, thug, thumb, thunder, thwart, thyroid*. But certain articles and pronouns and adverbs and conjunctions are exceptions, as *than, that, the, thee, their, theirs, them, then, thence, there, these, they, thine, this, thither, thou, though, thus, thy*. *Th* and *the* at the ends of verbs are usually voiced, as in *bathe, bequeath, breathe, clothe, lathe, loathe, mouth, scathe, scythe* (rarely a verb), *seethe, sheathe, smoothe* (or *smooth*), *soothe, swathe, teethe, tithe, withe, wreath, writhe*. And it is voiced also in the following nouns and adjectives, the part of speech—especially as between verb and noun—sometimes being decided by voiceless or voiced pronunciation: *blithe, scythe, smooth, swathe* (this may be a noun, but voiceless *swath* is the more commonly used noun), *tithe, withe, writhe*. At the ends of nouns, however, *th* is usually voiceless, as in *bath, booth* (voiced in England), *breadth, breath, broth, cloth, death, earth, faith, froth, growth, heath, lath, loath, loth, mouth* (see above), *oath, path, sheath, sloth, sooth, swath, teeth, tooth, troth, truth, wealth, width, worth, wrath, wreath, youth*. Medial *th* is usually voiced,

as in *bother, brethren, brother, either, father, gather, hither, latter, mother, neither, other, pother, rather, thither, tether*. But it is voiceless in *athlete, brothel* (either voiced or voiceless), *ether, ethics, ethnic, ethnology, ethyl, frothy, pitby*. The little preposition *with* is cause of disagreement among the authorities. Some say it is voiced in all uses; others that it is or should be voiceless when accented and when it precedes a voiceless consonant (Webster 1938) as in *with fellow feeling* and *with kind words*. The plural ending *ths* is sometimes soft and sometimes hard. There is no reliable rule. Note *bathz, breadths, breaths, deaths, heaths, growths, oathz, sheathz, wreathz*; the present indicative, third person singular follows suit. Two authorities say that this digraph *tends* to be voiceless in plural formations after short vowels as well as after consonants. But on looking up *th* words you will find this to be the merest tendency. As a matter of fact the pronunciation of these plurals is left pretty largely to the individual, the dictionaries themselves avoiding the issue in the listing of most such words. The *h* of this digraph is silent in *Esther, Theresa, Thomas, Thomasa, Thompson, thyme, phthisis*. Don't pronounce initial *th* like *d*, or final *th* like *t*, or vice versa, as *de, dis, dat, dem, day* for *the, this, that, them, they*, or *bat, breat, deat, wreat, yout* for *bath, breath, death, wreath, youth, or toro* for *thorough, tread* for *thread, taud* for *thought, moud* for *mouth*, and so on. Don't omit final *th* altogether, as *fif* for *fifth*, *six* for *sixth*, *eleven* for *eleventh*. If you have difficulty in hissing a little with your tongue against the points of your upper teeth, then you should practise the pronunciation of the above words and others like them. *Th* should not be used after a figure to indicate an ordinal. This is an unfortunate common practice in letter writing. Write 4 or *fourth*, not *4th*. Figures and letters combined to stand for a word are hybrid forms. When *t* and *b* occur together in different syllables, they are of course pronounced separately, as in *hothouse*

**Tha li' a**—muse of comedy and of pastoral or bucolic poetry; also one of the three graces, representing bloom—rimes with *Maria—mar ye' a*. Don't say *thal' ya* or *thale' ia*, but *thal ye' a* with voiceless *th*, neutral *a's*, long *i*

**Thames** rimes with *hems*, or should do so. But it is often heard as *tames* and also as *thames*. Make it a rule to say *temz*

**than** should be used after the comparative, not after *hardly, merely, scarcely*, and the like. After *no sooner, no better, no earlier*, and other similar negative comparatives, use *than*, not *when*. Say *We had no sooner added the columns than new figures were brought to us*, not *We had no sooner added the columns when new figures were brought to us*. Say *Scarcely had we added the columns when new figures were brought to us*, not *Scarcely had we added the columns than new figures were brought to us*. Use the expression *than whom* most sparingly. In other words, don't be a "than-whomer." There is nothing whatever wrong with this sentence: *He is a man than whom no one could be more loyal*, but the *than-whom* expression is labored and affected and awkward. And since *than* is functionally a conjunction, this makes a kind of wrenched construction, for it is likely to be called a preposition in order to establish "easy" syntax for *whom* and the dependent clause. It is an expression that invariably calls attention to itself. How much simpler, and therefore better, this is: *No one could be more loyal than he*. A critic, reporting the speech of a flowery and highfalutin political orator who used *than whom* a great deal, referred to him as a speaker "than whom no one could be more than whomer." (See *but* and *else*)



**thanks giv' ing**, according to both Standard and Webster, is accented, please observe, on the second syllable. Oxford accents the first. Don't say *thanks' giving*, and of course not *thanks giv' in* or *tanks' giv'n*. This instruction holds for all uses of the word. It is, of course, capitalized used in reference to the holiday and to special religious festivals

**that** is a relative pronoun used to refer to persons as well as to animals and things. The good old grammars say that *that* should be used to introduce restrictive clauses, and *who* and *which* nonrestrictive clauses. There is sound permissive authority now, however, to use all three of these relative pronouns in both restrictive and nonrestrictive clauses, and whether or no, they are getting themselves used interchangeably in both speech and writing. Monotonous repetition of any one of them justifies a change to one of the others, restrictiveness and nonrestrictiveness notwithstanding. A restrictive clause is one that limits in thought or expression or application. In *The soldier that fights hardest wins the honors*, the clause *that fights hardest* restricts or limits the meaning of the expression, and *that* is therefore to be preferred to *who*. But in *The soldier, who won the medal, is an old friend of mine*, the clause *who won the medal* is nonrestrictive, is really thrown-in or gratuitous, and *who* is therefore correct. Nonrestrictive clauses are usually set off by commas. Like all other pronouns, *that* should be used to refer to a noun or a pronoun, never to a group of words such as phrases and clauses. The relatives *who*, *which*, and *that* are sometimes wrongly preceded by *and* or *but* to connect with a preceding relative that is perhaps implied rather than expressed. This construction, for instance, is wrong: *The soldier fighting hardest and that is most loyal to his cause wins the honors*, because *and* before *that* has no preceding relative to connect with it. The sentence should read: *The soldier that fights hardest and that is most loyal, etc.*; or *that* may be omitted entirely, as *The soldier fighting hardest and remaining most loyal to his cause wins the honors*. But note that in *We found the building but that part of it containing the specimens we could not see*, *but* connects the two independent clauses; that is, *We found the building but we could not see that part of it containing the specimens*. *That* is used in reference to a person, a thing, an animal, or to a phrase, a clause, a sentence or an understood thought; it is used, therefore, in reference to most indefinite pronouns, such as *same*, *somebody*, *anything*, *third*, *most*, *best*, and to *it* used indefinitely and expletively, as *It is the woman that we seek*. *That* may be used also, as above indicated, for the sake of euphony or for the avoidance of unpleasant repetition; this means that it is used to refer to *who* or *which* as antecedent because the repetition of either would be monotonous, as *Which that feeds at this trough is the one you mean* and *Who that has seen the show can disapprove*. The repetition of *which* in the one case and of *who* in the other would be bad. But the expletive or introductory *that* may frequently have to stand next to *that* as modifier or substantive, and this cannot be objected to, as *That that man should do such a thing is too much* and *That that should happen to me is unthinkable*. Don't use *that* redundantly, as *He said that by getting a ticket that we could enter early*. This frequently happens when a substantive clause introduced by *that* is preceded by a phrase or phrases. The second *that* in the foregoing sentence should be omitted. Don't use *that* to modify *many* or *all* or any other plural form. Don't use *that* adverbially to mean *so* or *very*. Say *I am very tired*, not *I am that tired*. Do not use *that* before *there* (this would again be adverbially) to emphasize or reinforce a statement. *That there book is wrong*, but *that book, there on the table*, is correct. *That* is singular; its plural is *those*. *That* should



**thé dan sant'** are two French words meaning an afternoon tea and dance. The first word is pronounced *tay*; the second *dahn sah'n*. The plural is pronounced exactly the same but spelt *thés dansants*

**thee** is objective case of the so-called plain personal pronoun *thou* (see *pronoun*). The Quakers and many others, however, use it dialectically as nominative. It is pronounced with voiced *th* and long *e*

**their** is the possessive plural of the personal pronoun *they*. *Theirs* is the possessive form of *they* that is used when the following noun is understood, as *The honor is theirs* for *It is their honor*. There is no such word as *their's* or *theirs'* or *theirs's* or *theirn*. But such expression as *Theirs's warm* for *Theirs is warm* sometimes assaults the ear! Illiterate persons sometimes use one or more of these forms. *Their* is never used in combination with *selves* to form the reflexive. Don't say *der* for *their*, or *theirselves* for *themselves*. (See *our* and *your*)

**them** is the objective case, plural number, of the personal pronoun *they*. Don't use it in a possessive sense. *Them books* is wrong; *those books* is correct. Don't say *dem*. (See *that* and *this*)

**them selves'** is the reflexive and intensive form of the personal pronoun *they*, *them* being the objective third person plural. Both parts of the compound must be plural; don't say *themselves*. The only correct usage of the combined plural and singular forms in a reflexive pronoun is the royal or kingly *we ourselves*. Like the other reflexives (*q v*) *themselves* is used for both emphasis and reflexive reference, as in *They themselves said it*, *They asked it for themselves only*, *They have only themselves to blame*. Don't say *He spoke to themselves about it*, but *He spoke to them* or *He spoke to them themselves about it*. Don't say *demselfes* or *theirselves* or *theirsself* for *themselves*

**then** may be used as an adjective, as in *the then member of the legislature*. But this use is not to be recommended when the equivalent *at the time* may be conveniently used. *Then* is frequently used superfluously as correlative of *when*, as in *Then when we undertook the reading, we faltered* or *When we undertook the reading, then we faltered*. Only occasionally for the sake of emphasis can this construction be justified

**thence** means from there, from that place, from that time. Like *hence* and *whence* it contains a directive prepositional element. Don't use the preposition *from* before it. *He has gone from thence* is wrong. *He has gone thence* is correct. This instruction applies likewise to *thenceforth*. Don't say *From thenceforth he has always traveled by plane* but, rather, *Thenceforth he has always traveled by plane*. The *th* is pronounced as in *then* and *this*, not soft as in *thin* and *bath*. *Thenceforth* and *thenceforward* are solid compounds—*thenceforth* and *thenceforward*. These words are synonyms meaning thereafter or from that time (occasionally from that place) forward, as *Thenceforth or thenceforward he remained at the barracks*. Both forms have imperfect connotation as well as perfect, as *Thenceforth they were fast friends*. Their antonyms are *henceforth* and *henceforward*. *Thenceforth* may be accented on either syllable. *Thenceforwards* may be used interchangeably with *thenceforward*, but the latter is preferable. (See *hence* and *whence*)

**the oc'ra cy** means government under the immediate supervision of God or of His representative priests and ministers. The *th* is voiceless; the first *c* is *k*, the second is *s*; thus, *the ok'ra c*. The homophone *the oc'ra sy* means confusion of deities or a mystical relationship of the individual soul with God. The last two syllables of this word come from a Greek

word meaning mix; the last two of the former from a Greek word meaning rule

**the' o ry** is trisyllabic. Don't say *the' ry*. The *th* is voiceless. The *e* and the *o* are long, the *y* short *i*; thus, *thee' owe re*. It means speculation or contemplation, generalization rather than factual findings, a guess, a hypothesis (*q v*). Its antonym is *practice*. The plural is *the' o ries* (*z*). The verb is *the' o rize*; the noun of agent is *the' o rizer* (long *i* in both). *The o ret' ic* is both adjective and noun, *ret* riming with *bet*. *Theoretics* is singular in syntax tho plural in form

**ther a peu' tic**—pertaining to curative processes and healing methods—is pronounced *ther* (riming with *ber*) *a peu' tik*. The *th* is voiceless. Don't say *ther peu' tic*; the *a* tho slight must be heard. The noun *ther a peu' tics* is plural in form but singular in meaning and use. *Ther' a py*, like *therapeutics*, means the application of remedies and treatments for the relief and cure of disease, but it is usually used in compounds, such as *electrotherapy* and *hydrotherapy*. In none of these words must the first syllable be made to rime with *there* rather than with *ber*

**there** should not be used after *that* or *those* to emphasize or enforce what you wish to point out. *That there* and *those there* and, of course, *them there* are vulgarisms. Don't use them. But used locatively, with the proper punctuation, *that there* and *those there* and even *them there* may be correct, as *He likes that (book), there on the table* and *He likes those, there by the wall* and *He likes them, there by the wall*. Don't confuse *there* with *their* and *they're* (*q v*). *There's* is the contracted form of *there is*. As far as the ear is concerned it is the same as *theirs*, but you must not confuse the two forms in context. *There* as an introductory word or as expletive frequently causes errors in agreement, as *There is an old lady and a young man in the waitingroom*. *Lady and man* are subject, not *there*, and the verb must be plural—*are*, not *is*. Used in such relationship before *two*, *three*, *four*, and so forth, *many*, *several*, *few*, *some*, *all*, nouns that are always plural, as *blues*, *drawers*, *grounds*, *premises*, *shears*, *scissors*, *tongs*, *there* usually requires a plural verb. As slang *there* means efficient, qualified, satisfactory, as in *That young man is there*, but needless to say, this hybrid use of the word is not recommended. Don't say *dare* or *thar*, and don't spell it *thare*: 'A small youngster whose spirits were rife, just adored orthographical strife; but he spelt the word *there* as if it were *dare*, and he's now doing detention for life. (See *here*, *that*, *these*, *this*, *those*)

**there' a bout** is a solid compound—*thereabout*—meaning near, about that, near the place, approximating a number or quantity, subsequently. It is used interchangeably with *thereabouts*, the latter probably being more general

**there for'**, note well, is accented on the second syllable. This word stands for a prepositional phrase, such as *for that*, *for this*, *for it*, *for the matter referred to*. *I did the work and am responsible therefor* is correct. And so is this, tho its tautophony does not recommend it: *I did the work and am therefore responsible therefor*. *Therefor* is an adverb

**there' fore** is adverb, conjunction, and adverbial conjunction conveying reason, result, conclusion, addition, and meaning for that reason or for that cause. *I did the work and am therefore responsible* is correct. Don't accent this word on the last syllable

**the' rem o phone** has voiceless *th*. Say *the' rim o fone*, the first two syllables almost merging. Don't accent the second syllable. It is the instrument

that yields musical sounds from air waves as result of hand movements above and about. Its inventor was Leon Theremin, and the instrument is more commonly called *the' re min*, riming with *terrapin*

**The re'sa** is Latin pronounced *te ree'sa* (first and last vowels neutral). The French spell and pronounce it *Thé rèse'—ta raʒ'*; the Italians *Te re'sa —ta re' zab*; the Spanish *T'er e si' na—ter e see' na*

**the sau' rus**—Latin for *treasure*—is a treasury or storehouse, used chiefly in reference to words. *Th* is voiceless; *sau* is *saw*; the rime is *he saw Russ*. The plural is *the sau' ri*—to rime with *he saw rye*. The use of this word for dictionary is regarded by some as affected

**these** is the plural of *this*. Don't say *dese*. Don't use *these* before *ones*, or before *here* except for emphasis, and then always with proper punctuation. *These* is not an adverb, and cannot therefore modify adjectives and adverbs. Don't say *I want these ones* or *These here are the ones I want*. To be sure, proper inflection and accent may make the latter correct, the meaning being, *These, here on the bench, are the books I want*, and the punctuation should be noted. Commas or dashes must set the *here*-phrase off. Don't use *these* to modify *kind* and *sort*. *These* is plural; *kind* and *sort* are singular; plurals cannot modify singulars. *This kind* and *these kinds* are correct. *These*, like *this*, is close and intimate and coherent, in contradistinction to *that* (*those*). (See *here, that, there, this, those*)

**the' ta**—Θ Θ—is the eighth letter of the Greek alphabet; it corresponds to *th* as in *thin*—voiceless *th*. It rimes with *jeata* or *jayta* (final *a* neutral), the former preferably in England

**they** is nominative plural of the personal pronoun covering *he, she, it* in the singular. It is sometimes illiterately pronounced *dey*. But the principal error made in the use of this word is in its reference to singular antecedents, as in *Everybody says they want to go* and *Nobody should undertake what they cannot finish*. In both sentences *he* is correct, and is regarded as of common gender in such use. Of course, if the indefinite singular—*one, anybody, any one, everybody, every one, somebody, some one, or a man, a woman, a person*, and the like—is clearly indicated as being exclusively feminine or exclusively masculine, the singular personal pronoun in reference should be adjusted. This caution refers to all forms of *they*—*their* and *theirs* and *them*. *They're* is the contraction of *they are*. Don't confuse it with its homophones *their* and *there* (*q v*), and don't misplace or omit the apostrophe. (See *thon*)

**thing** is much overused. It should never be used in reference to a person, and not to an object when a more specific name is to be found. Aim to get from the dictionary the specific equivalent for *thing* whenever you are tempted to use it loosely. And, of course, *thing-a-ma-jig* and *thing-um-bob* are generic vulgarisms resorted to only by the dictional happy-go-lucky and the lazy-minded

**think** is pronounced with voiceless *th*, as *thin* is. Don't say *tink* or *ting* for *think*. You *think* of a person, and you *think on* or *about* a problem

**thirst** must not be pronounced *thoist*, to rime with *hoist* and *foist*; it rimes with *burst* and *curst*. It is followed by *for*, as *thirst for glory*; by *of*, *the thirst of the patient*; by *after*, *hunger and thirst after righteousness*

**this** should not be used as an adverb, especially as an adverb of degree. *The ink has never been this thick before* is wrong; *this* cannot modify *thick*. So instead of *this* is correct. The word *thus* may frequently be used in this relationship of degree, and is preferable to *this*, as *The*

*weather was thus cloudy a week ago, not this cloudy.* Don't use *this* before *here* for the sake of emphasis, except in such expressions as the following in which punctuation interrupts such modification. *This—here on the table—is for you.* Don't say *this here book*, for *this* cannot modify *here*. *I want this book here* and *This book here is the one I want* are correct, *here* being purely a locative or definitive adjective pertaining to *book*. *This (these)* should be used for close-at-hand references—latter. It is more intimate and coherent than *that (those)*. In such expressions as *this coming Thursday, this next year, this coming week, this next opportunity*, the word *this* may be explained as intensive or emphatic. But in much usage it is by no means necessary; *the* is correct in its place if indeed any word be needed. Don't use *this* before plurals, as *this many, this kinds, this sorts*; say, rather, *this kind or these kinds and this sort or type or class, or these sorts or types or classes*. *This many a day* and *these many days* pass muster in colloquial usage. In the first *many* a has singular significance, and *this* is itself singular. But the modification of any indefinite pronoun by *this* or *these* is not recommended. Don't say *these ones*. It refers to phrase, clause, sentence, as a rule, rather than to specific word. Don't say *dis* for *this*. (See *here, that, there, these, those*)

**thith'er** means to that place. It is the antonym of *hither* (q v). Since it means to there, no directive preposition should be used with it, as *to thither*. *He went thither* means he went to that place. The *th* is voiced in both instances. Start to pronounce with the tongue against the points of the upper teeth, and then let it protrude a little. Then force breath through

**thon** rhymes with *yon*. It is a personal pronoun of common gender and of both numbers. The possessive is *thon's* and the objective *thon*. This form was proposed many years ago by Charles Crozat Converse to meet a "long felt want," namely, a pronoun that could be used to refer to nouns or pronouns of different gender and number in unit constructions, as *Every boy and girl must have thon books* instead of *Every boy and girl must have his and her books*, and *Every one must do thon work* instead of *Every one must do his and her work*. But the wise suggestion did not take, and *thon* has disappeared. We have come to use *his* in such references and to call it, compromisingly, common gender. (See *they*; see Standard Dictionary)

**Tho reau**—Henry David—may be accented on the first syllable or the last. The rime is *no go*, that is, *tho roe*, voiceless *th*

**Thor' vald sen** or **Thor' wald sen** is pronounced *tawr' val* or *wawld sen*. Don't make the accented syllable *vabl* or *wahld*

**those** is the plural of *that*. Don't use *those* before *ones*, or before *there* except for emphatic designation and with proper punctuation. *Those* cannot be treated as an adverb, and cannot therefore modify adjectives and adverbs. Don't say *I want those ones* or *Those there are the ones I want*. As pointed out under *these* above, proper inflection and accent may make the latter correct. But two indefinites—*those* and *ones*—in a single short sentence, should not be used. The actual name of the things referred to should be substituted for at least one of them. *Those—there on the desk—are the books I want* is correct, *there* being purely a locative or definitive adjective pertaining to *book*. Commas may be used instead of dashes. Don't use *those* to modify *kind* and *sort*. *Those* is plural; *kind* and *sort* are singular. *That sort* and *those sorts* are correct. *Those (that)* should be used to indicate remote or detached references. *These (this)* is "closer-up" in all of its connotations. Don't say *dose* for *those*. (See *here, that, there, these, this*)

**thou'** *sand* has voiceless *th*, as in *thin*, not as in *thou*. The *s* is *z*; the *d* must be heard. Don't say *tou' san*

**thrash** means to beat forcibly, to whip, to pound with the fists, to move back and forth rapidly and strongly. It is used interchangeably with *thresh*, but strictly speaking it should be confined to meaning the whipping of a person or a beast. You thrash a man, but you thresh wheat to separate the kernels from the stalk and chaff. A thrasher is one who thrashes, and also an American thrushlike bird. A thresher is one who threshes or the machine used for threshing; it is also the name of a species of shark. The respective rimes are *crash* and *mesh*

**thra son' i cal** rimes with a *monocle*. The *th* is voiceless, and the following *a* is half long. The word means boastful, bragging, swaggering. Thraso was a braggart member of the military in Terence's *Eunuch*

**threat' en** has voiceless *th*. It rimes with *settin'*. Make the adjective *threat' en ing* trisyllabic; don't say *threat' ning*. Make the adverb *threat' en ing ly* quadrisyllabic; don't say *threat' ning ly*. The noun *threat* rimes with *set*; don't rime it with *treat*. Don't say *tret*. It is no longer used as a verb, tho it was once used in the same way as *threaten*

**thren' o dy** is a song or poem of lamentation; a dirge. The *th* is voiceless as in *thin*; the first syllable rimes with *den*. The *o* is half long, the *y* short *i*. (See *elegy* and *monody*)

**thresh' old** is not spelt with two *h*'s. It comes from an old Anglo-Saxon word meaning tread or step. It means not only doorstep or entrance, but outset and beginning and starting point. (Threshing was formerly done by stepping or treading.) The first syllable rimes with *fresh*, not with *trash*; the second is *old* indeed with long *o*. There is no authority for *thresh'ld*

**thrice** means three times, threefold; figuratively, again and again, as when Casca said Cæsar put the crown aside thrice, meaning several times rather than exactly three. The *i* is long, the *c* is *s*. *Thrice* rimes with *nice*. Don't say *thriz*e. Billy Boner says thrice is a country in Europe

**throm bo' sis** rimes with *from Joe sis*—voiceless *th*, long second-syllable *o*, soft *s*'s. It means the formation of a blood clot in any part of the blood or lymphatic system. The plural is *throm bo' ses* (*seeze*). The clot thus formed is called *throm' bus*, the plural of which is *throm' bi* (*bye*).

**throng** may be pronounced either *thrahng* or *thrawng*. This word connotes something of movement in relation to a crowd or multitude, whereas a *crowd* usually denotes a great number of people standing or sitting still

**through** or **thru** (the simpler is deservedly gaining in favor) should not be used as a verb in the sense of *angered*, *done*, *finished*, and the like. Say *I am done with you* and *I have finished that job*, not *I am through with you* and *I am through with that job*. *Through* is an adjective, an adverb, and a preposition. It is used principally as a preposition. *We are going through the tunnel* illustrates the correct and most general use of it. *Through an oversight on the part of the shipping clerk* is a business letter bromide. Don't use it. Moreover, it is not sportsmanlike to place blame upon some one else. The shipping clerk or another employe may have been in error but don't say so in writing, and especially in writing to a customer. Better say *Through our mistake* or *We are sorry we overlooked* or *It is our fault entirely*; that is, let the house graciously accept blame for any error rather than place it upon some employe or department. Don't say *troo* for *through*

**thrust** is also *thrust* in the imperfect tense and the past participle. Don't say *thrust'ed*. The *th* is voiceless. Don't say *thrust* or *thurst*, with voiced *th*. Note the agent noun *thrust'Er*

**Thurs' day** must not be pronounced *Thois' dee* or *Tur' dy* but *Thurz' d* (short *i*). Don't use this word as a verb, as *Next week we shall thursday in the country*. This is a smart-alec liberty with the Mother Tongue taken by many a rural neighborhood newspaper with the too-conscious ambition of giving the sheet a note of sophistication

**thus** should not be used to introduce dangling participle constructions. Don't say *The bell rang loud and clear, thus warning those in the remote parts of the township*; *thus* is superfluous. Say *The loud, clear ringing of the bell warned those in remote parts of the township*

**thwart**—adjective, adverb, noun, verb—in general usage means frustrated, frustration, frustrate; and is in general usage pronounced *thwawrt*, to rime with *wart*, *th* voiceless and *a* like *aw*. Don't say *thwabrt*. The sailor says *thawrt*, and a not uncommon illiterate pronunciation is *tort*. The adverbial form is usually *a thwart*; as adjective, it also means across or transverse; as noun, a cross seat in a rowboat; as verb, to baffle or block or defeat

**thyme** is a purple garden flower in spike clusters, the leaves of which are used for flavoring in cooking. It is pronounced *time*, the *h* being entirely silent. Don't pronounce it as a two-syllable word—*thy' me*

**ti'a'ra** is any form of head-dress rising to a point in front and receding on either side; it usually denotes rank in monarchical countries and in church ceremonial. The first syllable may be pronounced either *tie* or *tea*; the second may be, respectively, *a* riming with *say*, or it may be Italian *a* as in *ah*; the third is, again respectively, short *a* or *a* as in *rah*. Say, therefore, *tie eh' ra* or *tea ah' rah*, one or the other, but preferably the first

**Tibet** or **Thibet** (use the former) rimes with *gibbet* or with *the set*. Either syllable may be accented. The adjective and agent noun may be *Tibet An* or *Thibet An*, pronounced *ti bet' tin'* or *tib' et in*

**tid' bit** is the same as *tít bit*, a delicate morsel to eat, any small choice thing. The two *i*'s are short; the two syllables are about equally accented. The rime is *kid bit*

**Tien tsin'** is pronounced *tint sin'* in England and the United States. But equally accented *tyen' jin'* is likewise current and correct

**ti' ger ish**—fierce, like a tiger, bloodthirsty—has long *i* and hard *g*—*tie' ger-ish*. The short variant *ti' grish*, riming with *my fish*, is in good use

**Ti' gris** rimes with *my kiss*, not with *my biz*

**Ti'jua'na** or **Ti'a Jua'na**, as a single word, is pronounced *te hwah' nah* to rime with *the Hannah* (Italian *a*'s); as two words, *te' ah hwah' nah*

**tíl' de** rimes with *Hilda*. In Spanish it is *teel' day*. It is the diacritical mark over *n* in Spanish words to indicate its pronunciation as *ni* or *ny*, as in *cañon* indicating the pronunciation *kan'yun*. It is similarly used also in English phonetics

**till** is used interchangeably with *until* (*q v*) as adverb, conjunctive adverb, and preposition. There are some authorities, however, who claim that *till* is less literary or formal than *until*, but this view may be disregarded now. Rhythm and euphony are the principal factors in deciding which



to use. Its meaning principally is *to the time of, to the time when*. In *till death do us part*, *till* is regarded by some authorities as a conjunctive adverb, and by others as a preposition: *We are united till death do us part* and *We are united till the time when death do us part*. *Until* would be correct in all of these illustrations. *Till* should not be written with apostrophe; it is an independent word in its own right and not a clipt form of *until*. Like *until*, *till* is sometimes misused for *before* and *when*, as in *I want to get there till he does* and *We shall go to the show till we have our work done* for *before he does* and *when we have our work done* respectively

**tim' bal**—a kettledrum—rimes with *symbol*. It is similarly pronounced used in connection with cookery—any seasoned preparation prepared in a mold shaped like a drum. But in this use it is spelt *tim' bale*. The French call it *tan bal*—first *a* short, second *a* flat

**tim' bre** may be pronounced *tim' ber* or, after the French (it is really a French word meaning bell) *tamb' r* (roll the *r* a little). This word means tone-color, that is, the quality of tone in differentiation from pitch and intensity. It is sometimes spelt *tim' ber* with this meaning. But as a rule *timber* means wood—wood prepared for sale as lumber, trees standing on the land, a rib branching out from the keel of a ship; as verb, to cover with boards, to furnish with timber

**time' ly**, don't forget, is one of those *ly* words that are adjectives as well as adverbs. It is much more frequently used as the former than as the latter. The adverb *time' lily* is awkward and rarely used. *He arrived timely and happily* is correct, as is *His timely and happy arrival was a joy to all of us*

**tim' or ous**—fearful, afraid—rimes with *slimmer us*. Don't say *ti more' us*. The noun is *tim' or ous ness*. Don't pronounce these words *tim' rus* and *tim' rus ness*. *Timorous* has in it the idea of contempt, that is, fear accompanied with contempt; *timid* means afraid as result of constitutional lack of courage

**tinc' ture** is pronounced *tingk' chur*. *Tink' tewr* is sometimes pitifully affected. The adjective is *tinc to' rial*—*ting toe' rial*. Note the ex-crescent *g*. Tincture is a slight trace or odor or touch or color or quality in some substance, as tincture of iron in a solution. *Tincture* is also a verb meaning to impart a flavor or to imbue with

**ting** is a high-pitched sound; as verb it means to make such sound. The present participle is *ting' ing*, not *tink' ink* or *ting' ging*. Don't confuse this word with *tinge*

**tinge** is a slight coloring; as verb it means to color slightly. The *g* is soft—*tinj* or *tindge*. The present participle is preferably *tinge' ing* (*tinj' ing*)—the *e* preferably retained to indicate the soft *g* and also to differentiate from *linging*. But unfortunately the form *tinging* is being increasingly used as present participle. The imperfect is, of course, *tinged*, the same as the imperfect for *ting*. So, if the context has to be depended upon to differentiate in the latter form, it might as well be in the former. Don't say *tinge' ink* or *tinch' ink*. The *g* is always *j*. (See *singe*)

**ti' ny** is not pronounced *tee' ne* but *tie' ne*, to rime with *briny*. The first—*tee' ne*—is, however, a corrupt variant that is frequently heard, and is part and parcel of the vocabulary of baby-talk. The comparative is *ti' nier* and the superlative *ti' niest*, the first syllable remaining *tie* in pronunciation

**tion** is a suffix used in forming nouns and verbs denoting result, action, and condition. It is really *ion* added to the Latin stem ending with *t* (see *-sion*). The pronunciation is *shun*. Here are a few of the nouns ending with *tion* (see nouns in *-sion*): *absorption, action, affection, affliction, attention, attribution, bisection, caption, caution, collection, combustion, conception, congestion, connection, constitution, constriction, construction, consumption, contention, contortion, contribution, conviction, correction, corruption, deception, deflection, description, desertion, detection, detention, devotion, digestion, dilution, direction, discretion, disinfection, disruption, dissection, dissolution, distention, distortion, distraction, distribution, emotion, erection, eruption, eviction, execution, exemption, exhaustion, extortion, fraction, function, gumption, infection, inflection, injection, inscription, insertion, institution, instruction, intention, invention, objection, option, perception, perfection, persecution, pollution, precaution, prediction, preemption, prescription, presumption, prevention, production, projection, promotion, prosecution, prostitution, protection, reception, recollection, redemption, reduction, reflection, rejection, resumption, revolution, selection, solution, subscription, substitution, suction, suggestion*

**ti rate**, meaning a long and tiresome harangue or declamatory speech of censure and reproach, is accented on either the first syllable or the second. Preference is for second-syllable accent, and this syllable rimes appropriately with *raid*. Accented first syllable is *tie*; unaccented first syllable is *t'*. Don't say *tea rod'*—an affected French-English mongrel pronunciation. (See dictionary for meaning of this word in music)

**tis' sue** is pronounced *tish' ewe* or *tish' oo*—*u* as in *tune* or *u* like *oo* in *moon*. In addition to denoting a fabric of fine weave and the cellular substances of growing bodies, this word is now enlarged by business and industry to indicate numerous manufactured and salable novelties of paper and other materials

**ti' tan** rimes with *fightin'*. Don't confuse with *Titian*. The adjective *ti' tan' ic*—*tie tan' ik*—like the noun, is capitalized when used in reference to ancient deity or to the sun in personification. Note also the adjective *titanesque'*, and the proper noun *Tita' ni a*—*t'* or *tie tay' ne a*—in *A Midsummer Night's Dream*

**Ti' tian** is pronounced *tish' an*, to rime with *fishin'*. Don't confuse with *Titan*

**tme' sis** is pronounced *me' sis*. But if you can manage to sound the *t* just a little before *m*, your pronunciation will be better—*t'me' sis*. It means the insertion of a word between the members of a compound term, as *what man soever* for *whatsoever man* and *your own self* for *yourself*. *Tmesis* is sometimes extended to include the split infinitive, as *to rapidly walk* for *to walk rapidly*, and any other construction in which a close natural modifier is separated from the word it modifies, as *the holding of the workers together* for *the holding together of the workers*

**to** is a preposition that is frequently used superfluously, as in *Where are you going to* and *Where have you been to* for *Where are you going* and *Where have you been*. *To whom did you give it* is preferable to *Whom did you give it to* tho the latter is not incorrect. A sentence may, of course, end with any preposition. *He wrote a letter to me* and *I am the one he wrote to* are equally good. *To* is the sign of the infinitive. It is important to remember this in connection with the verb *try* (*q v*) after which *and* is frequently wrongly used for *to*. It is understood after *bid, dare, feel, hear, know, let, make, need, please, see, watch*, and a few other

verbs, but is regarded as elliptical in syntax, as *Please (to) let me (to) go*. *To* is used after *accord*, *adapt* (and *adapted*), *affinity*, *agreeable*, *agree*, *attend*, *averse*, *change*, *compare*, *confide*, *conform*, *conformable*, *consonant*, *convenient*, *correspond*, *derogatory*, *exception*, *marry*, *martyr*, *prejudicial*, *reconcile*, *recreant*, *reduce*, *regard*, *resemblance*, *true*, when context demands. But other prepositions are sometimes required after them. *Compare to*, for instance, implies resemblance between the things compared; *compare with* implies dissimilarity or disagreement. You say *true to* in the sense of being faithful; but *What is true of this is not true for that* and *He remained true for one year* are likewise correct. A garage may be *convenient to* the house and *convenient for* a work bench, and it may be especially *adapted to* dead storage accommodation *for* the winter season. One thing *corresponds to* another in appearance but we *correspond with* our friends. And so on. The unabridged dictionary must be consulted, and the content carefully weighed in the light of all the various definitions and uses of this two-letter troublemaker. Don't confuse the preposition *to* with the adverb *too* (also) and with the adjective two (2)

**to bac' co** may be pronounced with half-long *o*, short *a*, long *o* in order, or with neutral *o*, short *a*, long *o*; thus, *to bak' owe* or *t' bak' owe*. Don't say *tu bek' a* or *tubacker*. Note well the spelling of the agent noun *to bac' co nist* (soft *s*). The plural of *tobacco* is preferably *tobaccos*, but *tobaccoes* (*owes*) is permissible

**To bol'sk'** is pronounced *toe bawlsk'*. Don't say *tob' ulzk*. But *tah-bahl' y'sk*, tho unusual, approaches Russian syllabication and sound

**too' sin** is a signal or an alarm sounded on a bell; formerly it referred to a signal sounded on a drum also. The pronunciation is *tok' sin*—short *o*, hard *c*, soft *s*. The rime is *locks in*

**to-do'** is a provincialism, and is to be found in the dictionaries. It means bustle or stir or busy-ness. It is third cousin once removed of *ado'* meaning fuss and bother. Note the accent. But don't use the term

**to' ga**—the loose outer garment worn by the old Romans when they appeared in public; now a gown associated with some professional office—has long *o*, hard *g*, neutral *a*—*toe' ga*. These follow in the plural *to gas* (*z*). But the *g* is soft in the foreign plural *to' gae* (*jee*). *To' gaed* (*toe' g'd*) is the adjective and the imperfect tense, and *to' gaing* (*toe' g'ing*) the present participle

**to geth' er** should not be used after such words as *accumulate*, *amalgamate*, *assemble*, *associate*, *attach*, *blend*, *cement*, *coalesce*, *cohere*, *collaborate*, *collect*, *combine*, *compound*, *conjoin*, *cooperate*, *correlate*, *consolidate*, *fuse*, *gather*, *incorporate*, *join*, *link*, *merge*, *unite*. Before you use *together* after a verb, be sure that it is not implied in the meaning of the verb itself. Be careful likewise in regard to *together with* when this term is used as a prepositional connective in a subject phrase. The predicate takes its number from the first member of such subject phrase. If this is singular, the predicate is singular, even tho the idea conveyed by the complete subject may be plural. *John together with Jim and Charlie is going* is correct. The subject—*John*—is technically singular; therefore, the predicate must be singular also. The fact that three are going does not change the number of the verb in this construction. (See *tautology*, *as well as*, *along with*)

**toi' let** is now correct in every sense in which French *toilette'* was once used and is still sometimes affected. A lady's elaborate style of dress may quite properly be called an elaborate toilet. The word may be used in

reference to dressing the hair, to a cover for a dressing table, to a table itself provided with articles used in making up, to a lavatory, and it may be used adjectively as in toilet table, toilet water, toilet paper, toilet service, toilet sponge, toilet room, toilet cup, and so forth. Some dictionaries hyphen these terms, but there is sound authority for not doing so. Don't affect the French *toilette* for the simpler *toilet* in these uses

**To' kyo** or **To' kio** is dissyllabic—*toe' kyoe*. Don't say *toe' ke owe*

**tol' er a ble** rimes with *dollarable*. Don't pronounce the first syllable to rime with *dole*. Don't slight syllables in this word, as *tol' ble*. The *r* must be heard. These cautions pertain likewise to the adjective *tol' er ant* and to the noun *tol' er ance*, both taking accent on the first syllable which rimes with *doll*, and both having *a*, not *e*, as initial letter in the last syllable

**Tol' stoi** or **Tol' stoy** rimes with *doll's boy*. Don't say *tawl' stoi*, but *tabl' stoi*. In Russia the second syllable takes the accent

**to ma' to** may be pronounced *to may' toe* or *to mah' toe*, the former preferable in the United States, the latter in England. It rimes with *potato*, even tho you may say *poe tab' toe*. (You don't, really?) At any rate, don't say *to mat'* or *to mat' o* or *to mate' a* with flat nasal *a's*

**ton** rimes with *done*. The plural is *tons* but like many other nouns of measure the singular form is frequently used in a plural sense. *Fifty ton* used as a unit load may therefore take a singular verb as a collective plural. But *Fifty tons are being shipt today* is likewise correct. The British or shipping or long ton, so-called, is 2240 pounds avoirdupois; the short ton, used chiefly in the North American continent, is 2000 pounds avoirdupois

**tongs** is pronounced *tawngx* or *tabngx*, that is, the *o* may be *aw* or *ab*. This word is plural in form and is usually so construed. The singular *tong* is rarely used, tho the blacksmith may say *I have broken one tong of my best pair of tongs*. The word *pair* is frequently used as here, just as it is with *scissors*, *shears*, *shoes*, *trousers*, and other words of double significance. (See *o*)

**tongue** is monosyllabic; it is pronounced *tung*, to rime with *rung*. Don't say *tawng* or *tabng*. Note the spelling of the verb forms *tongued*—*tungd*—and *tongu' ing*—*tung' ing*. The former is also an adjective; note in addition the adjective *tong' uy* or *tong' uey*—*tung' y*. The term *tongue-tied* should be hyphenated

**ton neu'**, pronounced *to know*, is the name applied to that type of automobile in which the seats are enclosed in the after part and the front or driver's seat is open; also the after part of any motor car with seats. Don't say *ton' owe*, in spite of strong colloquial temptation to abandon the original French pronunciation of this word

**ton sil i' tis** is preferably pronounced with the long *i* for the third and accented syllable—*eye* rather than *ee* (tho there is some authority for the latter). The *l* may or may not be doubled, preferably not. *Ton sil ec'-to my* rimes with *don fill check to me*. It means the surgical removal of the tonsils

**too** as an adverb of degree should be used to modify adjectives and adverbs, not verbs directly. Say *too greatly distressed* rather than *too distressed*, *too greatly confused* rather than *too confused* (see *very*). *Too* meaning also, likewise, in addition, may quite properly be used to modify verbs and to intensify the meaning of whole expressions, as *Yes, I am too*

and *He is going too*. Don't say *too too* in effort to make superlative expression "more" superlative and gushing, even tho you do have Shakspeare's *too too vain* (*Love's Labour's Lost*) as example. And don't use *too* to excess to intensify, as in the hackneyed expressions *too numerous to mention*, *too wonderful to behold*, *too beautiful for words*. Don't confuse *too* with *to* and *two* (q v)

**To pe' ka** rimes with *no seek a*, not with *no peck a*. Final *a* is neutral, not *ah*

**to pog' ra phy** (or *fy*) and *to pog' raphist* (*fist*) are accented on the second syllable which rimes with *bog*; the *o* of the first syllable is half long, the pronunciation being not quite *toe*. But note that *top' o graph* (*graf*) and *top o graph' ic* (*graf' ic*) are accented on the first and the third syllables respectively, and that the first syllable is *top* indeed. The simpler spelling is increasingly used. These words have reference to detailed description of the physical features of a given location or area. Don't confuse *topography* with *typography* (q v)

**tor men' tor** (also spelt *tor ment' Er*) is one who torments, a screen device to prevent echo in taking moving pictures, a stationary wing or curtain on each side of a stage just behind the proscenium arch. Say *tawr men' ter*, not *tur mend' er*

**Tor quay'** is pronounced *tawr kee'*, not *tawr kay'*

**tor rent** is pronounced *tabr' 'nt*, not *tore' 'nt*. Don't make it monosyllabic —*tornt*. The adjective, with which many spelling and pronunciation troubles occur, is *tor ren' tial*—*tab ren' shal*

**tor' toise** is pronounced *tawr' tus* or *tis*. Don't say *turr' tiq* or *turr' toys* or *toi' tus*. The plural is *tortoises* or, collectively, the same as the singular. A tortoise is a turtle (q v), or, figuratively, any person or animal slow of movement

**tor' tu ous** is pronounced *tawr' chu us*. Many say *tawr' tew us*, and there is authority for this. The noun is *tor tu os' ity*—*tor chu os' it*. This adjective means bending, curving, twisting; hence, derivatively, deceitful, not straightforward. It has nothing whatever to do with the noun *torture*

**tor' ture**—noun and verb—is pronounced *tawr' chure*; *tawr' tewr* is permissible but not recommended. The adjective is *tor' tur ous*—*tawr' chur us*—which must not be confused with *tortuous*. The meaning is pain or suffering; to harass or cause to suffer. *Torture* connotes the infliction of extreme pain and suffering, as well as extreme vexation and harassment. *Torment* once indicated highly refined or exquisite suffering, mental as well as physical, and this special meaning still adheres to the word to a degree

**toss** is pronounced *tawss* or *tabs*, that is, the *o* is *aw* or *ah*. The imperfect tense and past participle may be *tossed* or *tost*. (See o)

**Tou lon'** is pronounced *too lawn'*, to rime with *you spawn*

**Tou louse'** rimes with *you lose*, not with *you loose*, not with *you mouse*

**tou pee'** is the top of a periwig, or a small top tuft of artificial hair; a small wig. You may keep the French pronunciation—*too pay'*—or you may americanize it and say *to pea'*

**tour** rimes with *moor*, the *oo* being short as in *foot* and *wool*. The distinction between the short *oo* in *toor* and *moor* and *boor* and the long *oo* in

*door* and *floor* is a most important one, especially for the person who is a stranger to the illogic of English pronunciation. But nobody has to pronounce this noun and verb *tower*, to rime with *flower*, any more than he has to make *tower* and *flower* monosyllabic. The word, of course, means to travel, to take a trip, or (as noun) travel, journey

**tour'na ment** is pronounced *toor* or *tur*—riming with *poor* and *fur* respectively—*na ment*. The former is still preferred. Walter Scott has probably turned in his grave many times as result of the present promiscuous use of this word. Somewhere in this country there is even an apple-pie-eating "tournament" held annually, given wide publicity, and promoted by bookmakers

**tour'ni quet** is an instrument (or any device) adjusted to stop flow of blood by compression. You may make the first syllable rime with *poor* and the last with *say*, that is, *toor' n' kay*, and follow French origin. Or you may say—almost phonetic and very American—*tur' n' ket*, to rime with *turn a bet*. The former is recommended—yet

**Tours** rimes with *poor*, not with *floor*, not with *poors* or *floors*. The *s* is silent

**Tous saint' L'Ou ver ture'**—three unhyphenated words all capitalized—is pronounced *too san' loo ver teur'*. The second syllable may be *sahn*; the last has umlaut *u*

**to va' rish** is Russian for comrade. The pronunciation is *toe vah' rish*, to rime with *so car ish*

**to'ward** is phonetically *toe'rd*, with long *o*, silent *w*, and obscure *a*. Authorities differ as to the syllabication of this word, some giving *tow'ard*. The former is probably now the more generally accepted. They differ also in regard to its pronunciation, some making it dissyllabic—*toe'erd*—and some monosyllabic—*tord*—riming with *jord*. These differences carry over, of course, to the various derivatives. It is used interchangeably with *towards*, but *toward* probably has preference in the United States. Both are prepositions, and both are adjectives also, tho the former is listed as preposition only and is insistently so used by British purists. You may say, however, that unusual events are *toward* or *towards* as well as *walking toward you* or *towards you*. As adjective *toward* (also *towards* occasionally) may be used to mean apt, imminent, approaching fulfilment—usually negatively—as *untoward*. These are correct: *His attitude toward the business is all that could be desired, He walked toward the door, Untoward circumstances prevented his coming.* In the worthy cause of simplifying the language, use *toward* instead of *towards*, even tho the latter is more recent than the former. The *s* is a remnant of the old genitive case—*es*

**tox'ic** is an adjective meaning poisonous. It is pronounced *tock' sick*. The noun *tox'in* (pronounced *tock'sin*) is also spelt *tox'ine* (pronounced *tock'seen*); so-called true toxins come from plants, snakes, insects. The noun *tox'icity* (*tocks iss'it*) means state or quality of being poisonous

**tra'chea** is the duct through which air passes from the larynx to the bronchial tubes and the lungs. Either the first or the second syllable may be accented, the one here given being preferred. The first syllable is *tray*; the second *key*; the third, slight *a*, the whole riming with *jake-tae a*. The plural is *tra'cheae*—*tray'key ee*

**trao'ta ble**—docile, easily led or supervised, not difficult to handle, as of a person—is pronounced *track'ta bl'*. The noun *tracta bil'ity* follows

suit. Observe that this is an *Able* word. It is probably more widely used in its negative form *intractable* (*q v*)

**Tra fal gar**, used in reference to the historical event, is pronounced in England and the United States to rime with *a pal sir*, that is, *tr'fal'ger* (hard *g*). Used with geographical reference it is *traf'l gabr'*

**trag'e dy** is a trisyllable. Don't say *trag'dy*. The *g* is *j*; the vowels are short; hence, *traj'e d*. Why so many persons "commit spoonerism" with this word and say and write *trad'e je*, is difficult to understand. The agent nouns *tra ge' dian*—*tra jee' dan*—and (feminine) *tra ge di enne'*—*tra jee d en'*—are subject to the same error, namely, *tra de' jian* and *tra de ji enne'*. Be on your guard. If you are tempted to commit this error, think of *tragic*—*traj' ik*—and *trag' i cal*—*traj' i kal*

**trait** rimes with *fate* and *bate*. Some affect *trai*, riming with *tray*, but only such as "go British or French" on the slightest provocation. (See *distrain* and *plait*)

**tran' quil** is pronounced *trang' kwil*, the rime being *sang Will*. But it is permissible to omit the sound of *g*. In derivatives such as *tran' quilize*, *tran quil i za' tion*, *tran quil i ty*, *tran' quiler*, *tran' quilest*, there are two excellent reasons for using one *l* only, namely, the accent and the diphthong (see *consonant final*); nevertheless, many persons, especially in England, insist upon spelling these words with two *l*'s

**trans act'** is pronounced either *trans akt'* or *tran zakt'*. *Trans ac' tion* is similarly accommodating—*trans ak' shun* or *tran zak' shun*—and so is *trans ac' tor*—*ak' ter* or *zak' ter*. Note that the last is spelt *or*, not *er*. It means to carry through or across, or accomplish, or execute, especially in business senses. It especially implies working by means of or in association with others. One performs a duty, keeps a promise, achieves a goal, transacts business. (See *negotiate*)

**tran scend' ent** and **tran scend' ence** are spelt, please note, with *e* rather than *a* in the last syllable. The pronunciations are *tran sen' dent* and *tran sen' dens*. Anything that is transcendent is extraordinary, surpassing; philosophically, anything that is beyond experience. The adjective *tran scen den' tial* means vague, fantastic, too dreamlike to be understood by the ordinary mind

**trans fer** with its derivatives has caused a very unquiet spelling house. As noun it is accented on the first syllable; as verb, on the second. There are two nouns of agent differently spelt—*trans fer' or* the legal noun, and *trans fer' rer* the general noun. *Trans fer ee'* is the antonym of *trans fer' or*. The imperfect tense and the present participle double the *r*—*trans ferred'* and *trans fer' ring*. But the *r* is not doubled in *trans fer' A ble*, *trans fer a bil' ity*, *trans fer' Ence*, *trans fer en' tial*. Three forms, therefore, take double *r*—*transferrer*, *transferred*, *transferring*. Fix them in your mind for they are widely used—and misused

**trans gress'** is frequently mispronounced by means of first-syllable accent. It is sometimes wrongly used as an adjective or a noun, as *He has a transgress record* and *He is guilty of transgress*. This word is always a verb; the nouns are *trans gres' sion* (*gres' un*) and *trans gres' sor* (be sure to spell with *or*), and the adjective is *trans gres' sive*. *Transgress* pertains more particularly to the breaking of moral law or custom, that is, to sin; but it is used interchangeably with *trespass* when the breaking of moral law and the breaking of physical law become inextricably linked. (See *trespass*)

**tran si' tion** may be pronounced *tran zish' un* or *tran sizb' un* or *tran sish' un*, the first being preferred. It means any modulation or arranged passing from one place or thing to another. The adjective *tran si' tional* is used in grammar to modify *word* or *phrase* or *clause* or *expression*, the term thus formed meaning any word or word group that bridges thought from one phase to another, such words and expressions as *for instance*, *on the other hand*, *in any case*, *nevertheless*, *be that as it may*, *if as you say*, *for example*, *after all is said and done*, *at any rate*, *of course*, *in any event*, *meanwhile*, *notwithstanding*, *it follows therefore*. Such expressions were once considered essential to the smoothness or "lubricity" of continued expression. But this is so no longer. Many excellent writers and speakers plume themselves on being able to knit their expression closely and logically together without leaning upon such transitional padding. This is always desirable, certainly. The overuse of transitional expressions has more than once revealed the fact that a talker or writer had nothing whatever to say and attempted to disguise his vacuity with *albeits* and *as has been noted*.\*

**trans lu' cent** means admitting light but not well enough to permit one to discern objects beyond; less than transparent. The pronunciation is *trans lew' sent*. (See *transparent*)

**trans mi' grate** is accented on the first syllable by Standard and Oxford; on the second by Webster. Most speakers and writers probably follow Webster in this. The second and third syllables are *my* and *grate* indeed. The word means to pass from one place to another, to cross from one territory to another. The noun *trans mi gra' tion*—*trans my-gray' shun*—is used chiefly as the name of the theory that holds that souls at death of the body enter successively other bodily forms, human or animal. Note the agent noun *trans mi' gra tor*—*trans my' gray ter*—and the adjective *trans mi' gra to ry*—*trans my' gr' toe re* or *ter e*

**trans par' ent** means transmitting light rays so clearly that objects may be discerned beyond; more than translucent. The second and accented syllable rimes with *care*. Don't say *unt* for *ent*. (See *translucent*)

**tran spire'** means to reveal, to bring to light, to make known something that was hidden, to make "known through unnoticed channels," as unconscious revelation. Don't use this word in the sense of occur or happen. *It now transpires that he was right a year ago when he prophesied bankruptcy* is correct. More than half a century ago John Stuart Mill wrote as follows about this word in his *Logic*

The verb *transpire* formerly conveyed very expressively its correct meaning, viz., to become known through unnoticed channels—to exhale, as it were, into publicity through invisible pores, like a vapor or gas disengaging itself. But of late a practice has commenced of employing this word as a mere synonym of to happen. This vile specimen of bad English is already seen in the dispatches of noblemen and viceroys

**Trans vaal'** is pronounced *trans vahl'*, not *trahnz' val*. But in much general usage the first syllable is accented and pronounced with Italian *a*

**trans verse'** is an adjective accented on the second syllable, please note. It means athwart or lying across diagonally. It is likewise a noun meaning anything so placed. The term *transverse processing* means lateral placement, as the vertebra of the body

**trav' ail** is phonetic, that is, *trav* rimes with *have*, and *ail* is *ail*, riming with *sale*. This pronunciation has the advantage of distinguishing it from *travel* and clarifies the *ai* sound. The instruction applies to both noun and verb. The word means trouble, pain, labor, torment

\* See *Take a Letter, Please* (especially page 153) by the same author, published by Funk and Wagnalls Company



**trav' erse**—noun, adjective, adverb, verb—is accented on the first syllable. At least, there is good authority for thus simplifying the pronunciation of this troublesome word. But some authority is to be found for *traverse'* (verb). The meaning—respectively—is act of moving laterally or crossing, lying across or transverse, across or crosswise, to cross or to move or turn laterally

**trea' cle** is used only very loosely and provincially to mean molasses. And it is wrong to say that in Great Britain the word means molasses. It is used there, rather, to refer to a grade of highly refined sugar (not at all molasses as we know it) called golden sirup. This is a word of two syllables, not three, the first of which is pronounced *tree*; the rime is *steep*le. Don't say *tree' akle*

**trea' tise** is pronounced *tree' tis*, to rime with *greet' s*. The Britisher says *tiz*, but not *tize*, please note. It is a systematic discussion or explanation of facts and findings

**tre' ble**—adjective, noun, verb—rimes with *pebble*, not with *dribble*. It means high-pitched, as of voice or music; the highest of the four voice parts. It also means three or to make three or multiply by three. (See *triple*)

**trem' ble** rimes with the last two syllables of *assemble*. Make the *b* heard; don't say *tremmle* or *trimmle*. A person or thing that shakes or totters is a *trem' bler*. Don't spell this word *trem' blor*, and don't confuse it in spelling and pronunciation with *temblor* (*q v*)

**tre men' dous** is a three-syllable word. Don't spell and pronounce it as a four-syllable word; say *tre men' d's*, not *tre men' dious*. And don't say *tree men' jus*. Use this word sparingly, in connection with only such things and events as are really large and great and overpowering

**trem' or** rimes with *hemmer* or with *dreamer*. It means any shaking or quaking or vibratory motion, and is commonly used to mean a slight earthquake. In the last meaning it is superfluously modified by the adjective *slight*, *tremor* itself meaning not upheaval but shivering. Don't pronounce the first syllable *trim*; don't spell the second syllable *er*

**trem' u lous** must not be pronounced *tremmy lus* or *trem' lus*. The rime is *them you us*. Apply the same caution to *trem' u lant* (*trem' u lent* also permissible) with the additional one against pronouncing the last syllable *lunt*. These adjectives mean trembling, palpitating, shaking

**trench' ant** means sharp, cutting, severe, as a trenchant criticism. The first syllable is phonetic—it is, indeed, the noun and the verb meaning a furrow cut in the earth or to cut a furrow. The *a* is almost obscure, the second syllable being chiefly *nt*

**trep i da' tion** rimes with *step a nation*. It means quaking as with alarm, fear, nervousness, perturbation. Don't pronounce the first syllable *trip*. Don't say *trep da' tion*. Billy Boner says he is filled with depredation when the teacher calls on him

**tres' pass**, noun and verb, is accented on the first syllable which rimes with *guess*, not with *fezz*; the second is *p'ss*. The noun of agent is *tres' pas sEr*. This word is used more particularly in a physical sense, as encroaching upon another's property rights; to go beyond property bounds; unlawfully damaging another's property; unwarranted and aggressive intrusion. Don't use trespass as an adjective, as *I put up a trespass sign*. (See *transgress*)

**trib' une** is preferably accented on the first syllable when it is used to mean an official—magistrate, any defender of the people, the Roman officer who protected the plebeians against the arbitrary action of the nobles. The rime is *crib tune*. The Britisher is likely to pronounce it *tri' bune*, to rime with *try tune*. Webster (1938) notes that as the name of American newspapers this word is often pronounced *tribune'*, to rime with *the tune*. Newspapers bearing this name have from time to time expressed different preferences, equally accented syllables and long *i* and *u* having been, according to rumor, Greeley's preference. Be comforted in the thought that it is difficult to be wrong in the pronunciation of this word, unless you "go French" or thereabout and say *tree bu en'*! *Tri bu' nal*, meaning formerly a seat or court of decision and now any decisive agency, is pronounced preferably *try bew' nal*; but the *i* may be short and the *a* omitted altogether—*tr' bew' n'l*

**trice** rimes with *price*. Don't say *drize*. It is a verb meaning to haul up and make secure, as in connection with ships—to *trice up*. It is a noun meaning such a pulling or hauling up; thus, a moment or instant, as *in a trice*. Don't confuse this word with *thrice* (*supra*)

**tri' cycle** is pronounced *try sickle*. Don't make the *y* long *i*; that is, don't say *try' sigh k'l*. But the Britisher does

**tri' dent**—a three-pronged spear, having triple points or teeth—rimes with *strident*; that is, the first syllable is pronounced *try*

**Tri este'** or **Tri est'** rimes with *the best*, not with *my best*. The Italian says *tre ess' te*, to rime with *siesta*

**tri' graph** (you may spell it *tri' graf*, if you wish) is the combination of three vowels or three consonants pronounced to make a single speech sound—*eau* in *bureau* and *tch* in *catch*. The rime is *dic staff*

**trilem' ma** rimes with *try Emma*. It means a situation or position in which it is puzzling to know which one of three courses to take; in argument it is an analysis or syllogism containing three alternative propositions. (See *dilemma*)

**tri' o** is preferably pronounced *tree' owe*. There is secondary authority for *try' owe*. It means a set of three, as related principally to music and dancing

**tri par' tite** is pronounced *try pahr' tight*, to rime with *my car fight*. But it may also be pronounced *tripper tight*. (*Bipartite*—*q v*—has no such privilege.) It is an adjective having three parts or divisions, usually alike or corresponding

**triph' thong** or **trif' thong** (the latter is logical and preferable, but not yet authorized by the lexicographers) rimes with *stiff song*. It is three vowels or vowel sounds pronounced as a single sound with one vocal impulse, as *eau* in *beau*; a trigraph (*q v*) consisting of vowels only

**tri' ple** rimes with *ripple*. This word is interchangeable with *treble* (*q v*) in most uses. Both words mean to make three or threefold. Both may be noun, adjective, verb. You treble the size of your woodpile; you have a woodpile that is now treble what it formerly was. But if you have a triple woodpile your wood is piled in three distinct parts. If you have a treble attendance at church over last year you have three times as many attendants. But if the church attendance is tripled or triple, it has taken on a definitely three-part grouping—*young, old, middleaged*, say. A triple covering is a three-part or threefold covering. A treble covering is a covering that is three times as heavy as a single

covering. The term *trip' let* is used of anything that appears in threes, as, chiefly, of three children of a single birth. (See *tercet*)

**tri syl' la ble** means a word of three syllables. The adjective, which is more commonly used and which may be a noun also, is *tris yllab' ic*. First-syllable *i* in both is preferably short, but there is authority for making it long, the first syllable thus being pronounced *try*. The accented syllables rime respectively with *till* and *dab*. Note that the *s* is not doubled. (See *dissyllable*)

**trit' u rate** rimes with *hit your pate*; the *tu* is preferably palatized—*trit'-chu rate*. It means to rub or grind, or as noun, any ground or pulverized substance. The noun of agent is *trit' u ra tor*—*trit' chu ray ter*—and the abstract noun is *trit u ra' tion*—*trit chu ray' shun*. In all these forms you may, if you wish, omit the palatization, and clear the long *u* thus—*trit' ew rate*, *trit' ew ray ter*, *trit ew ray' shun*—but these are exceptional pronunciations

**trit' umph** is pronounced *try' umf*. Don't slur it into the monosyllable *trunif*. From this kind of carelessness the word *trump* was born more than a century and a half ago. Dr Johnson quotes Fox: "Latimer, in a Christmas sermon, exhibited a game of cards, and made the ace of hearts triumph"

**-trix** rimes with *bricks*. It is suffix in nouns of feminine agent, corresponding to masculine *-or* and *-er*. Woman's economic and political freedom has made it wellnigh archaic, but it still persists, especially in legal terms, as *executrix*, *administratrix*, *legislatrix*. It is a little sad that so modern a science as aviation should insist upon retaining this show-off suffix in *aviatrix*. The name should belong to the work, not to the agent, as it does in *writer*, *climber*, *gardener*, *flyer*, *buyer*, *cultivator*, *operator*, *creditor*, *donor*, *editor*; the feminine suffixes *ess* and *trix* (and the occasional *ine*) are and should be used sparingly. (See *ess*)

**tro' che** rimes with *pokey*. It is a round tablet or pastil (*q v*). Don't confuse with *trochee*

**tro' chee** rimes with *go see*. It is a dissyllabic poetic foot, the first syllable stressed and the second unstressed, as this word is pronounced. The adjective (also noun) is *tro cha' ic*, the second and accented syllable being *kay*. Don't confuse with *troche*

**trog' lo dyte** rimes with *frog no bite*. It means a member of any savage cave-dwelling race; any person of primitive and degraded life habits; a "caveman." In the adjective *trog lo dyt' ic* the *y* is short *i* rather than long *a* as in the noun, the third syllable riming with *hit*

**Trond' heim** and **Trond' hjem** are pronounced respectively *trahn' ham* and *trahn' yem*, the former spelling and pronunciation now being preferred

**trope** rimes with *rope*. It is monosyllabic. Don't say *troe' pee*. It may mean a topical heading, but it is more generally used to mean a turn (its primary meaning is *turn*) of expression into figurative form, a figure of speech. As a word ending *trope* means *turning*: *he' li o trope* (*q v*)—turning to the sun

**Tros' sachs** is pronounced *trabs' uks*, not *truks' uks* or *troe' sacks*

**troth** rimes with *broth*, *th* being voiceless. The *o* is frequently made long in poetry, the rime then being *both*. It may therefore be *trath* or *trawth* or *trowth*. *Betroth'* and *be troth' al* follow suit. A British preacher once expressed the opinion that this word sounds more sacred pronounced with long *o*!

**Trot' sky**—Leon—has broad, not short *o*—*trawt' ske*. Don't say *trabt' ske*

**trou' ba dour** was one of a class of early lyric poets in medieval Europe. The word is now used figuratively to refer to any gallant or young man inclined to poesy or to love. The first syllable is *true*; the last may be pronounced to rime with *lure* or with *lore*, preferably the former; the second syllable is *b'*

**trough** rimes with *cough*—*trabf* or *trawf*. In provincial parts of both England and the United States it is commonly pronounced *troth* (*trawth*). This word does not rime with *bough*, *plough*, *slough*, *sough*, *clough* (a ravine); or with *dough* and *though*; or with *rough*, *enough*, *slough*, *sough*, *clough*, *chough* (a crow), *shough* (a shaggy dog); or with *lough* (a lake, pronounced *loK*) and *bough* (the ankle joint in the hind legs of quadrupeds, pronounced *boK*)

**trou' sers** rimes with *browsers*. This word is plural in form and in customary use. The singular *trouser* is rare except adjectively, as *I tore my trouser leg*. But *a leg of my trousers* is better. (See *gent* and *pants*)

**trous' seau** may be pronounced either *troo' so* or *troo so'*, the latter holding over from French origin, the former indicating true anglicization. If you write the plural *trous seaus* (and you should do so) then say *trous'-seaus*—*troo' sews*; if you use the French plural *trous seaux'*, then use the French accent and pronounce the plural the same as the singular. This word is so commonly used in English-speaking countries that it should be given English accent and pluralization. It means the personal wedding outfit of a bride

**trou**, meaning to think or believe or suppose, rimes with *show* in the United States and with *now* in England

**Troyes** rimes with *blab*, that is, *trwab*. Don't say *tro' yes*

**troy weight** took its name from Troyes, France, and it is generally used now in the United States and England to measure gold, silver, and precious stones. It is likewise used by apothecaries, and is also called apothecaries' weight. By its system, twenty-four grains make a pennyweight; twenty pennyweights an ounce; and twelve ounces a pound. (See *avoirdupois*)

**truck' le** means to yield to another with servility and fawning, to curry favor. It rimes with *knuckle*. Don't confuse this word with *truculent*

**truc' u lent** means fierce, savage, relentless, ruthless, barbarous. The rime is *luck you sent*. The noun is *truc' ulence* (*lens*) or *truc' ulency*. There is slight authority for pronouncing the first syllable *trook*. Don't confuse this word with *truckle* (*q v*) to which it is in no way related. Don't slur the second syllable; it is trisyllabic, not dissyllabic—*truc' lent*

**truf' fle** is an edible underground fungus especially popular in France. It rimes preferably with *muffle*, but it may be pronounced *troo' fl*, to rime with "*spoo fle*"

**tru' ism** is pronounced *troo' iz'm*. It is a self-evident truth, a platitude, an unnecessary or hackneyed expression, as *You never can tell what may happen*. (See *bromide*)

**trun' cheon** is now used principally to indicate a policeman's club. It formerly meant a spear or staff or cudgel, or to beat with a cudgel. The pronunciation is *trun' tchun*. Don't say *trush' un*

**trustee'** rimes with *just me*. It means one holding property in trust or under legal obligation to discharge a duty; as verb, to assign to a

trustee. Don't confuse with *trus'ty*, noun and adjective riming with *rusty*. A trusty is a trustworthy person, as a convict permitted special privilege; deserving faith and trust. The comparative and superlative are *trust'ier* and *trust'iest*

**truth** is pronounced *trooth*, to rime with *tooth*; the *th* is voiceless. Don't try to say *trewth*. (See rule)

**try** is a noun in two particular meanings—it is a kind of score in Rugby football, and it is in colloquial usage a trial or attempt. The latter is not recommended, especially in such expressions as *take a try* or *your try*. In all other uses *try* is a verb. *Try and* should not be used for *try to*. *Try to go* is correct; *try and go* is incorrect. In the former *to go* is the infinitive object of *try*. In the latter *try* and *go* are expressed correlatively or equally but one is obviously more important than the other. *Try to come, try to work, try to play, try to eat, try to see, try to hear*, are all correct. *And* in place of *to* is, as a rule, incorrect. But *and* is correct in *try and try* and *try again* because it connects words of equal and correlative importance

**try'lon** is a recent hybrid form devised out of the necessity for a name for the modernistic three-sided structure at the New York 1939 World's Fair. The *try* is *tri* meaning three; the *lon* is "stolen" from *pylon* meaning gateway. The rime is *big on*

**tryst** is pronounced to rime with *missed* or with *priced*, preference now going to the former. In much poetry, however, the long *i* will be found necessary. The meaning is a meeting (frequently in the romantic sense) or an appointment

**tset'se** rimes with *Betsy*—*set'c*. Initial *t* is supposed to be heard a little—*ts* hissed explosively with tongue against teeth. This is a South African dialect word for the *fly*—*tsetse fly*—that causes sleeping sickness

**tu ber cu lo' sis** must not be confused with the adjective *tu ber' cu lous*. All syllables must be pronounced in each word—*tu bur ku low' sis* and *tu bur' ku lus*. There is no authority for accenting the third syllable in either word. The adjective *tu ber' cu lAr* is loosely used as a synonym of *tuberculous*, and internes use it as noun to mean one suffering from tuberculosis. It means pertaining to tubercles, having tubercles, nodular

**tube' rose** may be pronounced *tube* and *rose* indeed or *tew' ber owess*; the former is the more logical, the latter the more colloquial. The adjective *tu' ber ous*—*tew' ber us*—is also spelt *tu' ber ose*—*tew' ber owess*—pronounced like the second noun form above. The *s* is never *z* in the tri-syllables. Don't say *chube' rose*

**tu' bu lar**—tube-shaped—is pronounced *tew' bular*. Don't say *toob' ler*. Note the spelling of the last syllable. The correlative forms *tube*, *tu' ber*, *tu' ber cle*, *tu' bu late*, *tu' bu le*, *tu' bu la tOr* all have long *u* in the first and accented syllable which is *tew*. Don't make it *chew*. Billy Boner says he went downtown today by the tubercular railway

**Tuc son'** is now pronounced *too sahn'*. Don't say *tux' in*

**Tues' day** must not be pronounced *Chews' day* or *Toos' day*, but *Tewx' di* (short *i*). (See *Wednesday, Thursday, Saturday*)

**tu' i' tion** is pronounced *tew ish' un*. It is instruction or payment therefor, as at school and college. Note the adjectives *tu' i' tional* and *tu' i' tion- Ar y*—*tew ish' un al* and *tew ish' uner e*. Don't slur the third syllable out of hearing. Don't say *chew ish'n*. Billy Boner says he will go to college if his father can afford the intuition

**tulle** is pronounced *tool*. Don't make it rime with *bull* or with *Sewall*. It is a thin netlike material used for veils and dresses

**Tul'sa** must not be pronounced *tool'* or *tewl' za*. The first syllable rimes with *dull*; the *a* is neutral, the *s* is soft

**tu' mult** has first *u* long and second short (in England the second is obscure); hence, *tew' mult* (*m'lt*). Don't say *too' mult*. The adjective *tu mul' tu ous* and the noun *tu mul' tu ous ness* must be pronounced with care *tu mul' chu us* (not *tu mul' chus*) and *tu mul' chu us ness* (not *tu mulch' us ness*). Both may be pronounced without palatization—*tu mul' tew us* and *tu mul' tew us ness*—but this is not general usage

**tu' na** is colloquially (and provincially where the fish is native) called *tunny*, riming with *funny*. The first syllable of *tu' na* is *too*—*too' na* (*a* neutral)

**Tu' nis** is pronounced with long *u*—*tew' niss*. Don't say *toon' us*. It is preferably known by its Latin form *Tu ni' si a* which may be pronounced either *tu nish' i a* or *tu nish' a* (half-long *u*). The agent noun and adjective *Tu nis' i an* may be *tu niss' i an* or *tu nish' i an* or *tu nish' an*

**tur' binate** is pronounced *tur' binat*—half-long *a*. Don't make the last syllable *nit* or *nate*, but between the two. The first syllable rimes with *her*. The word means shaped like a top or whirl; it is generally used in reference to the thin bony plates on the walls of the nasal chambers. Another adjective form, much used, is *tur' binal* riming with *terminal*

**tur' bine** is preferably pronounced in the United States to rime with *her sin*. But there is sound authority for the long *i* in the second syllable, and there is a little for long *e*, riming respectively with *her lime* and *her bean*. It means the rotary engine; the word comes from Latin *turbo* meaning anything that spins or whirls

**Tur ge' nev** or **Tur ge' niev** or **Tur ge' neff** rimes with *poor ben Jeff*, that is, *toor gen' yef* (hard *g*)

**tur' gid** means inflated or showy or bombastic or pompous in style of expression. *Bombastic* is stronger than *turgid*; it means rant or gross extravagance, whereas *turgid* implies expansiveness. The pronunciation is *tur' jid*. The noun is *tur gid' i ty*—*tur jid' i t*

**Tu' rin** rimes with *new din*, that is, *tew' rin*. Either syllable may be accented, preferably the former. Don't say *too reen'*. The Italian name of the city is *To ri' no*, pronounced *toe ree' no*

**Turk** rimes with *jerk*—unless you say *joik*. But don't say *toik* and *joik*. *Tur' key* is *Tur ki ye'* in Turkey itself—*turkey yeb'*

**turn**, in the sense of *pour*, is used locally in certain parts of the United States and England. *To turn out the coffee* is not recommended for *to pour the coffee*. Don't say *toin* for *turn*

**tur' pen tine** rimes with *jerkin fine*. There is no authority for making the last syllable *teen*. Billy Boner says that he has learned from botany that turpitude is extracted from pine trees

**tur' pitude** means baseness, corruptness, depravity. Inasmuch as all of these imply defect in morality, it is hardly necessary to modify this word with the adjective *moral*. The term *moral turpitude* is "rhythmic journalese" but it is tautological. It rimes with *jerky dude*. Don't say *toip' tood*

**tur' quoise** is authoritatively accented on either syllable. There is a rapidly increasing tendency, however, to place the accent on the first which

should rime with *fur*. The second may be *koiz*, to rime with *toys* (this is preferred), or *kwoz*, to rime with *babs*, or even *kwiz*, to rime with *quiz*. It is probably pronounced as a rime for *fur toys* in majority usage. The plural is *tur' quois es* (*ez* or *iz*) but the singular is frequently used as plural in a collective sense

**tur' tle** rimes with *hurtle*—*u* as in *furl*. Don't say *tore' tle* or *toor' tle* or *toi' tle* or *tur-r-r' tle*. *Turtle* and *tortoise* are interchangeably used except in the field of science where this term is perhaps more strictly confined to the aquatic and *tortoise* to the land type. *Turtle* is a verb also meaning to catch turtles. The term *turn turtle* is applied to the turning of anything on its back or turning completely around. A ship turns turtle when it turns and sinks with bottom up. The plural is *turtles* or the singular may be used as a collective plural

**Tus' ca ny** is pronounced *tuss' k' ne*, not *tuzz kay' ne*

**Tus ke' gee** rimes with *thus we be*—*tuss kee' gee* (hard *g*)

**Tut ankh a' men** is not pronounced *toot and come in*, as the roadside inns like to have it. Say, rather, *toot abngk ab' men*

**tu' te lage** is pronounced *tew' t lij*. Don't say *toot' lage*. It means teaching or instructing, or guardianship, or situation of being in charge of a tutor. The adjectives are *tu' te lar*—*tew' te ler*—and *tu' telar y*—*tew' teler e*. Note that the third syllable of each word is spelt with *a*. Tutelary authority is guardianship authority

**tweed** rimes with *steed*. It has had in its history some connection with the river Tweed. But it came into being through an old Scotsman's illegible writing of *tweel*, Scotch for *twill*

**twinge** means a sharp or sudden pain, or (verb) to have or affect with such pain. The *g* is soft—*twinj* or *twindge*. The present participle is *twing'-ing*—*twinj' ing*—since there is no verb *twing* with which to confuse. Don't say *twimch* or *twinch' ink*

**two** is an adjective meaning the number 2. But in straight copy, that is, in solid writing, it should always be written out—*two*—as all simple numbers should be. *He made two deliveries* is correct. Don't write *He*

*made 2 deliveries*. (See *to* and *too*.) *There are two*  $\begin{cases} \text{to's} \\ \text{too's in this sen-} \\ \text{two's} \end{cases}$

*tence* is the only way of answering the "burning question" that students eagerly put to their instructors in regard to the sentence that cannot be written. You cross out those not in the sentence. But even this is not very satisfactory in case different spellings are required. Then *There are one to and one two in this sentence* is probably the only answer. Don't use the term *two first* unless you mean that two are really first, that is, two abreast or side by side stand first. This would be correct if two stood in parallel first in line or order. But this is usually not the case. Lines form in single file, and we speak of the *first two* in line or the *first two* pages in a book, or of the first two or three or four figures in a column. Authorities have written much in regard to the expressions *two and two is four* and *two times two is four*, as to whether the verb should be singular or plural (*is* or *are*, *makes* or *make*). The singulars have it, apparently, because unit or solid quantity is represented in the subject of the verb in each instance. But there is just as convincing argument to be presented for the plural, the important thing being that usage decide to use one or the other form arbitrarily. *Two sticks* is certainly plural. Added to or multiplied by two sticks it becomes "more

plural." Expand each sentence, however, into *The number or the quantity two added to two gives four*. This is a great deal of trouble, but it is what is in the minds of those who insist upon singular verbs in such expressions. And one verb is as good as another, as long as we understand each other. This exposition applies to all similar constructions, of course, as *three times three* and *four times four*. *One times one* offers no difficulty

**tym' pa num** is accented, observe, on the first syllable. Don't say *timp'an' um*. Say—foolish tho it may seem—*timp' a num* to rime with *skimp a bum*. This word is the name of the cavity of the middle ear, and the membrane surrounding it. It has other meanings also for which consult the dictionary. The plural is *tym' pa nums* or *tym' pa na* (a's neutral)

**Tyn' dale**—William—and **Tyn' dall**—John—are spelt differently and pronounced alike to rime with *spindle*. Don't say *tin* and *dale* or *dabl*

**type** is being used increasingly as an adjective but as yet is unauthorized as such. *A new type car* and *What type car is that* are wrong. Say *A new type of car* and *What type of car is that*. In such use *type* is equivalent to *kind* or *sort*. You would not think of saying *a new kind car* or *What sort car is that*

**type' write** is a solid compound—*typewrite*. The noun *type' writ fir* is preferably used to refer to the machine; the noun *typ' ist* preferably to denote one who operates a typewriter. The term *type' writ ist* has been tried but has made little headway. The imperfect tense of *typewrite* is *typewrote*, and the past participle (and adjective) *typewritten*. These forms are not recommended, however, in view of the fact that *typed*, a shorter and simpler word, serves for both forms. *Typed manuscript* is more convenient and just as clear as *typewritten manuscript*. The word *type* in its various forms causes no confusion with technical printing terms. A *typesetter* or *compositOr* sets printed type, and has nothing to do with a typewriter (tho with a machine somewhat like it). *Printed matter* is in no danger of being misunderstood for *typed matter*

**typ' i fy**—to represent, to conform to a type, to embody essential characteristics of anything—has no *e* in it, please note (cf *liquefy*), and its first syllable is pronounced *tip*, not *type*. The last syllable is *fic*. Don't pronounce it as dissyllabic—*typ' fy*

**ty pog' ra phy** (or **fy**) and **ty pog' ra pher** (or **fer**) are accented on the second syllable, but *ty' po graph* (or *graf*) and *ty po graph' ic* (or *graf' ik*), please note, are not. The first syllable in all four words is pronounced *tie*. Don't pronounce it *tip*. Don't confuse *typography* with *topography* (*q v*). All of these words pertain to type, its setting, its appearance, the arrangement of typed or printed composition, and so forth. Don't call a typesetter a typist (*q v*); he is a typographer or printer. Don't refer to typewriting as typography; the latter pertains to printed matter

**tyr' an ny** is pronounced with all vowels short, the first syllable riming with *peer*. The rest of the word is simply *any*. But the adjective *ty ran' ni cal* is accented on the second syllable, *ran* riming with *can*. The Britisher is likely to make the first syllable of the adjective *tie*, riming with *pie*. This follows the long-*i* value of *y* in the agent noun *ty' rant*—*tie' r' nt*

**ty' ro** or **ti' ro**, pronounced *tie' roe*, is one but slightly skilled in any art, profession, trade, or occupation; he is a beginner still in the rudiments of any study or pursuit; not so far advanced, even, as a novice. The plural is *ty' ros* or *ti' ros* (*oze*). (See *amateur* and *novice*)



**Tyr'ol** or **Tir'ol** is pronounced with short *i* for *y* and with short *o*—*tir'ol*, the first syllable riming with *vir* in *virile*. In Central Europe the second syllable is accented, and the pronunciation is *te roll'*. Note the adjective and noun *Tyr o lese'* (*leeze* or *leese*), and the noun *Ty ro lienne'* (*tee ro lyen'*)

## U

*Syllables govern the world*

JOHN SELDEN

**u** is alphabetically pronounced long—*ewe*, to rime with *few*. Its plural is *u's* pronounced *yuz*. It is long or alphabetic in *dude*, short in *dud*, intermediate in *unite*, neutral (slight or obscure) in *gracious*, dull *e* in *fur*, long and short *oo* in *brute* and *full* respectively, foreign (French or German umlaut *u*) in *menu*. This letter is considered by orthoepists to be the most difficult of accurate pronunciation in all of its many variations. It is therefore the one most frequently mispronounced, and the one that most frequently keys speech cultivation. Brewer said that the pronunciation of *but*, *constitute*, *pulpit*, *put*, *sugar*, *understand*, is an almost invariable shibboleth for the detection of Yorkshire and Lancashire men. Among the many errors made in the pronunciation of this vowel the two most damning ones are probably the sounding of long *u* as *oo*—*dooty* and *dood* for *duty* and *dude*—and the substitution of short, throaty *u* for the initial vowel in the suffixes *ance*, *ant*, *ence*, *ent*, *able*, *ible*, *ile*, *ine*, *ite*, *ity*, as *attendunce*, *attendunt*, *negligunce*, *negligunt*, *probuble*, *possuble*, *puerule*, *medicune*, *favorute*, *sinceruty*. It is true, of course, that the vowels here involved are neutral, and that one is barely discernible from another in even the best pronunciation. But in much slovenly speech the *u* in these cases is clearly heard. Moreover, confusion in the pronunciation of *u* may easily result from the fact that when it is preceded by *r* in the same syllable it is sounded like long *oo*, as in *brute*, *rule*, *true*. One could hardly say *brewte*, *rewle*, *trewe*, at least easily, if he wished to do so. But there is bound to be a carry-over of this sound of *u* in words where *r* is adjacent or repeated, as in *reverunce* and *severunce* for *reverence* and *severance*. The man in the street palatizes *du* and *tu* in such words as *fluctuate*, *punctuate*, *nature*, *statue*, *stature*, *statule*, *verdure*, *virtue*—*fluk' chu ate*, *pungk' chu ate*, *nay' chur*, *stat' chu*, *stat' chur*, *stal' chule*, *vur' jur*, *vur' chu*. And this is correct, tho there are orthoepic authorities and schools who would have these second syllables pronounced clearly, as *fluk' tew ate* and *pungk' tew ate* and *vur' dewr*. But care must be taken not to palatize long *u* when it is preceded by *d j t*, as *jewty* for *duty*, *chewry* for *jury*, *chune* for *tune*. Long *u* at the beginning of a word is *yu*, as (y)use, (y)usage, (y)union. After *q*, *u* is pronounced *w*, as *queen* for *queen* and *qweer* for *queer*; after *g* it is sometimes *w* but usually silent, as *lang' gwij* for *language*, *gabr' di an* for *guardian*, *gide* for *guide*, *voge* for *vogue*. In *ful* terminations *u* may or may not be supprest—it is more commonly supprest than not—as in *dolef'l*, *mournf'l*, *playf'l*, *restf'l*, *restf'l*, *tactf'l*. In all of these the *fool* (short *oo*) pronunciation is also permissible. (See *d q t ure*)

**u biq' ui ty** means "everywhereness," in many different places at one and the same time, omnipresence. The pronunciation is *u bik' w' t* all *i's* short and *u* intermediate. An emphatic rime would be *you stick wi' me*. The adjective *u biq' ui tous* follows suit—*you stick wi' us*

**U' dine** does not rime with *you dine*, but with *you be gay*—oo' *de nay* (long oo for u). This is the name of an Italian province

**ue** is pronounced long u, the e being silent, in *avenue*, *cue*, *due*, *hue*, *imbue*, *residue*, *retinue*, *revenue*, *sue*, *value*. It is pronounced long oo, the e again being silent, in *accrue*, *blue*, *clue* (or *clew*), *flue*, *glue*, *rue*, *true*. The u is silent in *guerdon*, *Guernsey*, *guerrilla*, *guess*, *guest*. This diphthong is pronounced *we* in *conquest*, *consuetude*, *desuetude*, *Guelph* (or *Guelf*), *quest*, *question*. The diphthong is silent in *gue* and *que* terminations, as *antique*, *brogue*, *catalogue*, *decalogue*, *dialogue*, *epilogue*, *fatigue*, *fugue*, *harangue*, *league*, *oblique*, *opaque*, *plague*, *prologue*, *tongue*, *vague*, *vogue*. (See g o q)

**U gan' da** is pronounced *u gan' da* (u half long, a short, and a neutral) or oo *gahn' dab* (long oo, Italian a's), that is, the second syllable rimes with *man* or with *on*

**Ukraine** may be accented on either syllable. The u is long, the ai long a. The rime is *due grain*. In Europe it is generally pronounced as quadrisyllabic—oo *krah' e na*

**u ku le' le** or **u ke le' le** is a four-syllable word. Pronounce all four syllables. The first is oo as in *moon*, the second is *koo* (oo as in *wool*), the third and the fourth are *lay*. This is Hawaiian pronunciation. Colloquial pronunciation makes it *ewe k' lay' le*

**ult** is the abbreviation of the Latin word *ultimo* meaning last. It is correct in legal documents to indicate last month, but it should not be used for this purpose in business letters. It is always best to indicate the month by its full name. It rimes with *cult*. It may or may not be followed by a period, according to your punctuation policy—open or closed

**ul ti ma' tum** means final proposition or condition presented for acceptance or rejection. The first syllable rimes with *cull*; the third and accented syllable is *may*. The plural is preferably *ultimatums* tho the purists may still affect the Latin *ultimata*—ul ti may' ta, not *mab' tab* in the United States

**ul tra mun' dane** means literally beyond the world; in general usage it means beyond the boundaries of our earthly life, another existence. This is a solid compound—*ultramundane*—pronounced phonetically *ultra* and *mun*, riming with *dun*, and *dane* indeed. The word *ul tra mon' tane* has the special meaning of beyond the Alps, south of the Alps, Italian, favoring absolute papal authority in religion; or one living south of the Alps and favoring supremacy of the Pope. The noun of agent is *ul tra mon' ta nist*, and the abstract noun *ul tra mon' ta nism*. Don't confuse the special word for the general

**ul' u late** is an imitative word meaning to imitate some animal, as the howl of a dog or the hoot of an owl. The first u may be long or short; the second, half long; the a is long; thus, *ewl' u late* or *ull' u late*. Don't say *ool' oo late*. The adjective is *ul' u lant*—*ewl' or ull' u l' nt*—and the noun *ul u la' tion*—*lay' shun*

**um bil' i cus**—the navel or scar on the abdomen where the linking mother cord was attached—is preferably accented as indicated, the rime being *some Billy cuss*. But there is authority for *um bi li' cus*, to rime with *some be like us*, that is, third syllable accent and long i. The adjectives are *um bil' i cal* and *um bil' i cate*, the accented syllable being *bill*

**um' brage** is pronounced *um' brij*. Don't say *um' brabzh*. It formerly meant shade or shadow; it now means resentment, offense, as to take

umbrage at a remark. *Um bra' geous—um bray' jus*—means shady or being shaded; also being offended or feeling resentment. (See final *e*)

**um' laut** is pronounced *oom' lout* the *oo* being short (as in *wool* or like *u* in *pull*), the second syllable riming with *doubt*. It is the change of a vowel sound by assimilation with a following sound, as *e* with *u*, indicated by the dieresis over *ü*; the two dots so used

**un-** expresses negation, opposition, incompleteness; it also expresses reversal, removal, privation, release, especially with verbs, but also with nouns, adjectives, and adverbs, as *undo*, *unhorse*, *unfrock*, *unsex*, *unburden*, *unabated*, *unfriendly*, *unpalatable*. It is used, of course, to negative words that already begin with *in*, as *uninspiring*, *uninteresting*, *uninhabited*, *uninhibited*, *uninformed*, *unimpaired*, *unimpressive*. The negative prefix *in* expresses more of negation; *un* is more generally used to express privation or neutrality, as *immoral* and *unmoral*, *inesthetic* and *unesthetic*. The latter is used chiefly with native words; the former with those of Latin origin. In many words the *un* form is the only one in common use, as *unruly*, *undeniable*, *unprecedented*, *unspeakable*. The accent of the prefix *un* varies with the placement of the word to which it is prefixed, as in *un' want ed assistance* and *assistance un' want' ed*. *Un* is much more commonly used as a prefix than is *in*. The unabridged dictionary must be consulted for lists of allowable *in* and *un* words. Don't make the mistake of saying *insure* for *unsure*, or *unpure* for *impure*, and so forth. (See *in-* and *en-*)

**u nan' i mous**—of one mind, in entire agreement, complete accord—is pronounced *u nan' i mus*, riming with *who ran the bus*. Don't write *a* for *i*; don't say *u nan' mus*. The noun *u na nim' i ty* has five syllables, please note, the third and accented syllable riming with *Tim*. Don't say *u nim' ty*. The noun *u nan' i mous ness* is too "stuffy" for general use

**un be known'** is a more or less dialectic and provincial term meaning unknown. Don't use the illiterate form *unbeknownst*

**un bi' ased** or **un bi' assed** (choose the former)—impartial, unprejudiced—is pronounced *un by' st*. (See *bias*)

**un' ci al** is either dissyllabic or trisyllabic in pronunciation—*un' shal* or *un' she al*. Don't say *youni kal* or *you nickel*. It is both adjective and noun, and denotes an old manuscript style of lettering, with rounded instead of square capital letters

**un con' scion a ble**—unreasonable, unscrupulous, unguided by conscience—is pronounced *un kon' shun a ble*. Don't confuse this word in spelling or pronunciation with *conscience* or *unconsciousness*

**unc' tu ous** may be pronounced either *ungk' chu us* or *unght' you us*, preferably the former. The word is trisyllabic—don't say *unkt' shus*. The Latin *unctus* means ointment or oil; hence, figuratively, suave, gushing, smoothness, with ulterior motive. The noun *unc' tion* is pronounced *ungk' shun*, not *ung' zhun*

**un der take'** is a solid compound—*undertake*. In general usage with a variety of meanings this word is correctly accented on the last syllable. In special (and particularly provincial) usage, in reference to the work of an undertaker—one who "takes a corpse"—it is as a verb accented on the first syllable. You may read in a rural newspaper that Mr Soandso is going to *un' der take* at a funeral, or that Mr Soandso *un' der took* the funeral of Captain Yorick

**Un dine** rimes with *un seen*, that is, *unden*. Either syllable may be accented. It is the female water spirit who by marrying a mortal, may receive a soul and become human

**Und' set**—Sigrid—has short *oo* for *u*; the *d* is silent; the *e* is short; thus, *oon' set*

**un doubt' ed ly** is quadrisyllabic. The *b* is silent. Pronounce all four syllables. Don't say *un doubt' ly* or *un doubt' ab ly* but *un dout' ed le*

**un fre quent' ed** must not be pronounced *un fre' kwent ed*. The accent is on the third syllable—*un fre kwent' ed*. It means rarely seen or visited. Don't confuse with the adjective *in fre' quent* meaning uncommon or rarely occurring

**un' guent**—a salve or ointment for burns and sores—is pronounced *ung' gwent*. Don't say *un' jent*. Billy Boner says that he has an unguent appointment after school

**u nique'** is pronounced *u* (half long) *neek'*. As adjective it means the only one of a kind; as noun, a person or thing distinguished as being the only one of its kind. Don't use it as synonymous with *remarkable* or *unusual*. Since it indicates the only one, it "stands to reason" that it cannot be compared. Don't say *more unique* and *most unique*. Don't use *very* or *rather* or *extremely* or similar modifier before it. The noun form is not *u niq' uity* (as more than one young halfbaked writer has assumed) but *u nique' ness*—*you neek' ness*. (See *rare*)

**u' ni son**—harmony, agreement, concord, union—has long *u*, short *i*, and practically no *o* at all. The *s* is preferably soft; thus, *ewe' ni s'n*. The *z* sound of *s* is permissible

**Unit' ed States** taken or used as the name of our country—The United States of America—is used collectively as the name of a single country, and thus takes a singular verb. But in the expression *These united states called The United States of America are a mighty power* the verb should be plural for the reason that many states are referred to in the subject. Whether the spread-eagle orator who rings the welkin with the expression *these united states*, capitalizes *u* and *s*, we can never tell from his eloquence, tho his manuscript would probably reveal them as *U* and *S*. As a matter of fact, they should not be capitalized in such general usage but they usually are. You would not capitalize *these united towns*, *these united cities*, *these united centers*. The expression *these united states* in specific reference to the *United States of America* is not to be recommended. *The*, please note, is a part of the name of the country (see *bank notes*). Write *The United States of America*, not the *United States of America*. Don't use *Unitedstatish* or *Unitedstatesian* or *Unitedstateser* or *Unitedstatesese* or *Unitedstatesman* (or *woman*). While smart-alec writers have from time to time tried these and other inventions as substitutes for *American* (admittedly unsatisfactory) the coinages have fortunately made no headway in usage

**u ni ver' sal**, adjective, and **u ni ver' sally**, adverb, are sometimes wrongly used in close relationship with *whole* or *all* or *everything*, or other terms that repeat the idea. Don't say *The concert was universally enjoyed by all* and *The whole universal creation baffles me*. Similarly avoid *the whole universe* and *everything universally included*. *Universal* and *universally* apply to all of a class; without exception; all-embracing. It follows, therefore, that they cannot be modified by any such word as

*more, quite, very, too.* Don't use these words loosely or extravagantly. It is untrue to say *These blades are universally used* and *That car is universally known.* *His work has received universal praise* is an exaggeration in thought but it is correct in form, but *His work has received more universal praise than mine* is incorrect. Light and air are universal, and are universally necessary to human life. But comparatively little merchandise is universally sold. (See *commonly*)

**un less'** is a subordinate conjunction. It must be so used as to establish a relationship between clauses. *I shall not go unless you accompany me* is correct. Don't use *except* or *without* for *unless.* *I shall not go except or without you accompany me* is incorrect. (See *without*)

**un loose'** means loose—to unbind, untie, set free. *Unloos'en* means the same thing. The prefix *un* does not have negative significance but merely intensifies the meaning of *loose.* They are figurative and emphatic forms. Be sure to pronounce *s* soft, not *z*

**un mor'al** is pronounced *un mahr' 'l.* It means without moral quality or relation. It does not mean *immoral*, that is, licentious, as is too often thought, but neutral in regard to moral perceptions or nonmoral and nonimmoral

**un read' a ble** is preferably not used as a synonym of *illegible.* The latter means not clear or easy for the eyes; the former, objectionable or uninteresting or wasteful of time or unfit to read

**un scathed'**—unharmed, uninjured—has *k* for *c*, long *a*, and voiced *th*; thus, *unshaythd'*, to rime with *unbathed*

**un til'** is spelt with one *l*, please note. It is both preposition and conjunction. Don't use *until* after *hardly, scarcely, barely* in the sense of *when*, as *I had barely arrived until it began to pour* for *I had barely arrived when it began to pour.* Don't use *until* for *before*, as *They are going to marry until June* for *They are going to marry before June.* The preposition and conjunction *till* (*q v*), with which *until* is interchangeably used, is subject to the same cautions

**un wield' y**—awkward, clumsy, unmanageable—is spelt, please note, with *i* before *e*, and with no *l* before *y.* Don't say and write *unweild' ly.* Note the noun *unwield' i ness*

**ous** is a dissyllabic word-ending that is frequently mispronounced and misspelt. Words having this ending are accented on the syllable preceding the *u* which must be pronounced as a separate syllable, either alone or in combination with a preceding letter or letters. The *ous* is pronounced *us.* Don't misspell as *eous* or *ious* or simply *ous* those words that have the *uous* ending. And don't pronounce this ending *yus*, that is, don't say *pro mish' yus* for *pro mis' cuus.* There are not many of them; most of them are here: *affectuous, ambiguous, arduous, assiduous, bilinguous, congruous, conspicuous, contemptuous, contiguous, continuous, deciduous, defluous, exiguous, fatuous, flatuous, flexuous, fructuous, impetuous, incestuous, ingenuous, innocuous, irriguous, mellifluous, perspicuous, presumptuous, promiscuous, sensuous, sinuous, spirituous, strenuous, sumptuous, superfluous, tempestuous, tortuous, tumultuous, unctuous, vacuous, virtuous, voluptuous.* (See *-eous, -ious, -ous*)

**up** is overused after such words as *build, divide, finish, open, settle, show, size, swell, write.* *Reveal up, even,* is not infrequent. Avoid the super-

fluous use of this word. Perhaps this bit of verse by Eugene Field will help you \*

## AN OVERWORKED WORD

We wake up and make up,  
We rake up, we fake up,  
And use the word *up* when we can.  
We drink up and think up,  
We kink up and shrink up,  
And do up a shirt or a man.

We slack up or back up,  
We stack up and whack up,  
And hold up a man or an ace;  
We beer up and cheer up,  
We steer up and clear up,  
And work up ourselves or a case.

We walk up and talk up,  
We stalk up and chalk up,  
And everywhere *up's* to be heard;  
We wet up and set up,  
But hanged if we let up  
On *up*, the much overworked word

**up on'** is one word, adverb and preposition, and is used interchangeably with *on* as a preposition. When *up* and *on* are used, however, to mean both *up* and *on* as separate ideas, then they must be written as two words, *up* being an adverb modifying the *on* phrase, as *He went up on the high platform*. It is now archaic in the Shakspearian adverbial use illustrated in *The time moves slow upon*. (See *on*)

**up roar' ious**—tumultuous, extremely noisy—is quadrisyllabic—*up roar' i us*. Don't omit the third syllable and say *up roar' yus*. This is the only error that is likely in its pronunciation

**up' silon**—*v* *ɾ*—is the twentieth letter of the Greek alphabet; it is the French or German *u* modified as in *menu* and *grün*, and Latin and Anglo-Saxon *y*. The pronunciation is *ewp' si labn* or, in England, *ewp sigb' labn*. Don't confuse with *epsilon* (*q v*)

**up to you** is slang for *your work* or *your responsibility*. The expression began many years ago as slang, but is now about graduated into colloquialism

**U' ral** has long *u* and neutral *a*—*ewe' r'l*. Italian *a* is permissible, however, and is closer to the Russian—*ewe rabl'*—with accent on the second syllable. But the former is the English pronunciation

**U ra' ni a**—muse of astronomy—is pronounced *u* (half long) *ray' ne a* (neutral *a*). Don't say *ew ran' ya*

**ur bane'**, meaning courteous, polite, suave, is pronounced with long *a*, the second syllable riming with *sane*. The first syllable is *er*. The noun form—*urban' ity*—is pronounced with short *a*, the accented second syllable riming with *can*

**-ure** is a suffix denoting agent or means of action, as *manufacture* and *dictature*; constituted rank or body, as *legislature* and *judicature*; result of action, as *capture* and *rupture*; process or act or being, as *culture* and *exposure*. The unaccented syllable *ture* is popularly as well as authoritatively pronounced *tsher* (Oxford), *chur* (Standard), *ty* (Webster), and *dure* may be *jure*. The three *ture* forms indicate the same sound. The long clear *u* is, however, permissible—*tewr* and *dewr*—and is preferred by many cultured speakers. Note *picture*—*pik' tɹ*; *rapture*—*rap' tsher*; *furniture*—*fur' ni chur*; *verdure*—*ver jure*; and, similarly, *stric ture*, *ap' er ture*, *car' i cature*, *lig' a ture*, *min' i a ture*, *pre' sec ture*, *tem' per a ture*, and the many other words like them, may have the last syllable *tsher* (*ty* or *chur*) or *tewr* (that is, *tyur*). The unaccented syllable *sure* is

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usually pronounced *sher* or *zher*, that is, the *s* is palatalized into *sh* or *zh*, as *cen' sher* for *censure*, *mez' her* for *measure*, *ple' zher* for *pleasure*, *pres' her* for *pressure*, *trez' her* for *treasure*, *fish' er* for *fish' sure*. The accented syllable *ture* or *dure* is pronounced with long *u*—*teur* and *dewr*—*ma teur'* and *en dewr'*, for instance, for *mature* and *endure*. The *u* is long, too, in accented *ure*—*in ure'* (*in ewr'*)—and in accented *nure*, *lure*, *cure*—*ma newr'* for *manure*, *allewr'* for *allure*, *se kewr'* for *secure*. Accented *jure* is, of course, *joor*—*ab joor'* for *abjure*, and *ad joor'* for *adjure*. Accented *sure* is *shoor*—*a shoor'* for *assure*, and *en shoor'* for *ensure*. Care must be exercised not to lengthen the syllables involved into dissyllables—*ver' jewer* and *fur' nichewer* and *fis' sewer* are illiteracies. (See *literature*)

**Uru guay** may be pronounced either *ewe' roo gway* or *oo roo gwuy'*. The first has long *u*, short *oo*, long *a*; the latter long *oo*, long *oo*, long *i*. Similarly, the adjective and agent noun *Uru guay' an* may be *ewe roo gway' An* or *oo roo gway' An*

**us** is objective-case form of the personal pronoun *we*. Don't use it for nominative or possessive. Say *We girls are going*, not *Us girls are going*; say *There is no objection to our going*, not *There is no objection to us going*. (See *verbal*)

**us' age** is preferably pronounced *use' ij* (the noun *use*), but *uze' ij* (the verb *use*) is also correct. Good or standard usage in English should be the best spoken and written expression of the best educated men and women of a given period—men and women, that is, of excellent breeding and precise judgment

**use**, as noun, is frequently wrongly used in prepositional-phrase sense without a preposition. This elliptical form is incorrect and should be avoided—*What use is that* or *This is no use* or *Whose use is this*. The correct forms are *Of what use is this?* *This is of no use*. *For whose use is this?* The noun is pronounced with long *u* and soft *s*; the verb is pronounced with long *u* and *z* for *s*—*uze*. Note the adjective *us' a ble*; *use' a ble*, frequently seen, is not recommended

**used** is monosyllabic, except in poetry where the poet may make it dissyllabic. It is pronounced *ewzd*. Don't pronounce it with soft *s*. Don't say *used to was* for *once was*, *used to could* for *once* or *formerly could*, *used to formerly* or *before* or *in time past* for either *used to* or one of the other terms. *Used to* implies *formerly* or *before*; it is therefore tautological to say *I cannot work as I used to formerly*. Say *I cannot work as I formerly did* or *as I used to*. Don't say *didn't use to* or *didn't used to* or *hadn't use to* or *hadn't used to* for *used not to* or *didn't formerly* or *hadn't before* or *formerly*. These are illiterate forms. But *I am not used to that* is correct, as is *I cannot become used to that*, *used* in both instances meaning *accustomed*. But *use* rather than *used* is likewise illiterate

**use' n't** is forbidden. Don't say *I use n't for Formerly I did not*. Don't use it for *was not accustomed to*. *Used n't* has more to be said for it, as in *I used n't to like him*, but it is not recommended. Say, rather, *I used not to like him* or, better, *Formerly I did not like him*

**us' que baugh** is from two Gaelic words meaning water of life; it now means Scotch or Irish whisky. The pronunciation is *us' kwe bah* or *us' kwe baw*. It is sometimes spelt *us' que bae* (*bee*), and is provincially clipt to *us' que* (*us' kwe*). Don't pronounce the first syllable *use*

**u'su al** is pronounced *ewe' zhoo'l*. Don't attempt *ewe' zue'l*. Don't pronounce it with soft *s*. It means everyday, frequent, customary, familiar, wonted. *Usual practice* and *usual procedure* are probably better than *general* or *common practice* or *procedure*, but this is an old puristic distinction that appears now to have succumbed to the colloquial pressure to make *usual* a synonym of *general* and *common*. So don't bother

**u'su fruct** is pronounced *ewe' zu frukt*, the last syllable riming with *ducked*. It is the right of having and using and enjoying the property of another, as an estate, without impairment of the holding; unearned increment. The noun (also adjective) *u su fruc' tu ar y—ewe zu fruk' chu er e*—means one who enjoys such property rights; having the nature of usufruct. The third and accented syllable rimes with *duck*

**u surp'** means to seize and keep by force, to arrogate. But *usurp* implies forcible taking without right to ownership, while *arrogate* indicates the milder presumption or taken-for-granted attitude. The first syllable is half-long *u*; the *s* is pronounced *z*; thus, *u zurp'*. But much colloquial usage makes the *s* soft, and this may soon come in for lexicographical authorization. The nouns *u surp' er* and *u sur pa' tion* are respectively *u zur' per* and *ewe zur pay' shun*

**u'su ry** is a premium paid for a loan, money lent on the basis of an interest charge for its use. The pronunciation is *ewe' zhoo re*. The *oo* of the second syllable is short, as in *wool*. The adjective *u su' ri ous* has intermediate *u* for the first syllable (as in *unite*) and *zhoo* for the second

**U' tah** may be pronounced either *ewe' taw* or *ewe' tab* (Italian *a* as spelt). The *u* is long; don't say *oo' ta*

**U' ti ca** is trisyllabic, please note. Don't say *ut' ka* or *oot' ka*, but *ewe' t ka* (a neutral)

**U' trecht** is accented on the first syllable, please note. The *u* is long as a rule, but it may be umlaut (as it always is in Dutch). Say *ewe' treht'*, not *oo' trek*. Make final *t* heard

**ut' ter**, the adjective, means complete, entire, absolute, as *utter darkness*, *utter ruin*, *utter dejection*, *utter denial*. But note that it is used in a negative or unfavorable sense only. You do not say *utter light*, *utter success*, *utter happiness*, *utter affirmation*. *Utter* is a comparative form, the superlative of which is *utmost* or *uttermost* (the last syllable may be *most* indeed or *must*). Don't say *utterest* for the superlative. The positive form was the Anglo-Saxon *ut—ewt—*meaning *out*. Tho some authorities treat *utler* and *uttermost* (*utmost*) as synonymous with *outer* and *outmost*, they are not strictly so, the former denoting degree chiefly, the latter place. Note the spelling of the noun *ut' ter Ance*. Don't say *ut' trance*. The verb *utter* denotes articulate speaking or expression as distinct from writing

**ux o' ri ous** is pronounced *uks owe' re us* or *ug zoe' re ous*, the former being preferred. The rime is *ducks* or *bugs glorious* (*glow re us*). It means yielding and submissive toward a wife, manifesting doting and silly fondness toward a wife. The noun *ux o' ri ous ness*, the adjective *ux o' ri al* (pertaining to or characteristic of a wife), and *ux' o' ri cide* (murder of a wife by her husband) are now little used. The Latin word for wife is *uxor*



## V

*The knowledge of words is the gate to scholarship*

JOHN WILSON

**v** is alphabetically pronounced *vee*, to rime with *see*. Its plural is *v's*, pronounced *veeze*. It is vocally used for *f* in *of*, and for *ph* in *Stephen—Stev' en*—and *nephew—nev' you*—the latter chiefly in England. Don't pronounce *v* like *f*, especially in words that have actual meaning pronounced either way, as *reference* for *reverence*, *safe* for *save*, *fan* for *van*, *fairy* for *very*, *wife* for *wive*, and so on. Don't use the Sam Weller *w* for *v*, as *wary* for *very*, *wile* for *vile*, *wine* for *vine*.

**va'cant** refers to rights or possibilities of occupancy. That is *vacant* that is without the things or persons that might properly be expected to be in it. That is *empty* which contains nothing. A *vacant* cottage may therefore not be empty; an empty cottage may similarly not be *vacant*. *Vacant*, from Latin, carries with it some connotation of dignity, while *empty*, from Anglo-Saxon, is more likely to refer to slight, common, or homely things. The accent is on the first syllable also in *va'cant ly*, *va'can cy*, and *va'cate* (*vay' kate*), but on the second in *va ca' tion* (*kay' shun*) and *va ca' tion ist*.

**vac'cine** is pronounced *vak' seen*, riming with *Jack Green*. But there is authority also for *vaks' in*, to rime with *taxin'*. *Vac ci' na' tion* is *vaks' nay' shun*. It is a virus or lymph from the cow (Latin *vaccinus* of or from cows) used to prevent or mitigate disease, especially smallpox. Billy Boner says his teacher wore short sleeves today and he could see her fascination mark.

**vac'uum**—a space entirely devoid of matter or the condition of such space—is pronounced *vak'uum*. The adjective *vac'uous*—*vak'uus*—has come to mean, derivatively, empty, idle, stupid, inane.

**va' de me'cum** are two Latin words meaning go with me; hence, anything carried regularly as a companion, as a book, a rosary, a charm. The first word rimes with *shady*; the second is *me'kum* indeed.

**va ga' ry**, it is important to note, is accented on the second syllable, which is pronounced *gay*. The first *a* is obscure; the *y* is short *i*. Don't say *va ga' ry*. The meaning is whim, fancy, caprice, wild streak of the imagination.

**va'gran cy** means the state or condition of being a vagabond or wanderer. The first syllable rimes with *say*. Don't pronounce this word as if there were a *t* in it. *Va' grant*, a noun meaning a wanderer, and *va' grant*, an adjective meaning wandering, both have the *t* pronounced, the first syllable riming with *say*. Be sure to say *v* rather than *f*. Vaudevillians have frequently played upon *vagrancy* and *fragrancy* in "horrible humor".

**val'ance** rimes with *balance*. But interior decorators just dote on *vah-labnse'*. It means decorative drapery on windows, beds, and the like. It is probably from the name of a town in France—*Valence*—anglicized for atmospheric trade purposes.

**val e dic' to ry** rimes with *Sally Hickory*. Don't say *val dic' try*. It is a formal farewell. In schools and colleges it is usually delivered by that member of a graduating class who stands highest in scholarship. He is called the *val e dic' to' rian* (*toe' re an*) not *val dik tran*. Be sure not to make the second syllable *a*.

**Valen'cia** may be either quadrisyllabic or trisyllabic—*va len' she a* or *va len' sha*; *va len' ca* is not authorized. In Spanish it is *vab len' thyab*

**Valen ciennes'** is trisyllabic, not *va len' cien nes*, as it is sometimes written and pronounced. Say *va lahn syen'* with major accent as indicated, but the first two syllables almost equally accented with the third

**val'et** rimes with *pallet*. It hasn't been pronounced *valley* for almost two centuries. But be Frenchy if you wish, and no one can find any fault. It is really a corruption of the old French *varlet*, a knight's page or attendant

**va let' de cham'bre** is a three-word French term meaning personal attendant or servant. The two marked syllables are equally accented. The pronunciation is *va let' d' shahn' br'*. The plural is *va lets' de cham'bre* pronounced like the singular. The last two words in the term are rarely used now in English-speaking countries

**val e tu di nar' i an**—one who is sickly or infirm, or weak and ailing—is pronounced *va le tew d' nare' i an*, the first syllable riming with *pal* and the fifth and accented syllable with *care*. The eight-syllable abstract form is *val e tu di nar' i an ism* (*iz'm*)—take your time and make every syllable heard

**Vallom bro'sa** has two Italian *a*'s and two long *o*'s—*vabl om broe' sah*. Don't say *valm brosh' a*

**Valois'** is pronounced *va lwa'*, not *vab lwah'*, as is so often heard. The *a*'s are preferably flat

**val'or** or **val'our** (the latter in England) is pronounced *val ler*, riming with *pallor*. The *u* is dropt even in England in spelling the adjective and the adverb—*val'or ous* and *val'or ously*. We do not use it in any of the forms

**Val pa rai' so** or **Val pa ra i' so** is pronounced either *val pa rye'so* (or *zo*) or *vabl pah rah ee' so*, the former preferably for English-speaking people

**val'uable** pertains to things that have worth in a monetary or utilitarian sense, as *valuable paintings*, *valuable jewelry*, *valuable papers*. Don't slur this word into a trisyllable. Pronounce all four syllables. Don't say *val' a bl* or *val' b'l*

**val'ue**—riming with *pal you*—is the estimated equivalent of something. It is used in relation to estimates made by persons or to degree of desirability established by custom. (See *worth*)

**val'ued** refers more particularly to intangible things than does *valuable*, tho the two words are used interchangeably in various senses. But *valued advice* and *valued friends* are somewhat better than *valuable advice* and *valuable friends*, the latter conveying a little of the idea of usable and the former that of genuine or intrinsic. In fire insurance a *valued policy* is one in which the value of goods is specified in detail, and is distinguished from *open policy* in which definite values are not fixed

**valued favor** is *not* a synonym for *letter*, no matter how many "highly esteemed" persons would have us believe that it is. Don't use this term; it is hackneyed and down-at-heel

**Van cou' ver** rimes with *man Hoover*. Don't make the last two syllables *cover* or the first syllable *fan*

**va nil' la** rimes with *a villa*, not with *a Bella*. The plural is *va nil' las* (*az*). Don't say you'll take *vanella*

**van' quish**—to overcome, to conquer, to get the better of—is one of those words that require an extra or excrescent letter for correct pronunciation. Say *vang' kwish*, to rime with *an' guish* (*ang' gwish*). (See *banquet*, *languor*, *clangor*, *sanguine*, *tranquil*, and so forth)

**van' tage**—any favorable or superior position, physical or otherwise—may be pronounced *van' tij* or *vahn' tij* (the latter always in England). It is a short or clift form of *ad van' tage*—*ad van' (vahn) tij*. The game of tennis in which it is called frequently and tensely, is supposed to be responsible for the clipping. But don't use the apostrophe before *van-tage*. Billy Boner says that his father always orders wine of a certain vantage

**vap' id**—insipid, dull, spiritless—rimes with *rapid*. Don't make the first syllable rime with *cape*. Note the abstract noun *va pid' ity* which rimes with *rapidity*

**var' icose** means swollen in irregular forms, dilated here and there, as of a vein. The rime is *carry close* (the adjective *close*). *Var' icó'sis* likewise has the long *o* and the soft *s*'s, but *var' icos' ity* is *koss* in its third and accented syllable—short *o*. The root of all these forms is the Latin form *va' rix*—*vay' rihs*—plural of which is *var' ices*—*var' iseize* (short *a* and *i* again). Billy Boner reported at Sunday dinner that his teacher had very close veins in her right arm. "No, no," chirped his little sister, who had been studying French, "you mean haricot veins!"

**va' rie gate** is preferably a four-syllable word. The first two syllables rime with *hairy*, the last two with *a mate*. But it may be pronounced as trisyllabic—*vare' e gate*. The word means to diversify or change appearance of by means of different colors

**var' ious** is trisyllabic. Don't say *var' yus*. The first syllable of this word (as of *var' y*, *var' ied*, *var' ying*, *var' ious ly*) rimes with *care*. Don't say *vay' rius* or *vur' yes* or *vahr' yus*. Few words are more "numerously" mispronounced than this, with its variants. The use of *various* as an indefinite pronoun is not recommended but such use is probably increasing, as *Various of the voters protested*. *Many*, *several*, *some*, *a few*, or *a great many* could be substituted

**var' nish** rimes with *tarnish*—*vabr' nish*. Don't say *vernish* or *voinish*. The plural and the third person singular, present indicative is *var' nishes*. Taylor suggests the origin of this word as from *Berenice*, the ancient city on the Red Sea; and in this connection attention may be called to Italian *vernice*, old French *vernis*, Spanish *bernis*

**vase** may rime with *face* or *glaze*, or (especially in England) with *rahs* or *bahs*, but not with *claws* or *pause*. Much depends upon the company the word keeps, or so some authorities suggest. *Vawz* is generally regarded as vulgar; *vahs* affected; *vayze* fashionable; *vace* rational. If the vessel is decorative or ornamental in a palace or a cathedral *vahs* is perhaps desirable; if it contains radishes or scallions on the kitchen table, it is probably *vace*. The following bit of verse may confuse you even further

Once I worked at a place  
Where the Madam said *vace*,  
And I called it a nice situation;  
But one day with Raht! Raht!  
I was told to say *vahs*—  
For she'd come into money and station.

Then a title she got,  
And life wasn't so hot,  
(She'd married the Duke of GoDemnit)  
For her bloody in-laws  
Made us all call it *vaws*;  
I think evolution's the limit!

**Vat' i can** must be kept trisyllabic. Don't say *vat' kan* or *vet' i ken* or *kin*, but *vat' i kan*

**va tic' i nate**—to foretell or prophesy—rimes with *a kiss a date*. Note the adjective *va tic' i nal*—*va tiss' i nal*—and the noun *vat i ci na' tion*—*vat i s' na y' shun*. The first-syllable *a* is never Italian

**vaude' ville** may be pronounced either *vode' vil*, riming with *rode ill*, or *vaw' de vil*, riming with *lawdy bill*, or *voe' de vill*, riming with *toady bill*. The last is preferred in England; the first in the United States. In origin the word is trisyllabic—*Vau de Ville* (or *Vire*)—the name of the village in Normandy where the variety type of entertainment was first presented. Don't say *vaw de villy*

**Vaughan** rimes with *pawn*, that is, *vawn*

**vaunt**—brag or boast—may be pronounced either *vahnt* or *varunt* as either noun or verb. Don't say *vant*, to rime with *pant*. The Scotch use the adjective *vaunt' y*. The negative form *unvaunted*, like the negative form of *dawnt* (*undaunted*), is probably more commonly used now than the positive form

**veg' e ta ble** is a quadrisyllable. Pronounce all four syllables—*vej' e t' b'l*. Don't say *vej' ta b'l*

**veg e ta' tion** is pronounced *vej e tay' shun*. Don't skip a syllable—*vej tay' shun* is wrong. Don't say *vejer* or *vej a tay' shun*

**ve' he ment** means marked by great energy or ardor or enthusiasm. The first syllable is *vee*; the *h* is preferably silent, tho it may be pronounced; thus, *vee' e ment*, riming with *see a tent*. *Ve' he mence* and *ve' he men cy* follow suit. Don't say *vee bee' ment*

**ve' hicle** rimes with *see sickle*; the *h* may or may not be heard; thus, *vee' h'kl* or *vee' i'kl*. Don't make the first syllable *vay*, as it frequently is in England. Note that the accent changes to the second syllable in the adjective—*ve hic' u lar*—but the first syllable remains *vee* and the *h* must be heard

**ve' lar** rimes with *feeler*—*vee' ler*. Don't say *vee' lahr*. It is primarily an adjective meaning forming pronunciation sound with the tongue near or against the soft palate; thus, guttural. As noun it means a sound thus formed, as *ng* in *prong*, *k* in *could*, Italian *a* in *are*

**Ve las' quez** is pronounced *va lahs' kayth* (last-syllable *a* long, and voiceless *th*)

**vel' o drome** is a place where bicycle, motor-car, motor-cycle races are held. The rime is *veal o' Rome*

**ve lours'** rimes with *the tour*. It is a fabric with a soft pile like that of plush. This noun is plural in form but singular or plural in use as construction requires

**ve' nal** means capable of being bribed or bought, mercenary, open to corrupt arrangements. The *e* is long—*vee' nal*. The noun *ve nal' i ty* rimes with *reality*. Don't confuse this word with *venial* (*q v*)

**vend' i ble** rimes with *bendable*. But it is spelt, note well, *Ible*, not *able*. It means salable in a general sense, regardless of ordinary preparations for marketing or compliance with marketing conditions. As noun it is used chiefly in the plural

**Ven dome'** rimes with *on home*, that is, *vahn dome'*

**ven' ery** comes from *Venus* and means sexual intercourse; it comes also from Latin *venari* meaning hunt, sport of the chase. It rimes with

*bennery* in both uses. The adjective corresponding to the noun with the first meaning stated, is *ve ne' re al*, riming with *the cereal*. It is used in medicine to indicate arising from or pertaining to sexual relationship, usually in the sense of disease

**Ven e zue' la** is generally pronounced *ven e zuee' la* (a neutral) by English-speaking people, and *vay na sway' lah* by those who speak Spanish

**ve' ni al** means excusable, possible of forgiveness, slightly offending. It is pronounced *vee' nial*, riming with *menial*. Don't confuse this word with *venal* (q v). It is venal to bribe and to accept a bribe; it is venial for a mother to steal food to feed to her starving child. Don't say *veen' yal*

**Ven' ice** rimes with *tennis*. It is not a homophone of *Ve' nus—vee' nus*. In Central Europe *Venice* is known by the Italian *Ve ne' zia—va net' syah*. Note the adjective and agent noun *Ve ne' tian—ve nee' shan*

**ven' i son**—the flesh of the deer and deer family—has short *e*, short *i*, and practically no *o* at all. The *s* is *z*; thus *ven' i z'n*. But usage in the United States is tending at present to make the *s* soft. The first syllable rimes with *Ben*. The Britisher is likely to delete the second syllable in pronunciation—*ven' z'n*

**ve' nous** is pronounced *venus*. It means pertaining to veins, and to blood in general as found in veins. The adjective *ve' nose* rimes with *we gross*; it means venous, but is used especially in botany to mean many and conspicuous veins, as in plants

**ven' ue** is a legal term meaning the place where the alleged events occur from which an action arises. It may also mean the place from which the jury is drawn as well as the statement naming the place of the trial. It is from the Latin word meaning to come. The first syllable is pronounced exactly as it looks, to rime with *Ben*. The second is long *u*, exactly *ewe*. Don't say *ven' oo* or *ven oo'*

**ve ra' cious**, meaning truthful, is pronounced with long *a*, the last two syllables riming with *gra' cious*. The noun form—*ve rac' ity*—is pronounced with short *a*, the second syllable riming with *gas*. *Veracity* is used only in relation to persons and to what they say, whereas *truth* relates to both persons and statements of facts. (See *atrocious, capacious, ferocious, pugnacious, rapacious, vivacious*, and other similar words)

**Ve ra cruz'** is now preferably written solid—*Veracruz*. Not so long ago the geographies made a two-word name of it. Say *vay rah kroos'* or *ver a krooz'*, the last syllable riming in the one case with *loose* and in the other with *lose*

**ve ran' da** or **ve ran' dah** rimes with *A man' da*. Neither *a* should be made Italian, in spite of the spelling of the last syllable of the second form. But *vee rah'n' dah* is often affected by members of the front-porch squads. George Moore used it as a verb—*ve ran' daded* and *ve ran' dah ing*

**verb** rimes with *herb*. Don't say *voib*. Its Latin original means word. The noun and adjective *ver' bal* has several meanings in addition to related or pertaining to verbs. It means anything spoken or written in words. Many persons apparently think that it pertains to speech only. A verbal message is a message expressed in either spoken or written words. Colloquially (and unfortunately) the terms *verbal arrangement* and *verbal contract* mean a spoken arrangement or contract as opposed to a written one. But this is really a misuse of the word *verbal*. *Verbal* may mean exact or word-for-word, as a *verbal report* and a *verbal translation*. The adverb, little used, is *ver' bally*. In usage the noun

*ver'balism* means too many words, verboseness, emptiness of words. There are also two verb forms—*ver'balize* and *verb'ify*. The noun *verbal* is a grammatical form that has partly the nature of a verb and partly the nature of a noun or an adjective. The grammatical verbals are the infinitive, the participle, the gerund, the so-called verbal noun. The verb is that part of speech that expresses action, event, or mode or state of being, and declares, asserts, affirms, or predicates something. A regular verb (there are about 8500) is one that in order to denote past time (imperfect tense) adds *d*, *ed*, or *t* to the present form, as *please, pleased; talk, talked; kneel, knelt*. An irregular verb (there are about 300) is one that undergoes an internal change in becoming imperfect, as *come, came; sing, sang; run, ran* (see *ablaut*). Regular verbs are called weak verbs; irregular verbs are called strong verbs. A transitive verb is one that functions in a sentence by passing its action over to a receiver of the action or object, as *He drives a car*. An intransitive verb is one that does not function in a sentence by passing action over to a receiver of the action, as *I worked*. But this distinction is not to be interpreted too rigidly. In *I drank* the verb is transitive, tho no receiver of the action is exprest. But it is definitely implied and mentally conceived. This is the absolute use of transitivity. A verb is said to be in the active voice when the subject is represented as the doer of action, as *John spoke the lines fervently*. A verb is said to be in the passive voice when the subject receives the action, as *The lines were spoken fervently by John*. Verbs represent three simple periods of time called tense, namely, present, past or imperfect, future, and three compound (and not so simple) kinds of time or tense, namely, perfect or present perfect, pluperfect or past perfect, future perfect. These may be represented in first person singular number as follows: *I smile, I smiled, I shall smile, I have smiled, I had smiled, I shall have smiled*. Verbs denote three different modes or manners of expression—the indicative, which states facts and asks questions; the subjunctive, which expresses condition, concession, desire, doubt, exhortation, expectancy, possibility, purpose, supposition, wish; the imperative, which expresses command or request. Verbs have number and person in agreement with their subjects, but no gender. They are inflected for person and number only in the third person, singular number, present tense and perfect tense, as *I give, you give, he gives and I have given, you have given, he has given*. The verbs *to be* and *to have* have many special forms or inflections, but regular verbs are inflected only as indicated for person and number and, as above explained, in forming imperfect tense. Among the verbals, the infinitive is always noted by *to*, the present participle ends with *ing*, and the past participle, when not the same as the imperfect, ends with *en*, as *to fall, falling, fallen*. The parts of a verb are the present indicative, the imperfect indicative, the present participle, the past participle, as *run, ran, running, run and walk, walked, walking, walked*. In the study of verbs in most languages, the so-called parts are made subject of drill because they constitute a cross section of all forms and key the tenses. The complete cataloging of all the forms of a verb—voice, mode, tense, number, person—is called its conjugation. An auxiliary verb is one that helps in the formation of voice, tense, or mode of other verbs. The chief auxiliaries are *be, can, could, do, did, have, had, may, might, must, shall, should, will, would*. In the verb phrases *could go* and *have been seen, go and seen* are, respectively, the principal verbs, *could* and *have been* auxiliary verbs that help to fix mode and time or tense. The verbals—infinitives and participles—name action; they do not assert action. They are therefore not finite or definite or limited in their meaning and function as finite verbs are. Infinitives and participles have tense and voice,

but no number or person. There are two tenses of the infinitive, as *to go* and *to have gone*, present and perfect; three of the participle, as *going*, *gone*, *having gone*, present, past, perfect. Inasmuch as these forms name action, they have the qualities of both nouns and verbs, and may be used as they are. The present participle may also be used as an adjective, as *Hearing the alarm they ran to the window*; in this sentence *hearing* is a participle used as an adjective to modify *they*; it takes an object, and it may be modified as finite verbs are. The present participle is sometimes used as a noun and is called a verbal noun or a gerund. There is, however, a shade of difference between the verbal noun and the gerund. Both have case but no gender, number, person. The gerund may, however, take an object, an objective complement, or a predicate complement. It may be modified by an adverb as well as by an adjective; it may be used as both an adjective and an adverb. The verbal noun, on the other hand, may not take an object; it may be modified by an adjective but not by an adverb; it cannot be used as either an adjective or an adverb; it has, in short, lost nearly all its verbal quality and become almost a pure noun. It is sometimes called an abstract verbal noun. This distinction is no longer insisted upon by modern grammarians, and it is without much value except for students of Greek and Latin and modern romance languages. In *Pursuing a task nervously defeats achievement*, *pursuing* is a gerund; in *His reckless spending has resulted in poverty*, *spending* is a verbal noun. A noun or a pronoun immediately preceding a verbal noun must be in possessive case, as *Bill's driving is reckless* and *My going depends upon the weather*. A verb of incomplete predication is one that cannot make a complete statement or assertion or predicate by itself but requires a predicate noun or adjective to give it meaning. Such verbs are *appear*, *be*, *become*, *feel*, *get*, *go*, *grow*, *look*, *remain*, *seem*, *smell*, *sound*, *stay*, *turn*. Such verbs as *catch*, *drive*, *succeed*, *work*, are verbs of complete predication; they constitute complete assertions in themselves. The three most illiterate errors made in the use of verbs are wrong imperfect tense forms, confusion of present and imperfect with perfect and pluperfect, subject disagreement (especially collective noun subjects), as *I have come for I have come*, *I am here a week today for I have been here a week today*, *It was two years since I saw him for It had been two years since I saw him*, *The army were encamped on the hill for The army was encamped on the hill*. Don't make these errors. It is frequently pointed out that no other language is so grammatically facile as English. This means, among other things, that almost any part of speech may be used as almost any other. The verb leads in this facility, as Shakspeare long ago proved. A political orator once promulgated this verbal atrocity: You may *ab* me if you like, but no *he* in this audience may *if* me or *but* me, and I shall *malice* the man who *outherods* Herod by *yessing* me

**ver'bal** means of or pertaining to words. The first syllable rimes with *her*. In contradistinction to *oral* (*q v*) *verbal* applies to what is communicated in spoken or written words or to that which is concerned with words rather than with ideas. Note that the abstract form *verbalism* may mean merely verbal expression, but it is also a synonym for verbosity or wordiness. The verb form *verbalize* means either to express oneself precisely and skilfully, or to do so verbosely. A letter is a verbal communication, not an oral one. (See *verb*)

**ver'bal noun**—sometimes called abstract verbal—is a participial form that has lost practically all of its verbal nature but is identified as a verb by the participial ending *ing*. It is the *name* of an action rather than designation of action itself. It may not take an object and it may not be modified by an adverb. But it may be modified by an adjective and

by a possessive noun or pronoun, and may be used in any way that a noun is used. *Good speaking is rare* and *He is distinguished by his good speaking* illustrate two different uses of the verbal noun *speaking*. This is a two-word term. (See *gerund, participle, verb*)

**ver ba' tim** rimes with *sir bate 'm*. Don't rime it with *sir bat 'm*. It is adjective and adverb meaning exactly, word for word or in the same words

**ver bos' i ty** is synonymous with redundancy and circumlocution. It means wordiness, overflow of phraseology, the use of more words than are necessary. The *o* in the second and accented syllable is *short*, the last three syllables riming with the last three syllables of *atroc'ity* (*q v*). *Verbose'ness*, riming with *her closeness*, is synonymous with *verbosity*. The adjective *verbose'* has long *o*, the second syllable riming with the adjective *close*. Don't say *ver boze'*

**ver bo' ten** is a German adoption meaning forbidden or prohibited. The *v* is pronounced *f*; the rime is *her votin'*

**Ver' di**—Giuseppe—is pronounced *vare' d*, to rime with *care' d*. Don't say *vurddy*, to rime with *birdie*, and don't say *voi' d*

**ver' di gris** (*vert de Grèce*, green of Greece) rimes with the two words *birdie* and *grease* (*gris* may also rime with *this*). It is a green or bluish deposit that forms on surfaces of copper, brass, and bronze. It's the height of his ambition, says Billy Boner, to own a verdigris dog

**Ver dun'** rimes with *her sun*. Don't say *voidun'*; don't accent the first syllable

**ver mi cel' li** may be pronounced either *vur misell' e* or *vur michell' e*. It is the plural of the Italian *ver mi cel' lo* meaning little worm. It is the wheat-flour paste made in smaller cords than spaghetti

**ver' mi form** means wormlike, resembling a worm. It is usually applied to the appendix in the human body—vermiform appendix—a narrow blind-end atrophied tube in the lower righthand side of the abdomen. It rimes with *worm i form*. Don't say *voi' m' foim*

**ver' min**—any noxious, disgusting creature such as flea, louse, bedbug, mouse, rat, weasel—is both singular and plural (don't say *vermins*) but it is generally used with plural significance and constructions. It rimes with *ermine*. *Varmin* and *varment* and *varmint* (*vabr*) are dialectic variants of *vermin*. Don't use them. Objectionable human beings are sometimes called *vermin*; in provincial parts, where feuds may be extremely bitter, these corruptions are more frequently heard than the true form *vermin* from Latin *vermis* (worm)

**Ver mont'** is pronounced as it looks. But many persons say *ver' munt* (barely escaping *vermint* and *varmint*) and some say *voimont!*

**ver mouth'** rimes with *her sooth*; there is secondary authority for riming it with *her boot*. It is a sweetened white liquor flavored with aromatic herbs, used in mixing drinks

**ver nac' u lar**, adjective and noun, means pertaining to the Mother Tongue, or the Mother Tongue itself, the *used* language of a country, the actual or native medium of communication as distinguished from the literary language, indigenous. It has been said that *He is not going* is literary, *He isn't going* is vernacular, *He ain't goin'* is vulgar, *Nix kin go* is slang. But the last two are also vernacular in certain very wide circles. In other words, the language peculiar to a special community or special class or special trade, and so on, may be called its vernacular. The word



literally means born in one's house. The first and last syllables rime with *her*; the second and third with *tack you*. Billy Boner commented that the circus parade was most vernacular

**Ve ro ne' se**—Paul—is quadrisyllabic. Say *vay ro nay' sa*, not *ver o neese'*, please. The word is pronounced with two long *a*'s, as indicated; other vowels are intermediate, and *s* is soft

**Ver sailles'** is pronounced *ver sales* by perhaps the majority of English-speaking people, to rime with *her males*. But *ver saby'* is the French pronunciation and the preferred English. The last syllable is almost *sigh*

**verse** technically means one line of poetry. But it has for so long been used, especially by preachers in announcing hymns, as synonymous with *stanza*, that the dictionaries now record it as meaning stanza also tho they protest this as contrary to the best usage. *Verse* is also used collectively to denote rhythmic or metrical composition of a somewhat lower plane than pure poetry, as light verse, musical-comedy verse, occasional verse, familiar verse, society verse (*vers de socie té*—*vare de soe sya tay'*), and the like. It is used in a special sense to refer to the short paragraphs in the Authorized Version. Don't pronounce this word *voise* or *verz*; it is *verse*, to rime with *purse*. The term *free verse* is used to denote a presentday type of poetry that has broken the shackles of rigid metrical and riming standards, and rests its case entirely upon inherent rhythm or cadence and exceptional choice of diction. Free verse may rime but rime is not a requirement. In form, it sometimes omits capitalization at line beginnings, and sometimes makes extreme poetic lines reflect the continuity of thought rather than the standardized measurement of poetic feet

**ver'sion** is pronounced *vur' zhun*, to rime with *fur shun*. There is much flubadub in regard to differentiating *shun* and *zhun* according to particular meanings (as *zhun* when the word means translation or adaptation, and *shun* in the medical profession) but *zhun* is general in both England and the United States. Don't say *voi' zhun*

**vers li' bre** is a two-word French term meaning free verse, that is, verse that is cadenced and rhythmic rather than rigidly metrical, or rimed. The first word is pronounced *vare*, to rime with *care*; the second, *lee' br'*. This second is almost one syllable; don't say *lee' ber*. A male writer of free verse would be called *vers li' brist* (*vare lee' brist*); a female, *vers le briste'* (*vare lee breest'*)

**ver' te bra** is pronounced *vur' te bra* (second *e* half long, *a* neutral). The plural is *ver' te brae* (*bree*) but the regular plural form *ver' te bras* (*br'z*) is permissible, and recommended. Note the adjectives *ver' te bral* (*vur' te br'l*) and *ver' te brate* (half-long *a*); the latter is also a noun meaning that division of animal life distinguished by a spinal cord. There is no authority for *ver tee' brab* or *ver tee' brate* tho these pronunciations are sometimes heard

**ver' tex**—top, highest point, apex, zenith—is preferably pluralized regularly—*ver' texes*. The foreign plural *ver' tices* is no longer necessary. The rimes, respectively, are *her sex*, *her sexes*, *her to seize*. Don't confuse this word with *vortex* (*q v*). Billy Boner says the teachers are holding a meeting about his sister's graduation and nobody knows what the vertex will be

**ver' ti go** is pronounced as it looks, with accent on the first syllable—*vur' t go*. It means dizziness or swimming of the head. Don't make

the mistake of accenting the second syllable even tho the Latinized pronunciations *var'tie'go* and *ver'tee'go* are still heard in scholastic quarters. The plural is *ver'ti'goes*, but if you wish to take the trouble you may pluralize *ver'tig'ines* (*ver'tij'ineeze*). The adjective *ver'tig'inous* (*tij'inus*) means causing giddiness or pertaining to or affected by such giddiness; rotary or revolving

**ver'y** should be used less frequently than it is, as a modifier or intensifier. Do not develop the habit of using this word to impress every adjective in your vocabulary. By so doing you weaken the intrinsic meaning of adjectives. *Very* is sometimes necessary, of course, but more often its use weakens through attempts at overemphasis. It should not be used to modify verbs directly. It modifies adjectives and adverbs only, tho this rule is generally violated in colloquial usage. Say *very much pleased* rather than *very pleased*, *very seriously displeased* rather than *very displeased*. As an adjective meaning *truthful, absolute, even* (intensive), *very* is *ver'ier* (little used) in the comparative degree, and *ver'iest* in the superlative, as *the very day, the veriest stupidity*. Don't pronounce it *vury* or *verra*. (See too)

**Ves puc' ci** is pronounced *vess poot' che*, to rime with *yes hootchy*

**vest**, noun and verb, is pronounced with soft *s*. Don't say *vest* or *fest*. This word has many meanings, the principal of which—as noun—is garment or robe of some kind, especially the sleeveless article of dress worn by men under the coat, called in England and preferably in the United States a waistcoat. As verb, this word means to clothe with power, to invest, to give an interest in, to place at the discretion of, and the like (see the dictionary). Billy Boner says that *divest* means the place where his father drops his soup

**Ve su' vius** is quadrisyllabic, with long accented *u*. Say *ve sue' vus*, not *ve soov' yus*. The proper and common adjective is *Ve su' vian—ve sue'-v an*

**vex**—pronounced *veks*, not *vegs*—means to anger or annoy or provoke in lesser senses and ways and regarding less important things than do *aggravate* and *exasperate* (*q v*). You may be vexed (or *vext*) at missing a train or at dropping a pencil, but not at being held up or assaulted

**vi' a** is a two-syllable word, Latin ablative of *via* (way) now a pure English preposition meaning by way of. It is not an abbreviation, and is therefore not followed by a period. The *i* is long. Don't say *vee' a*, to rime with *see a*. Say *vie' a*, to rime with *buy a*

**vi' able** rimes with *pliable*. Don't say *vee' able* or *vie' ble*. It means capable of living and growing and developing, as of the newly born. Seeds that are selected with special care and attention are more highly viable than others. The noun is *vi a bil' i ty*, pronounced *vie* and *ability*. The French *vie*—from the Latin *vita*—means life

**vi' and** is an article of food; the word is used chiefly in the plural—*vi' ands*. The first syllable is *vie*, not *vee*, and the word rimes with *try and*

**vic' ar** rimes with *ticker*. It means priest of a parish or deputy of a superior clergyman. His residence is called the *vic' ar age—vik' er ij*. Billy Boner thinks that the vigor of his church wears a beautiful surplis

**vic' ar-gen' er al** is a lay legal officer acting as deputy to an archbishop in the English church. The pronunciation is *vik' ker-jen' er al*, with the two accents equal. The plural is *vicars-general*. *General* is an adjective, the term really being *general vicar*

**vi car' ious** means acting in behalf of another, representing; suffered or experienced by one person with benefit or advantage to another. The first syllable is pronounced *vie*, and the second *care*. Other vowels are short. Don't say *vie care' yus* or *vikkerus*

**vice** rimes with *nice* and *spice*, not with *size*. It means habitual immorality or deviation from right conduct. It is also a device for holding work, as the two-jaw lever on a carpenter's workbench. With this meaning it is customarily spelt *vise* in the United States tho not in England. It is pronounced *vice* nevertheless. As a prefix used with nouns and their derivatives it denotes one who takes the place of or one delegated to act. There is wide variation of usage in regard to the hyphening of *vice* to the word it prefixes. *Vicegeral*, *vicegerent*, *vicegerency*, *vicenary*, *vicennial*, *viceregal*, *viceroi*, *viceroi* *viceroi* *viceroi* *viceroi* *viceroi*, and a few others, are always written solid. Since it is sometimes used as an independent word to mean in the place of or instead of, and is therefore a preposition rather than a pure adjective, some authorities rule that it should always be hyphenated, with the above exceptions, as *vice-chancellor*, *vice-president*, *vice-principal*. Other authorities rule that it is preferably not hyphenated, but written as a separate word (the handbook of the United States Printing Office so rules), as *vice president*, *vice consul*, *vice admiral*. Write it either way—consistently—and you will be right. As a preposition this word is dissyllabic *vi' ce—vie' se*—and has the meaning of in place of, instead of, as in *The meeting will be conducted by Tom vice Bill after two o'clock*

**vi' ce ver' sa** are two Latin words meaning direct change of order, reversed relations, conversely. The *i* is long—*vie' se*. If you were given to adding a superfluous *a* to your monosyllables (it is hoped you aren't!) these two words would rime with *nice-a* *hearse-a*

**vice-re' gent** is a deputy or substitute regent. The pronunciation is *vice-ree' jent*, and it is preferably a hyphenated term. Don't confuse this word with *vice ge' rent—vice jeer' ent*—a solid compound—*vicegerent*—meaning one appointed by a superior, as a monarch, to act for another, and thus a word of much broader import than *vice-regent*. *Vice ge' ren cy—vice jeer' en c*—means the office or administration or district of a vicegerent. The adjective is *vice ge' ral—vice jeer' l*

**vich' y**—mineral water and (capitalized) a city in France—rimes with *fishy*. But the French say *vee she'*, and this is the pronunciation generally heard in England and it is not at all uncommon in the United States

**vi cis' si tude** has three short *i*'s, one long *u*, obscure *e*; hence, *v' siss' i tewd*. Don't make the last syllable *tood*. The unwieldy adjective *vicis si tu' di nous* follows suit. The meaning is the regular movement of time and change and condition, and the modifications in fortune and being that they entail

**Victo' ri a** is properly pronounced as quadrisyllabic—*vik toe' re a* (final *a* neutral, not *ah*). It is more generally heard, however, as trisyllabic—*vik tore' ya*. *Victo' ri an—vik toe' re an*—is the adjective and agent noun

**vic' to ry** is trisyllabic. Pronounce all three syllables—*vik' to re*. Don't say *vik' try* or *vik' tur ri*. *Victory* means the defeat of opponents or outdoing them; *conquest*, their subjugation and the taking of their possessions

**vict' ual** is pronounced *vit' l*, to rime with *brittle*. Don't say *vick' chule*. This word is used chiefly now as a verb, as to *victual the army*. The imperfect tense is *vict' ualed* (*vit' tled*) and the present participle *vict' ualing* (*vit' tling*). The *l* may be doubled, but there is double

reason for not doing so—accent on the first syllable and diphthong before the final consonant (see *consonant*). As collective noun it is used principally in the plural—*vict' uals*—with either singular or plural agreement. But it is less and less so used, *food* being simpler and more meaningful. The abstract noun is *vict' ual age* (*vit' 'lij*) and the agent noun *vict' ualer* (*vit' 'ler* or *vit' ler*) which may be spelt with double *l*

**vie** rimes with *die*. Its imperfect is *vied* and its present participle *vy' ing*. It means to contend or strive in rivalry. It is usually followed by the preposition *with*, as *The horses seem to vie with the cows in getting to the fodder*. *Vie* applies to persons, animals, things, whereas *em' u late* ("Em, you late?") indicates conscious effort in rivalry, as between or among individuals

**Vi en' na** is trisyllabic. Don't say *ven' na*, to rime with *henma*, or *vie n' ah*, to rime with *die n' ah*, but *ve n' a*, to rime with *the den a*, final *a* neutral. In Central Europe the name of this city is *Wien*, pronounced *veen* to rime with *seen*. Don't say *vee' en*. Note the adjective and agent noun *Vi en nese*—*vee e neeze'* or *neese'*

**view' point**—a solid compound—*viewpoint*—is now recorded as a fullfledged unit of English diction, but the purists still frown upon it (and upon *standpoint*). *Point of view*, tho more trouble, is preferred by them

**vig' il**—watchfulness, waking attention—is pronounced *vi' il*. The noun *vig' ilance* and the adjective *vig' ilant* have soft *g* and short vowels only. Don't say *vig' ilunce*. And don't call *vigil* a Roman poet, as Billy Boner once did when he had to stay awake very late to study *Virgil*

**vigilan' te** is a member of a volunteer committee organized to suppress and punish crime when the due processes of law appear to be slow or inadequate; hence, any person watchful of the general good. The plural is *vigilantes* (*z*). The third and accented syllable rimes with *ban—a* as in *dance*. If you habitually say *dabnce*, then you may say *lahn*. But *vigilan' te* properly rimes with *ridgy panty*

**vi gnette'** rimes with *sin bet*, that is *vin yet'*. There are two agent nouns—*vi gnet' tEr* and *vi gnet' tist*—pronounced respectively *vin yet' er* and *vin yet' ist*. Don't attempt to pronounce the *g*. It is both noun and verb meaning any decorative design or picture without definite line or positiveness of form; any short descriptive writing with delicate touches rather than exhaustive treatment

**vig' or** or **vig' our** (the latter in England) is pronounced *vig' ger*, riming with *trigger*. The *u* is dropt even in England in spelling the adjective and the adverb—*vig' or ous* and *vig' or ous ly*. We never use it in any of the forms

**vi' king**—one of the pirate Northmen who ravaged the coasts of Europe in the early centuries—is pronounced with long *i*. The word rimes with *liking*. Don't make it rime with *leaking* or *ticking*, and don't accent the second syllable

**vil' ify**, please note, is spelt with one *l*. The *i*'s are short and the *y* is long *i*, that is, the first syllable rimes with *Bill* and the last with *dje*. The word means to revile or defame or to make vile. Note that in both *vile* and *revile* the *i* is long

**vil' lain** is commonly misspelt. Remember that the second syllable is *lA in*, really the past participle of *lie*, and means "stretched out" as every villain deserves to be. This troublesome second syllable is pronounced *in*

**Ville neuve'** is pronounced *veal nuv'* (French umlaut *u* as in *menu*)

**Vil' lon'**—François—rimes with *we pawn*, that is, *vee yawn'*. Don't rime it with *killin'*

**Vi my'** rimes with *see me*. Don't say *vee' me* or *vee' my* but *vee me'*

**vin ai grette'** or **vin ai gret'** rimes with *win a pet* (*a* half long, *i* and *e* short). It is from the French word for vinegar, and is used in cookery to mean a sauce made of vinegar, oil, parsley, and other ingredients. It is also a small container—box or bottle—for vinegar, salts, and the like

**Vin cennes'** rimes with *in tens*, not with *in tense*; that is, *vin senz'*. The French say *van sen'*, the first *n* being the nasal sound of the preceding vowel. Don't rime it with *in pennies*

**vin' cu lum** is pronounced *ving' ku l'm*. The plural is *vin' cu la*—*ving' ku la* (*a* neutral). In general usage it means a close relationship or bond or tie; in mathematics it is the line placed above a compound quantity to show its unity, and is equivalent to parentheses or brackets

**vin dic' tive**—retaliatory, disposed to revenge—is trisyllabic. Don't pronounce it *vin dic' a tive*. The former was derived from the latter through confusion (Latin *vindicta*, revenge or punishment; and Latin *vindicatus*, to defend or lay claim to). Conversely, don't say *vin dic' tive* when you mean *vin' di ca tive*. The latter means tending to vindicate or clear or justify or maintain. The adjective *vin' di ca to ry* is pronounced *vin'-d' k' toe re* or *ter e* (*vin' d' kay* in England); it likewise means tending to vindicate or justify. Note also the nouns *vin' di ca tOr* and *vin di ca' tion*—*vin' di kay ler* and *vin di kay' shun*

**vin or di naire'** is a two-word French term meaning inexpensive claret, or wine for ordinary "non-company" table use. The pronunciation is *van awr dee nare'*

**vin' tage** means the season (dated) in which grapes are gathered and wine made; the season or district of a certain brand of wine; in general figurative use, anything that is dated or out-of-date, as a gown of Victorian vintage. It rimes with *mintage*—*min' tij*—*vin' tij*—appropriately, for it is to wine much what mintage is to money. Billy Boner says that his teacher takes vintage of him whenever she can

**vi o' la**, the name of the musical instrument, has half-long *e* for *i*, long *o*, neutral *a*—*ve owe' la*. It is permissible to make the *i* long—*vie*. But when it is the name of the lady in Shakspeare's *Twelfth Night* who disguises herself as a page, this word is accented on the first syllable (as the meter invariably requires) and the *i* is long—*Vie' o la*. Many persons bearing this Christian name prefer *vie ole' a*, and many use *vee' owe la*

**vi o' lent** is pronounced *vie' o lent*. Don't say *vie' lent*. Pronounce all three syllables distinctly. The noun *vi' o lence* is subject to the same caution; don't say *vi' o lenz*—*c* is soft *s*. Billy Boner says his teacher has a very virulent temper

**vi' o let** is a three-syllable word. The first syllable rimes with *die*. Don't say *vi' let* or *vee' o let*

**vi o lin'** is preferably accented on the last syllable; the first *i* is long and the second short, *o* half long—*vie o lin'*. This is a three syllable word. Don't say *vi lin'* or *vile n'*

**vi o lon cel' lo** is a five-syllable word. Pronounce all syllables. The fourth and accented syllable is *chel* or *sel*; the first syllable is preferably *vee*, but it may be *vie*. The third syllable, note well, is *lon*, not *lin*; the last is *owe*; thus, *vee o lon chel'* or *sel owe*. Billy Boner insists that a violoncello is a grown-up violin

**vi ra' go**—a turbulent and nagging woman—rimes with *we may go* or *I may go*, that is, *ve ray' go* or *vie ray' go*. Don't say *vi rab' go*

**Vir' gil** or **Ver' gil** (the first preferred) is pronounced *vur' jil*, to rime with *ber jill*. Don't say *voi' jil*

**Vir gin' i a** may be either quadrisyllabic or trisyllabic in pronunciation—*vir jin' i a* or *vir jin' ya*. The adjective and the agent noun may be pronounced *vir jin' i an* or *vir jin' yan*

**vir' ile** means strong, forceful, manly, filled with energy. Perhaps this is why the first syllable rimes with *steer*. Both *i*'s are short in the United States. The Britisher says *vie' ril* or *vie' rile*, and most dictionaries in this country give these as permissible. The abstract form *vir il' i ty* is preferably pronounced with short vowels only, but the first syllable is usually pronounced with long *i* in England

**vir tu** is pronounced *vur' too*. It may be accented on either syllable. The *tu* is not palatized as in *vir' tue*—*vur' chu*—of which it is a clift form. It means art pieces or antiques or curios, or taste for such pieces

**vir' tue** is pronounced *vur' chu*, to rime with palatized *hurt you*. You may pronounce without palatization if you wish—*vir' tew*—but you may be accused of affectation. Don't say *vare' tew* or you may be accused of worse than affectation. And don't say *voi' cha*

**vir tu o' so**—one who evinces great technical skill in some art, as music; a savant; a collector—rimes with *hurt you O so*, that is, *vir chu owe' so*. It may also be pronounced *vir too owe' so*. The plural is *vir tu o' sos* (the last syllable riming with *goes*) or *vir tu o' si* (the last syllable riming with *be*). The noun *vir tu os' i ty* is pronounced *vir chu* (or *too*) *ahs' i t*

**vir' u lent** means extremely poisonous or dangerous to the well-being of a person or animal or thing. The second syllable is either half-long *u* or short *oo*. The first syllable rimes with *fir*. The noun *vir' u ll' ince* follows suit. Don't say *vir' lent* or *vir' lence* or *vee' lent*. Billy Boner says he considers Scott one of the most virulent writers that ever lived

**vi' rus** rimes with *try us*, not with *hear us*. It is the poisonous or contagious substance or matter of a disease

**vi' sa** and **visé'** are, respectively, English and French, meaning the official indorsement made on a passport giving the bearer the right to proceed through or in or out, or it is the signature itself of the official approving the document. The English pronunciation is *vee' zah*; the French *vee' zay'*. The United States Department of State uses *visa*. The imperfect like the past participle is *vi' saed* (pronounced *vee' z'd*) or *viséed* (*vee' zade* or *ve zade'*) and the present participle is *vi' sa ing* or *visé' ing*

**vis' cer a** rimes with *kisser a* (neutral *a*). This is a plural form. The singular *vis' cus*—riming with *kiss cuss*—is seldom used. The adjective is *vis' cer al*—*visser'l*. The organs of the body, especially heart, lungs, liver, intestines, are the viscera

**vis' cid** is pronounced *viss' id*, to rime with *kiss ed* when the poet makes *kissed* dissyllabic. It means sticky, glutinous, adhering. The noun

*viscid'ity* is pronounced *visid'it*. There are two special adjectives—*vis'coid*—*viss'koid*—and *vis'coi'dal*—*viss'koi'dal*

*vis'cose*—noun and adjective—is preferably accented on the first syllable, but second-syllable accent is permissible—*vis'kose* or *vis'kose'*—to rime in either case with *this* and the adjective *close*. The *o* is short in the noun—*vis'cos'ity*—all but the first syllable riming with *velocity*. The adjective *vis'cous* rimes with *this cuss*. Viscose is a solution of cellulose, caustic alkali, and carbon disulfid, used in making rayon and transparent paper. Note that in the noun *vis'cos'ity* the accented *o* becomes short. (See *capacity*, *ferocity*, *obesity*, *sagacity*, *veracity*)

*vis'count* is pronounced as if there were no *s* in it, and with long *i*—*vie'count*. Don't say *vi'count*. A viscount is a nobleman next below an earl or count, and next above a baron. Billy Boner says he is entitled to a viscount if he jerns the club now

*vis'or* and *viz'or* are the same word. The *i* is preferably long and the *s* is *z*; thus, *vie'zore*. There is some authority, too, for pronouncing this word to rime with *scissor*, that is, with short *i*, but this is generally disregarded. The word means the projecting front piece of a cap, which is a direct descendant of the upper facial piece of the old helmet that could be lifted or opened

*vi'tamin* or *vi'tamine* (choose the simpler) is preferably pronounced to rime with *might a been*, that is, the accented *i* is preferably long and the last syllable is the first syllable in *Minnie*. Don't pronounce the first syllable *vee* (there is a little authority for it however) or the last syllable *nine* to rime with *dine* (tho in the second spelling it may be *mean*). The word means groups of certain constituents in foods which in their natural state afford in small quantities normal nutrition for animals; certain diseases are said to be caused by a lack of these elements. The word is derived from the Latin *vita* life, and the chemical combination *am* (*ammonia*) and *ine*—*am'ine* (pronounced *am'in*)—a strong basic substance derived from ammonia

*vi'tiate*—to contaminate, to corrupt, to pollute, to debase—is pronounced *visb'i ate*, to rime with *disb he ate*

*vit'ri fy*—to convert into glass or glasslike substance—rimes with *fit the eye*. The adjective is *vit'reous*, and the noun *vit'ri fi ca'tion* (*fie kay'shun*). Don't say *vitter fie*, *vit'rus*, *vittercation*. *Vitres'cent*—capable of being made into glass—rimes with *the present*, and the noun *vitres'cence* with *the presence*

*vit'ri ol* is a metal sulfate, as copper, iron, zinc. It is biting and caustic, and the word has come to be used figuratively in the sense of bitter, corrosive, caustic in remarks or attitude. As verb this word may be spelt with one *l* in the imperfect tense and the present participle, as *vit'ri oled* and *vit'ri ol ing*, and this spelling follows rule (see *consonant final*). But the *l*'s may be doubled. The first syllable rimes with *bit*, the *i* is short, the *o* neutral *u*; thus, *vit'ri ul*. There is no authority for *vit' rul*

*vi tu'per ate*, to abuse or berate, is preferably pronounced with long *i* and long *u*. There is authority, however, for short *i*. Say, therefore, *vie* or *vi tew'per ate*, never *vee toop'rate*

*vi va'cious*—lively, sprightly, spirited, animated, sportive, gay—rimes with *my gracious*. But the *i* may be short, the rime thus becoming *the*

*gracious*. Don't make the first syllable *viv* to rime with *live*. The noun form—*vi vac' i ty*—is pronounced with short *a*, the second syllable riming with *gas*. (See *atrocious*, *capacious*, *ferocious*, *veracious*, and other similar words)

*vi' va vo' ce* are two words meaning by living voice, that is, by word of mouth or orally. The term is used principally in parliamentary proceedings when voting is done, not by ballot, but by voice. The pronunciation in English is *vie' va voe' se*

*Viv' ian* is both masculine and feminine, as is also *Viv' ien*. Pronounce them as trisyllabic, tho *viv' yen* is conversational. The French feminine form *Vivienne* is pronounced *vee vyen'*

*viv' isect* is accented on the first syllable or on the last, preferably as indicated. The first and accented syllable rimes with *give*. It means to cut or operate upon a living animal for the aid of medical practice. The first syllable is from Latin *vivus* alive. *Dis sect'*—*d' sekt'*—means to cut apart, to anatomize, as animal or plant, without reference to the animal's being alive. The noun *viv' i sec' tion* rimes with *give election*

*vix' en* is pronounced *vik' s'n*, not *vig' x'n*. It is feminine of *fox*; a shrewish or ill-tempered person, usually applied to woman. The adjective is *vix' en ish* and the adverb *vix' en ly*

*vi zier'* is a high executive in any Mohammedan country, especially Turkey. The dictionaries are greatly confused about the pronunciation of this word. Better make it rime with '*tis here*'; that is, *vi zeer'*, or with '*tis her*', that is, *vi zyer'*. There is good authority, too, for accenting the word on the first syllable, as *vi z' yer*. The trisyllabic pronunciation is likewise authorized—*vi z' ier*—to rime with *di zier*

*Vlad' i mir* or *Wlad' i mir* has short vowels only. The first syllable rimes with *glad*. Don't say *vlabd*. In Russia you should say *vla dee' meer*

*Vla di vos tok'* is accented, please note, on the last syllable, not on the third. Say *vlad i vabs tawk'*, not *vlad i vaws' tabk*

*Vlis' sing en*—the Dutch city which the Britisher calls Flushing—rimes with *kissing n*—*vliiss' ing en*. Don't say *vliis' in jin*

*vo' ca ble* rimes with *jokable*, not with *stockable*; that is, the *o* is long. It means word, term, name; any combination of letters capable of being vocalized or pronounced

*vo ca' tion* means a regular pursuit for which one qualifies and which one follows—major, systematic, and remunerative employment. It is pronounced *voe kay' shun*, not *va gay' zhun*. (See *avocation*)

*voc' a tive* rimes with *locative* and *shock a sieve*. It is that case of a noun or of a term that denotes direct address or apostrophic address, as *Hurry home*, *Harry and Please*, *Tom*, *give me your book* and *Yes, madam, that is what I mean*. It is sometimes called nominative of direct address. It is more correctly called objective of direct address in a sentence like this—*To you, sir, I drink this toast*—since *sir* is in apposition with *you*, and *you* is object of *to*. The vocative term is set off by the comma. Note that common nouns are not capitalized as result of the vocative

*vo cif' er ate*—to cry aloud or make clamor—rimes with *no stiffer bait*. Note the adjectives *vo cif' er ous* and *vo cif' er ant*—*voe si' er us* and *voe si' er' nt*. The nouns are *vo cif' er a' tion* (*a' shun*) and *vo cif' er a tor*.



To be *blatant* implies certain offensiveness or coarseness, and to be *obstreperous* unruliness. To be *vociferous* is to make outcry and clamor

**vod'ka** means literally little water; it is a Russian distilled alcoholic liquor made from rye and also from barley and potatoes. The first syllable rimes with *rod*, not with *rode*; the *a* is neutral

**voice** must not be pronounced *foice* or *verse*. The term *voiced*, applied to pronunciation, means uttered by means of or with voice, vocal, sounded. *Voiced th*, for instance, as in *then* and *this*, has voice played upon it; *voiceless th*, as in *thin* and *through*, is whispered, or little more than whispered; it has only breath played upon it. The latter is called *surd*; the former *sonant*. *Voice* is also the name used to indicate one of the inflections of the verb. If the subject denotes the doer of the action, the verb is said to be in active voice, as *John studies hard*; if the subject is acted upon or is the result or product of the action of the verb, the verb is said to be in passive voice, as *John was hit by the ball*. Active verbs are more vivid than passive verbs, and they make expression move with greater rapidity. Both transitive and intransitive verbs have voice, and may be either active or passive, as *We ran the car* and *The car was run by us*; *They insist upon commencement as essential to student morale* and *Commencement is insisted upon as essential to student morale*. In changing a verb from active to passive voice, it is usually necessary to make the object of the active form the subject of the passive verb, and the subject of the active form the object of a preposition. Such verb phrases as *laugh at* and *play with* may be made transitive by the preposition. Don't use the passive voice twice in the same clause. It does not make for emphasis, but, rather, for confusion to say *Victory cannot be hoped to be won in a month* and *The vast crowd was tried to be kept in order by the police*. These are illiterate because of the doubling or repeating of the passive voice. Usually such expressions may be greatly condensed, as *Victory cannot be won in a month* and *The police tried to keep the vast crowd in order*. Passive-voice verbs, remember, are to be used sparingly in any event, for the reason that they are almost always weak and less effective than active-voice verbs.

**vol' a tile**—casily vaporized; hence, pliable, light, airy, fickle—may rime with *doll a pill* or *doll a pile*. The latter or long-*i* pronunciation is used in England. But in the noun *vol a til' ity* the third and accented syllable is always pronounced *till*. (See *ile*)

**vol ca' no** is preferably pronounced *vol kay' no*, to rime with *Moll say no*. There is slight authority for *vol kab' no*

**Vol' ga** is pronounced *vahl' ga*, final *a* neutral. Don't say *vawl' gab* or *vull ga*

**Vol taire'**—François Marie Arouet—is pronounced *vawl tare'*, not *vabl tare'*. The name is preceded by the particle *de*

**vol' u ble**—fluent, smooth, easily moving, glib, talkative—rimes with *soluble*. Prefer the noun *vol u bil' ity* to *vol' u ble ness*. Don't confuse this word in spelling and pronunciation with *valuable*. Don't say *vole' ble*

**vo lu' mi nous**, meaning bulky or copious, is a four-syllable word. Pronounce all syllables. The *o* is half long, the *u* long; thus, *vo lew' mi nus*. Don't say *vo loom' nus* or *vol' um nus*. Use the noun *vo lu' mi nous ness* as sparingly as possible, because of its tautophony

**vol un teer'** is accented, please note, on the last syllable which is spelt (also please note) *eer*, not *ier*. It is trisyllabic. Don't say *voln' teer*

**vo lup' tu ar y**—one who loves luxury and makes it the chief end of living—is pronounced *vo lup' chu er e*. This word is both adjective and noun. Be sure to spell next to the last syllable *ar*, rather than *er*. Don't say *vo lup't' chre*. Note the adjective *vo lup' tu ous* (*chu us*) and the noun *vo lup' tu ous ness* (*chu us ness*). The second and accented syllable in all forms rimes with *up*. The palatized *tu* is frequently heard as *tew*

**vo rac' i ty**—greediness, gluttony, insatiety—rimes with *no chastity*. The adjective, however, has long *a* in the second and accented syllable—*vo ra' ci ous*—*voe ray' sbus*. This change from short *a* in the noun to long *a* in the adjective is noted in this book in such words as *atroc' i ty*, *audac' i ty*, *capac' i ty*, *feroc' i ty*, *mendac' i ty*, *nugac' i ty*, *obes' i ty*, *opac' i ty*, *perspicac' i ty*, *precoc' i ty*, *pugnac' i ty*, *rapac' i ty*, *sagac' i ty*, *verac' i ty*, *vivac' i ty*

**vor' tex** means circular motion, as of a liquid, tending to form a cavity or depression into which anything may be drawn; eddy; whirlpool. It is now used figuratively in the sense of being drawn into a group or a mob or a discussion. The plural is preferably *vor' texes*. The foreign plural *vor' tices* is no longer necessary. The respective pronunciations are *vawr' tex*, *vawr' texes*, *vawr' t' seeze*. Don't confuse this word with *vertex* (*q v*)

**Vosges** is monosyllabic. The first two letters are pronounced *voe*, to rime with *hoe*; the remaining letters are *zh*—*voezh*. Don't say *voss' gess* or *vos' jez*, tho it was once even trisyllabic—*voss' e guss* and *vog' e sus*

**vo' ta ry** rimes with *notary*. It means one devoted or consecrated; hence, an adherent or supporter or follower. Other forms are *vo' ta rist* and *vo' ta res*. The first and accented syllable is always pronounced *voe*. There is no authority for making these words dissyllabic. Don't say *vo' try*, *vo' trist*, *vo' tress*. The adjective *vo' tive*—*voe' tiv*—means devoted or loyal or under vow

**vox** is the Latin word for voice. It rimes with *box*. Its plural is *vo' ces*—*voe' seeze*—riming with *go please*. Preceding *po' pu li*—*pop' u lie*—the term means voice of the people; preceding *de' i*—*dee' eye*—voice of God. The two expressions written together—*vox populi*, *vox Dei*—mean the voice of the people is the voice of God. *Vox an ge' li ca*—*an jel' i ka*—means angelic voice. *Vox hu ma' na*—*hu may' na*—means human voice; it is also an organ stop that yields a sound similar to the human voice

**vul' garism** is pronounced *vul' ger iz'm*, the first and accented syllable riming with *dull*. It means unrefined word or expression, too colloquial, speech of the ill-bred or uneducated, violation of good use, as *enluse* for *to make* or *become enthusiastic*, *gent* for *gentleman*, *should* of for *should have*, *very tly yrs* for *very truly yours*, *haint got none* for *haven't any*, and so forth. *Vul' gar' i ty* (*gar* rimes with *ar* in *arrow*) is coarseness in manner or speech, or both. Blasphemy constitutes vulgarity. Vulgarism is not so serious as vulgarity; it offends less sharply. (See *barbarism*, *impropriety*, *solecism*)

**vul' gate** rimes with *dull fate*. Used in its general sense to mean any text or reading that is commonly accepted, this noun is not capitalized. Used in reference to St Jerome's Latin version of the Bible, or to the standard text as used by the Roman Catholic Church, it should, of course, be capitalized

**vul' pine** may rime with *dull line* or *dull pin*, preferably the former. It means cunning, crafty, tricky, like a fox

## W

*The eldest of the present and the newest of the past  
language are best*

BEN JONSON

**w** is alphabetically pronounced *double u* to rime with *trouble you*. Its plural is *w's*—*double uze*. It is a ligatured *vv* or *uu* (see *ligature*). It is a consonant except where it appears in the diphthongs *aw ew ow* and the triphthong *iew*. *W* is uttered (but not spelt) in *choir, one, once, memoir, persuade, queen, quire, suave, suasion, suede, suite*, and other words, sometimes supplanting *o*, sometimes *u*, sometimes not spelt at all as in *one* and *once*. *W* is silent in *answer, blow* (all *ow* words pronounced with long *o*), *boatswain, Greenwich, sword, toward, two, Warwick* (in correct British pronunciation *wahr' ik*), *who, whole, Woolwich, whore, whose, write* (always before *r*). *W* is pronounced for *u* following *g* and *q*, as *language* (*lang' gwij*), *languish* (*lang' gwish*), *queer* (*qweer*), *queen* (*qween*). Don't pronounce *w* like *v*, as *wary* for *vary*, *wale* for *vale*, *wine* for *vine*, and so forth. (See *v*)

**Wa' bash** is not pronounced *way' bash* or *wah' bahzh* but *waw' bahsh*

**Wa' co** rimes with *pay owe*, that is, *way' koe*. Don't say *wack' owe* or *wab' cow*

**Wads' worth**—Henry Wadsworth Longfellow—must not be confused with *Wordsworth* (*infra*). Say *wahdz' wurth*, not *wurdz' woith*

**waft**—to cause to move, as by action of air or water; a waving or floating or current of wind—may be pronounced with flat *a* as in *ask*, or with Italian *a*—*wahft*. But be consistent in your pronunciation of this word. And don't say *wawft*; it does not rime with *loft*

**wa' ges** means payment for services, usually the work of laborers, artisans, and general workers classified as a rule as hired workers or handicraft workers; they are paid at periods of less than a year—by hour, day, week, or month. At present this form of the word is regarded as plural and requires a plural verb. Formerly it was construed as singular, as in Romans vi: 23—*The wages of sin is death*—but the writers of the Authorized Version may have been devising emphasis by this construction. Sin never makes its exactions in the singular but must be paid for and paid for; hence, not a *wage* but *wages* must be paid. Moreover, the idea of this famous epigram is singular inasmuch as it centers in *death*—*death* is the most important word in it for the apostle's preachment. What he was really enforcing is *Death is the wages of sin*. But last place being more emphatic than first, he put *death* at the end for climax. Again, *wages* has in it a collective quality and suggests coverage of a period, whereas *wage*—now regularly used—suggests the payment for a special piece of work or for temporary work. (See *number* and *salary*)

**Wag' ner**—Wilhelm Richard—is pronounced *wahg' ner*, not *wag*, to rime with *brag*. The *ner* rimes with *per*; don't say *nare*

**Wa' gram** is pronounced *vah' grahm*, both *a's* Italian. Don't say *way' grum*

**Wa' i ki ki** is quadrisyllabic, but it is generally pronounced as trisyllabic. Say *wah' e kee ke* if it is possible to resist the pressure of *wak kee' ke*

**wain' scot** rimes with *main shut*, the last syllable being *skut*. There is no authority for making the second syllable rime with *coat*. The first is

very likely to be pronounced *wen* in England. While the *t* may be doubled in the imperfect and the present participle, it is preferable to make the word comply with rule, as *wainscoted* and *wainscoting*. It is the lower four or five feet of an inside wall that is finished differently from the rest of the wall, usually in a fine quality of wood; sometimes the entire wall is so finished or *wainscoted*, usually in panels

**waist' coat** is really *waist* and *coat*, but pronounced rapidly, as it should be, the first *t* is not heard, and *wase' kote*, to rime with *race goat*, is heard. In provincial parts of the United States this is corrupted into *wes' kut*, to rime with *Prescott* (pronounced rapidly) or more generally into *vest*. These latter forms are not used in England. It has been said that gents wear vests, and gentlemen wear waistcoats. And Billy Boner regrets that his wainscot is covered with spots

**wait** is followed by *on*, meaning to serve; by *for*, meaning to await; by *at* meaning location—*wait at the corner*. Don't say *wait on* when you mean *wait for* or *wait at*. Don't say *wade* for *wait*

**waive** is a homophone of *wave*. It means to disregard, to postpone, to relinquish, to give up. *Waiv' er* is the act of relinquishing or the instrument (paper) which legalizes such relinquishment

**wal' rus** may be pronounced either *wawl' rus* or *wahl' rus*. Don't make the first syllable rime with *roll* or with *rail*

**Wal' tham** is pronounced *wawl' th'm*, voiceless *th*. Don't say *wahl' tham*

**wan** is not pronounced with flat *a*; don't make it rime with *can* and *pan*. And don't make it rime with *one* or *ton*. Properly pronounced it rimes with *non* and *yon*

**wan' der lust** is pronounced *vahn' der loost*. The last member of this solid compound does not rime with *roost* but with *bushed*. There is also the soundly authorized English pronunciation *won' der lust*, that is *wonder* and *lust* (Webster 1938). It is a German adoption meaning desire or impulse to colloquer

**wan' gle** is a colloquialism meaning to resort to trickery or deception in order to obtain something, to shake or wriggle or manipulate. The pronunciation is *wang' g'l*, to rime with *bangle*

**want** may denote desire or wish, and may be used for either. But it also implies need or lack or requirement. It should not be loosely followed by such words as *away*, *in*, *off*, *on*, *out*, *through* in absolute expressions, as *I want out*, *I want on*, *I want in* for *I want to go* or *get out*, *I want to get on*, *I want to come in*. Don't say *wanna* for *want to*. Don't use *want* to for *must*, *ought*, *should*. Say *You should keep your door locked*, not *You want to keep your door locked*. The preposition *for* is superfluous after *want* in such expressions as *I want for to go* and *I want for him to go*. But in *He doesn't want for anything*, *want for* is a colloquial or provincial expression meaning *require*. *Want* is preferably not followed by an object noun clause, as *I want that he win* and *I wanted that they should arrive safely*. These are stiff and extravagant forms for *I want him to win* and *I wanted them to arrive safely*, and they illustrate the wrong or unnecessary use of *want* for *wish*. In both examples it is a wish that is exprest. In the term *want advertisement*, *want* is permissibly used as an adjective. *Want* denotes subjective lack, that is, it expresses personal rather than actual shortage. You may want a pair of gloves without actually needing them. Observe that the verb *want* is preferably followed by *with*, not *of*, in such expressions as *What did he*

*want with that book*, not *What did he want of that book*. It is followed by *for* in such expressions as *He never wants for money* and *He never wants for an answer*. Don't overuse the verb *want* for *crave*, *desire*, *require*, *wish*. (See *need*)

*wa'n't* is a provincial contraction for *was not*, as *He wa'n't at the meeting*. Don't use it. *Wasn't* is correct

**-ward** and **-wards** are added to nouns, adverbs, prepositions to denote tendency or direction. The *s* on the latter is the vestige of an old genitive. Euphony must very often decide whether you shall use *ward* or *wards*. In such combinations as *backward*, *backwards*, *downward*, *downwards*, *forward*, *forwards*, *inward*, *inwards*, *onward*, *onwards*, *upward*, *upwards*, the choice must be the one without the *s* when it modifies the following noun as an adjective, as *a forward movement* and *an upward trend*. The *s* or adverbial form would be wrong here. But following the word modified, the form may be either with or without the *s*, as *a movement forward* or *forwards*, *Move upward* or *upwards*, *Look inward* or *inwards*. The last two uses are adverbial. Use the *s* form sparingly if at all

**war' rant**, noun and verb, is pronounced *wahr' ant*. It means authorization, guaranty, power vested for some action, or to authorize, and so forth. In colloquial usage it means to declare freely and openly, as *I warrant he'll never take such a chance*. *Warrant* is not so strong a word as *guarantee*. The latter means to pledge oneself as answerable in case of another's default; *warrant* means merely to give assurance or to guarantee offhand or informally

**War' wick** is pronounced *wahr' ik* or *wawr' wik*, the former always in England, and preferably in the United States also. But the latter must still be used here in many quarters if you would be understood

**was** is pronounced *wəz*, that is, *wahz*, not *wuzz*. Don't use *was* as predicate for *you*. *You was* is always wrong; *you were* is correct. The use of *was* as auxiliary before *had* is not a recommended use, especially in the hackneyed expressions *A good time was had* and *He was had up before the magistrate*. In *If I was a bird I should fly*, *was* is wrong, for the wish express is contrary to all reasonable fact. Say *If I were a bird, were* being subjunctive form used in expressing wish and condition contrary to fact. But in imperfect-tense reference to something that is a fact, *was* may be correctly used, as *If he was at the party, he must have avoided me*, the fact being that he *was* at the party. Be sure to place the apostrophe correctly in the contraction *wasn't*; don't write *was'nt*

**wash** is pronounced *wahsh*, not *wesh* or *wawsh*. The imperfect tense and past participle may be *washed* or *washt*. Note the adjective *wash' A ble*, the single words *washboard*, *washcloth*, *washerman*, *washerwoman*, *wash-out*, *washrag*, *washbroom*, and the two-word terms *wash day*, *wash goods*, *wash sale*. *Washlady* is a vulgarism. *Wash-up*, *wash-out* (or *washed* in each example) are likewise vulgarisms when used as slang

**Wash' ing ton** is frequently mispronounced *wash' in tun* or *wash' tun*. Say *wahsh' inG tun*

**was' sail** is pronounced *wos' sil*, even *wos' l*. The rime is *throstle*. It is an old abbreviated form of the older *waes haeil* meaning be thou well—an expression of good wishes, or toast spoken on taking a drink of some cheering beverage

**Was' ser man**—August von—has Italian *a's*, and *v* for *w*—*vahs' er mah'n*

**Water vliet'** is accented on the last syllable, please note. The rime is *caught 'er fleet—waw ter vleet'*

**Wat teau'**—Jean Antoine—rimes with *a toe*, not with *ah toe*. The *w* is *v—va toe'*

**Waugh** is pronounced *waw*, to rime with *law* (see *gh*)

**Wau ke' gan** is pronounced *waw kee' gan*, not *waw' ke gan*, as train conductors have been known to call it

**way** should be preceded by a preposition when it is used in the sense of manner or method. Don't say *I like it arranged that way*. *I like it arranged in that way* is correct. *Way* is singular; *ways*, plural. Don't use the plural form after *a* or *any*. Say *a little way*, *a short way*, *a long way*, not *a little ways*, *a short ways*, *a long ways*. But *We went by two different ways* is correct. There is no such word as *anyways*; *anyway* is permissible in the sense of *nevertheless* or *whether or not*. The two-word expression is, of course, correct in such sense as *I do not like the draperies in any way*. Don't use *way* for *away*. *Away down south in Dixie* is correct for the colloquial and down-at-heel *way down south in Dixie*. The apostrophe should be used to denote the omission of *a*, as *'way down south in Dixie*, but this expression is colloquial at best. Don't use *way* in the sense of *almost completely* or *thoroughly*, as *I am way toward the end of the job* or *I went way round the mountain* for *I am almost done* and *I went around the mountain*. In the colloquialisms *in a bad way* or *in a serious way* or *in a better way*, the word *way* means *condition*. *Ways* is an adverbial suffix in such words as *endways*, *lengthways*, *sideways*. These words are interchangeable with *endwise*, *lengthwise*, *sidewise*, *ways* perhaps somewhat preferable in indicating spatial location and *wise* in indicating manner of placement

**we**, it mustn't be forgotten, is nominative. In *We girls are going* it is correctly used; in *Us (objective) girls are going* it is wrong. Similarly *He gave it to we voters* is wrong; *He gave it to us voters* correct. *We'd* is a contraction of *we would*, and correctly of this only. But it is widely used as a contraction of *we should* as well as of *we had*. Don't use it for *we had*. In the same way *we'll* is held by some authorities to stand for *we will* only, not for *we shall*. But usage unfortunately persists in having it stand for *we shall* (probably because the average person does not differentiate between the two auxiliaries in any form). The term *we all*, like *you all*, is a southern dialectic expression meaning all present or all referred to. *Wese* for *we are* shares dishonors with *we uns* as a vulgarity, in such expressions as *Wese goin'* and *We uns goin'*

**weep' on** is not *weep' on* but *wep'* (riming with *step*) *un*

**wear** rimes with *tare* and *bare*. It is not pronounced exactly like *where* in this country. The latter (*q v*) has the aspirate *hw* sound

**weath'er** has voiced *th*. But distinguish it from *whether* by not voicing *we* as if it were *hwe*. It is easily possible to show clearly by voice the difference between *weather* and *whether*, between *ware* or *wear* and *where*

**weave** is a homophone of *we've* (*we have*). Don't pronounce it *wuv*, especially in the imperfect tense. Its imperfect is *wove*, riming with *drove*, and its past participle is *wo' ven*, pronounced *woe' ven*. The imperfect form *weaved* is seldom used. This word is also a noun in the sense of kind of weaving, as *a tight weave* or *a rib weave*. Don't pronounce it *weaf*, to rime with *sheaf*

**We' de kind**—Frank—is pronounced *vay' de kind*, to rime with *shady tint*

**Wednes' day** is a dissyllabic word. Don't try to make it trisyllabic, and don't try to pronounce the *d*. The pronunciation is *Wenz' di* (short *e* and short *i*). Don't use any of the names of the days or months as verbs. *We wednesdayed at the beach*, like *We octobered in the hills*, is a vulgarism

**weed**, the verb meaning to pull up weeds, must not be made *wed* in the imperfect tense. The parts are *weed*, *weeded*, *weeding*, *weeded*. Say *I have weeded the garden*, not *I have wed the garden*

**Wei' mar** is pronounced *vie' mahr*, to rime with *my bar*. Don't say *we' mar*

**weir**—a dam or fence through a body of water; a device for measuring the quantity of flowing water—rimes with *here* and *queer*. Don't say *ware* or *wire*. Note the *ei*

**weird**, note well, has *e* before *i*. It rimes with *steered*. The noun is *weird' ness*, tho *weird* is also a noun in the sense of one of the fates, or a charm, a spell, an omen. But it is used chiefly as an adjective meaning wild and unearthly, whereas *eerie* means dread or "creepy," and is principally subjective in use. *Uncanny* means vague or undecipherable mystery but not necessarily in a fearful sense

**Weiss' horn** rimes with *nice morn*. The *w* is *v*—*vice' horn*, not *weiz' burn*

**well** is adjective, adverb, noun, and verb. Its uses as noun and verb cause no difficulty, but its uses as adjective and adverb sometimes do. In such expressions as *She dances well* and *She recites well*, *well* is purely an adverb modifying the verb. In *All's well*, *She looks well*, *She is well*, *She seems well*, *She is reported well*, it is an adjective used as attribute complement. It is pure adjective also in *She is a well woman*. In its adjective uses *well* is synonymous with *good*, both being positive degree, the comparative of both being *better*, and the superlative *best*. But *good* has more adjective nature in it than it has adverb, and *well* has more adverb than adjective; hence, you may not say *She dances good*, for *good* cannot "unbend" sufficiently to become a pure adverb modifying a verb. And you may not say *Her dancing is well*, for *well* cannot "unbend" sufficiently to become a purely descriptive adjective. Yet *It is well*, *It is good*, *She is well*, *She is good* are correct. But *It is well* is merely the equivalent of an affirmation; whereas *It is good* is indicative of quality. And *She is well* is confined to consideration of health, while *She is good* refers principally to quality or ability or character. A *good man* and a *well man* mean respectively a morally good or responsible man and a physically well man. *Good* is antonym of *bad*, *evil*, *vicious*, *wicked*; *well* is not. *Well* is antonym of *ill*, *troubled*, *unhealthy*, *unsafe*; *good* is not. *Well* is frequently hyphenated to a participial adjective to form a single modifier, as *well-attested*, *well-chosen*, *well-formed*, *well-regulated*, *well-trained*, *well-tuned*, *well-woven*. But when the purpose is not to form a single modifier, no hyphen should be used, *well* being a pure adverb modifying the participial adjective. The verb *well*, meaning to issue or rise or flow, is now little used. (See *good*)

**Wemyss** is monosyllabic. It rimes with *seems*, that is, *weemz*. Don't say *we' miss* or *wem' iss* or *we mice'*

**were** rimes with *sir* and *her*, not with *bare* and *there*. In England, however, the *ware* pronunciation is frequently heard, and it is used by Anglo-philos in the United States

**Wer' fel**—Franz—is pronounced *ver' fel*, not *vare' fel*

**Wes' sex** is pronounced *wess'* and *eks* or *iks*, the first syllable riming with *guess*, not with *geese*

**west**—adjective, adverb, noun—rimes with *best*. Don't say *wust* or *wext* or *wexd*. Some authorities regard *westward* preferable to *west* as the adverb. Used in definite reference to a geographical section both noun and adjective are capitalized. *West'ern* (don't say *west'ren*) is principally an adjective, but it may be used as a noun to mean west wind or a person who lives in a western locality; *west'ern Er* is used in the latter sense also and, so used, is generally capitalized. *West'ern* is used also as both noun and adjective to indicate a story or a picture laid in the West. Don't use *west'ern ly* for the adjective and adverb *west'er ly* which is used correctly in reference to the wind. Don't say *The wind is westernly* or *There is a westernly wind* for *westerly* in each example. There is a provincial verb *west'Er* meaning to go *westward*. The use of *west* in the euphemism *gone west* for death is now general, *west* sometimes capitalized and sometimes not, preferably not. The term *west by north* and *west by south* (not generally used) are written as independent words. But *west-northwest* and *west-southwest* are hyphenated as indicated.

**West'minster** is trisyllabic. It rimes with *nest spin ster*. The last two syllables are the Anglo-Saxon *mynster* meaning church, especially a monastery church, not the *min'ister* of a church.

**West pha'li a** is quadrisyllabic. Say *west fay'le a*. But *west fail'ya* is generally heard. Similarly, *West pha'lian* is the adjective and agent noun, rather than *West pha'lyan*.

**Wet'ter horn** is pronounced *vet'ter horn*, not *wetter burn*, please.

**Wey'mouth** is pronounced *way'muth*, *u* neutral and *th* voiceless. Don't rime this name with *way south*.

**wh** is pronounced aspirate *hw* in many words. The correct aspirate-*h* pronunciation of such words as those in the following list is one of the marks of the cultivated speaker. The distinction between *w* and *hw* is nice but it should be meticulously made. The good speaker will distinguish between *who*, *whole*, *whore*, *whose* in which *w* is silent (*hoo*, *hole*, *hore*, *hooze*) and *what*, *wheat*, *whedde*, *wheel*, *whelp*, *when*, *where*, *whether*, *whey*, *which*, *whiff*, *Whig*, *while*, *whim*, *whip*, *whirl*, *whistle*, *whisk*, *whisker*, *whisky*, *whisper*, *whist*, *whit*, *while*, *whiz*, *whoa*, *whorl*, *whort*, *why*, in all of which the pronunciation is *hw*—*hwat*, *hweal*, and so forth.

**wharf** is pronounced with aspirate *wh* and with *a* as in *awe*—*hwawrf*. The plural is preferably *wharfs*, just for the sake of uniformity. But *wharves* is probably more widely used (be sure to pronounce the *v* as *v*, not *f*). It is a structure built alongside a body of water at which vessels may discharge cargo or passengers. The noun *wharf'age* means wharf accommodations or their use and the charges therefor. *Wharf'inger*—*hwawrf'finjer* (riming with *war ginger*)—is the owner or manager of a wharf. (See *dock* and *pier*.)

**what** is pronounced as if the first two letters were reversed—*hw*; that is, the *h* is sounded, the *wh* is breathed. Don't say *wat* for *hwat*. *What* should not be used for *that* after the preposition *but* (*q v*). *We do not know but what he will come* is incorrect. *We do not know but that he will come* is correct, and note that it means something different from *We do not know that he will come*. The former implies that, since we have received no word to the effect that he will not come, we therefore have no reason not to expect him. The latter means that he may or he may not come, that "the chances are about fifty-fifty." But in *but that he will come* is a preposition meaning *except*. Note, however, that in *He spoke*



*but what he said I do not know*, *what* is correct; it is used entirely out of relation to *but* and *but* is a conjunction connecting the two clauses *He spoke* and *I do not know*. *What* is used in both interrogative and exclamatory senses. Interrogatively it may be used in both direct and indirect discourse, as *He asked what time it is* and *He asked, "What time is it?"* And it may be used in an object clause that is neither direct nor indirect, as *I know what make it is*. In *What a noise he is making!* it is exclamatory. The use of *all* after *what* is not recommended. In *What all are you doing in the kitchen*, *what all* is colloquial for *whatever* and is thus of indefinite reference. In certain provincial parts the combination *whatlike* is used in the sense of *which* or *what sort or kind*, as in *Whatlike clothes has she*. The word *whatever* was more or less facetiously used by Henry James in the sense of and so forth, and it has held its place in good writing and speaking, as in *Your argument nevertheless fails, bring to bear science, art, philosophy, sophistry, or whatever*. *Whatnot* is sometimes similarly used, but *whatnot*, the noun, means any nondescript article, usually a piece of furniture.

*what price* came into its own during the World War as a great favorite with writers and speakers, and especially with the younger school of journalists. In *What price glory*, *What price peace*, *What price statesmanship*, and the rest, the subject and predicate are elliptical, as *What price must we or do we or did we or shall we pay for*, or *price* itself may be subject of an understood verb, as *What price is or has been or must be paid*. The expression has been overused. Omit it.

*what say?* is a colloquial shortcut for *What did (do) you say*. Don't use it. It is better to say *Excuse me* or *Pardon me* with the rising inflection to denote that you request repetition. At any rate don't use *wassay*.

*wheel'ing* must have the aspirate *b*. Say *bwel'ing*, not *weal'ing*.

*whelm* is a one-syllable word. Put your breath on the *b* making the initial sound *bw*. You say *bwel* with your mouth open; then close it letting *m* form in the throat, without any break in sound. Don't say *wel' lum*. Don't say *welm*. The word means to overpower or enforce, and is used now chiefly in the term *overwhelm*. But this is really tautological.

*when* is pronounced as if the first two letters were reversed—*hw*; that is, the *b* is sounded, the *wh* is "breathed." Don't say *wen* for *hwen*. *When* refers to time as definite and complete, rather than progressive (see *while*). *When he arrived I was in the bath* and *While he was arriving (During his arrival) I was in the bath* are correct, the former showing time as fixed and definite, the latter, as in progress or duration. *When* is a conjunctive adverb or adverbial conjunction equivalent to *in which* or *what* and *at which* or *what*, as *When did he arrive—At what time did he arrive*. As the initial word of a definition *when* is usually wrong, as in *Breathing is when you inhale and exhale air alternately* for *Breathing is the alternate inhalation and exhalation of air*. *When*, always expressive of time, has nothing to do with the meaning of the word defined. As a rule *then* is superfluous in a sentence beginning with *when*, but not always. The word *then* may serve to emphasize the time element. In *When he came, then we were happy*, *then* is unnecessary. But in *When he came, then I thought it time to depart*, *then* conveys an important note to the meaning—perhaps we were not on speaking terms. (See *definition*)

*whence*—pronounced *hwens* (see preceding *wh* words)—means from what place, from which source. Like *hence* and *thence* it has the idea of *from* in it. It may be used both interrogatively and relatively: *Whence came*

*be?* I asked *whence* he came. Don't say *From whence* came he or *I asked from whence* he came

**where** is pronounced as if the first two letters were reversed—*hw*; that is, the *h* is sounded, the *wh* is "breathed." Don't say *ware* (or *were*) for *hwere*. It is superfluous to use *at* or *to* at the end of a question beginning with *where*. Don't say *Where is he at* or *Where is he going to*. *Where is he* and *Where is he going* are quite sufficient and correct. Don't use *where* for *that* to introduce such noun clauses as the following: *I see in The Times that Thompson has decided to enter the race*, not *where Thompson has decided to enter the race*. *Where* is a conjunctive adverb or adverbial conjunction meaning *in which* or *what* and *at which* or *what*, as *Where did he meet you—At which place did he meet you*. As the initial word of a definition *where* is usually wrong, as *To renegé is where you fail to follow suit*. But if place is involved, *where* may be used to initiate definition, as in *Junction is where railway lines meet*, tho *Junction is a place where railway lines meet* is preferable. (See *definition*)

**where'a bouts** is a solid compound—*whereabouts*. It is both adverb and noun, and it may be used in either singular or plural, usage somewhat favoring the latter. The plural form is singular in use and meaning, as *The whereabouts of his only relative is not known*. Use this term sparingly. Don't say *Whereabouts have you been* for *Where have you been*

**where with al'** is a solid compound—*wherewithal*—pronounced *hware with* (voiced *th*) *awl'*. It is adjective, pronoun, noun. As noun it means the agency or means by which anything may be accomplished; it is usually preceded by *the*, as *I haven't the wherewithal for a new suit*. As adjective and pronoun it is the same as *where with'* (*hware with'*—*th* voiced or voiceless) meaning *with which* or *that*, as *He has the car wherewith to make the trip*. The accent of each word, please note, is on the last syllable

**wheth'er** is pronounced as if the first two letters were reversed—*hw*; that is, the *h* is sounded, the *wh* is "breathed." Don't say *wether* for *hwether*. It means which of two or which or who of either. As pronoun *whether* is rapidly becoming archaic, *which* having supplanted it in such expressions as *Whether of these two pupils shall go*. It is used colloquially as an alternative adverb—*I shall remain, whether or no*—but this usage cannot be recommended. *Whether or no* is more common in the provinces, *whether or not* elsewhere (see below). Authorities urge that when the expressions *whether or no* and *whether or not* are used, the *no* or the *not* and *whether* be kept together, as *I cannot tell whether or not I am going* rather than *I cannot tell whether I am going or not*. As conjunction, *whether* is used principally to introduce noun clauses, as *He asked whether he could go* and *Tell me whether you have it*. *If* must not be allowed to supplant it in noun clauses. Don't say *He asked if I am going*. *He asked whether I am going* is correct. *Whether* and *or* are correlatives, *not whether and nor*, as *I do not care whether it rains or shines*. The use of *or not* after *whether* is unimportant except for emphasis. *He asked whether I am going* is a clear and sufficient expression. The addition of *or not* in such usage is not necessary and may even be bungling, but it may also be emphatic

**which** is pronounced as if the first two letters were reversed; the *h* is sounded, the *wh* is "breathed." Don't say *wich* for *hwich*. It is a relative pronoun used to refer to either animals or things, never to persons (tho it was once correct in reference to persons, as *Our Father which art in heaven*). It may introduce both restrictive and nonrestrictive clauses, but preferably not the former. Like all other pronouns, it should be

used to refer to a noun or a pronoun, never to a group of words, such as phrases or clauses. The relatives *who*, *which*, and *that* are sometimes wrongly preceded by *and* or *but* to connect with a preceding relative that is perhaps implied rather than exprest. This sentence, for instance, is wrong: *The license plates in the car and which have just been issued should not be put on until the last day of the month* because *and* does not connect two relatives—there is no preceding *which* to be connected with the *which* following *and*. The sentence should read: *The licence plates which are in the car and which have just been issued should not be put on until the last day of the month* or *The license plates which have just been issued are in the car but they should not be put on until the last day of the month*. But note that the following is correct inasmuch as the conjunction does not connect the *which* following it with a preceding *which*, but rather, connects the two independent clauses: *We reached the crossroads but which road to take from there we did not know*; that is, *We reached the crossroads but we did not know which road to take from there*. Used as interrogative pronoun, *which* may refer to persons, as *Which man do you mean*, the answer to which must be a personal name. *Her falling down stairs hurt her very much* and *She fell down stairs and was very much hurt* and *Falling down stairs she was very much hurt* are all correct. But *She fell down stairs which hurt her very much* is, strictly speaking, incorrect, for the antecedent of *which* is not a specific word but rather the whole preceding clause. Tho there are many examples in literature to justify the use of the relative in this construction, you will do well to avoid it for the sake of clarity and coherence. (See *that* and *who*)

**Whig** is pronounced *hwig*. The *g* follows rule in doubling before suffixes beginning with a vowel—*Whig' gish* and *Whig' gism* and *Whig' ger y*. *Whig* is or was the name of a political party in England, of the party that supported the American Revolution, of the American party that opposed the Democrats in 1834. Its antonym (in England) is *Tory* or *Royalist*

**while** is pronounced as if the first two letters were reversed—*hwile*; that is, the *h* is sounded, the *wh* is “breathed.” Don't say *wile* for *hwile*. It means during the time that, as long as, on the other hand. Don't confuse with *when* (*q v*) in the first of these meanings. *While I was going through the corridor the alarm was rung* is correct. Don't use *when* in this sense. The use of *while* for *but* between adversative clauses is not to be recommended, in spite of the fact that in colloquial speech the substitution appears to be gaining ground. *John is tall while Mary is short* is not quite logical but momentum of usage has forced its acceptance. And this negative comfort is all there is to justify the use of *while* for *tho*, *altho*, *whereas*, as *While he is a nuisance I nevertheless like him* and *Mary studies at night while Tom studies in the morning*. As verb *while* means to cause to pass; it is usually followed by *away*, as *to while away the day*, that is, to pass the day pleasantly away. As noun *while* means a period of time, as *staying for a while* and *waiting the while*. It is used chiefly as conjunction, as above indicated. The forms *whiles* and *the whiles*, meaning the same as *while*, are now archaic

**whi' lom**—*hwí' lum*—is a now archaic form of *while*. Put it away with *whiles* and *whilst*, in the lavender and old lace. When found in literature it will mean formerly, at times, or, as adjective, former, sometime

**whilst**, pronounced *hwílst*, is highfalutin affectation for *while*. Don't use it unless you are one of the oldtimers who still wear red flannel underwear and ask the box office for seats in the parquet

**whim** is pronounced *bwim*, not *wim*. Its synonym *whim'sey* may also be spelt *whim'sy*; it rhymes with *flimsy* (don't say *flimsy* for *flimsy*). The adjective *whim'sical* and the noun *whimsicality* have *z* for *s* in pronunciation. Don't say *wims'kal* for *bwim'z kal*. In contradistinction to *caprice*, *whim* connotes mental turn or start or suddenness or eccentricity, while *caprice* connotes emotional or impulsive wantonness.

**whis'ky** or **whis'key** (take the simpler, always used in England) is pronounced *bwis'ke*, to rhyme with *risky*. The plurals are *whis'kies* and *whis'keys*, following rule. It is a corruption of a Celtic word meaning water, which in turn was a clipt form of *usquebaugh* (*q v*) meaning water of life.

**Whit'by** must have the aspirate *b*. Say *bwit' b*, to rhyme with *bit me*.

**Whit'tier** is trisyllabic, and the *wb* is aspirate *bw*. Say *bwit'ier*, not *bwit'yer*, not *wit'tier*.

**who** is pronounced *boo*, to rhyme with *boo*. It is a relative pronoun used to refer to persons only. It may introduce both restrictive and nonrestrictive clauses but preferably not the former. Like all other pronouns, it should be used to refer to a noun or a pronoun, never to a group of words, such as phrases or clauses. The relatives *who*, *which*, and *that* are sometimes wrongly preceded by *and* or *but* to connect with a preceding relative that is perhaps implied rather than exprest. These are correct uses of *who*: *The man who spoke to me is my secretary*, *The man who spoke to me and who asked me to dine with him is my secretary*. But *The employe in the accounting office and who has been ill has been given a vacation* should read *The employe who is in the accounting office and who has been ill has been given a vacation* or *The employe in the accounting office who has been ill has been given a vacation*. But note that the following is correct inasmuch as the conjunction does not connect the *who* following it with another *who* but, rather, connects the two clauses: *He spoke to me but who he is I do not know*; that is, *He spoke to me but I do not know who he is*. *Who* is sometimes called a personal relative. The possessive of *who* is *whose* (*q v*), and the objective is *whom*. Many errors are made in the use of the objective. Whenever you are in doubt, stop to analyze your sentence; if your use of *whom* is interrogative, turn it into the declarative form, and the case will in most cases be apparent. *Whom do you want to see* equals *You do want to see whom*, and *whom* is clearly the object of *see*. *Who shall I say called* equals *I shall say who called*, and *who* is clearly the subject of *called*. *Whom do you take me to be* equals *You do take me to be whom*, and *whom* is correct rather than *who* because the verb *be* takes the same case after it as before it. *Me* is objective before it; *whom* must be objective after it. *Whom are you waiting for* equals *You are waiting for whom*, and *whom* is clearly the object of *for*. Don't refer to such collective nouns as *company*, *directoriate*, *group*, *firm*, *jury*, *society* by the relative pronoun *who*. The relative *that* is preferable in such use, but *which* is likewise correct inasmuch as organization is the thing referred to and thought of rather than individuals. *Who* may be used indefinitely but this use is not to be recommended. In the expression, now happily becoming archaic, *as who should say*, *who* has the same indefinite reference as *They* in *I see they're building on the old Jones place*. Don't use *whoever* in place of the simpler form *who* in questions, as *Whoever did that for* *Who did that*. *Whoever* is primarily a compound relative pronoun. In *Who ever did such a thing*, *ever* is an adverb modifying *did*, not a part of the pronoun. The compounds *whosoever*, *whossoever*, *whomsoever* are emphatic forms of *whoever*, *whosoever*, *whomever*; they are becoming archaic, as are the

so forms, *whatsoever* and *whensoever* and *wheresoever*, and the rest. Combined with *else* in possessive usage, *who* like the indefinite pronouns *anybody*, *somebody*, *everybody*, *nobody*, transfers the 's to *else*, as *Who else's could this be* rather than *Whose else could this be*. While authorities are by no means agreed on the point, the majority of them sanction this form inasmuch as it makes for uniformity and for keeping to the rule that the sign of possession belongs nearest the thing possessed. (See *than*, *that*, *which*)

**whole**, pronounced *hole*, indicates totality of quantity or amount—a rounded-out unity of mass or aggregate. *The whole field was covered with snow* and *Whole-wheat bread is tasty* are correct. But *all* and *entire* are used almost interchangeably with *whole*. *All the field was covered with snow*, *The entire field was covered with snow*, *All-wheat or Entire-wheat bread is tasty* are correct. In general usage *all* is probably more frequently found to refer to number, *whole* to quantity. Don't say *hwhole*; the *w* is silent. (See *all*)

**whole'some** refers to that which is good for one physically or morally. It pertains to food or recreation or influence, as *wholesome food*, *wholesome recreation*, *wholesome climate*, *wholesome influence*. The pronunciation is *hole'sum*, and the word is written solid—*wholesome*. (See *healthy* and *healthful*)

**whoop** is pronounced *hoop*, to rime with *scoop*. It is interjection, verb, noun, meaning outcry, exclamation, shout, any noisy cough, as *whoop'ing cough*. In slang usage, it means little or least, and also to boost, as respectively *don't care a whoop* and *whooping things up*. The *w* is silent. Don't say *woop* or *hwoop* for *hoop*. But the slang noun or interjection *whoop'ce* is pronounced in almost any way—*hoop'ee*, *woop'ee*, *hwoop'ee*, *wup'ee*. It is too promiscuously pronounced to be very good dictional company. This slang term has provoked controversy out of all proportion to its importance. It has been attributed the dignity of Shaksperian origin. One lexicographer traced it back to pre-Christian times, or thought he did. Some think it a "corruption" of the cowboy *yippee*, and blandly quote Will Rogers in support. Certain it is that we are indebted to the expert "wordologist" Walter Winchell for teaching us its happiest application, for the slang expression "Makin' whoopee" is his very own

**whore**, unlike most other *wh* words, does not have the voiced *hw*; it is not *hwore*, as *where* is *hwere*, but *hore*, the *w* being silent

**whorl** is pronounced *hwurl* or *hwawrl*. It means convolution or coil, as in thumbprints. It is used chiefly in the plural—*whorls*—or collectively to indicate the system of whorls discoverable in any surface containing coils or convolutions. Its adjective form is *whorled*, which, according to the first illustration above, rimes with *world*

**who's** is the contracted form of *who is*. Don't confuse it with *whose*. Use this contraction only where construction is perfectly clear, as *Who's going*. This, it is clear on hearing, means *Who is going*. But in *Who's driving*, *did you say* may mean to the ear *Who is driving*, *did you say* or *Whose driving*, *did you say* (*mention*)

**whose** is pronounced *hooz*, to rime with *choose*. It is the possessive of *who* and *which*, principally of the former. It is used to refer to human beings and to lower animals. *Of which* is preferable to *whose* in referring to things not possessing life, unless the reference is to something that is commonly personified, like *ship*, for instance. Likewise, *whose* is allowably used for *of which* or *in which* in those expressions where the phrases

seem awkward or roundabout. *The ship whose decks are cleared, is awaiting call* is good, and it is somewhat smoother and easier than *The ship the decks of which are cleared, is awaiting call*. The purist insists upon this: *I opened the book the cover of which attracted my eye*, but *I opened the book whose cover attracted my eye* is probably winning the day. There may, however, be an important difference in meaning between these two expressions. The second apparently means that I should not have opened the book if I had not been attracted by its cover, that is, I opened the book because I was attracted by its cover. The first means that I should have opened the book anyhow, attractive cover or no attractive cover, tho the attractiveness of the cover made my opening the book all the more lively and interested

**who' ziss** is the ultimate in vulgarity for *Who is this* or *What you may call him* or *What's his name*. Don't use this illiterate, disrespectful, disreputable, hebetudinous flippancy!

**Wich' i ta** is trisyllabic, please note. The final *a* is neutral, not Italian. Say *witch' i ta*, not *hwich' tab*

**Wic' lif** or **Wyc' lif** or **Wyc' liffe** or **Wick' liffe** (use the simplest) has short *i*'s. The rime is *slick tiff*, not *bike tiff*

**wield**—to manage, to handle, to rule, to discharge as in command—is spelt, please note, with *i* before *e*. And what is even more important, note that the adjective is *wield' y*, not *wield' ly*. Note the noun forms *wield' er* and *wield' i ness*, and the adjective *wield' a ble*. (See *unwieldy*)

**Wies' ba den** is pronounced *veese' bah den*, the first and accented syllable riming with *cease*. There is much general usage, however, that rimes it with *kiss* or with *nice*

**wil' ful** is preferred spelling of this word meaning intentional, self-determined, stubborn. But *will' ful* is permissible. *Wil' ful ly* and *wil' ful ness* are likewise preferable to *will' ful ly* and *will' full ness*

**Wilkes'-Bar re** is a trisyllabic, hyphenated, two-word name. It rimes with *silks carry*. Don't say *wilkes berry* or *wilkes bahr i* or *wilkes bahr*

**will** is from Anglo-Saxon *willan* meaning to will. As auxiliary in the future tenses, *will* is used in the second and third persons to express mere futurity, and in the first person to express determination, force, will-power. In addition, *will* may be used to indicate persistence, wilfulness, even stubbornness, as in *He will go in spite of my objecting* (and, in the same way, *He would go in spite of my objecting*). It is also used to establish result or consequence, as *Once a person is bitten by a dog he will be on guard ever afterward*. It is used, again, to denote habitual action, as in *He will sit by the fire for hours* (and, in the same way, *He would sit by the fire for hours* and *Whenever the cat saw the dog she would hiss*). Used as a notional or principal verb, *will* may be used like other verbs, within its legitimate meanings, of course. It has complete parts—*will, willed, willing, willed*; whereas *shall* is defective, having only present and imperfect—*shall* and *should*. *He has willed that I go, I willed him to sleep, You have willed that it be done* are correct examples of the regular verb *will* used notionally. (See *shall, should, would*)

**Wil lam' ette** is not accented, please note, on the last syllable. There is no *i* in the second syllable. The first two syllables are not *William* but *wilam'*, riming with *the ham*. The last syllable is *et*. Few proper nouns are more frequently misspelt and mispronounced than this name of the river in Oregon

**will'-o'-the-wisp'** is an *ignis fatuus* or firefly. It is used figuratively to denote such characteristics as fickleness, trickiness, unreliability. The first and last syllables are equally accented. The plural is regular—*will-o'-the-wisps*

**Wil' ming ton** is neither *wilm' ton* nor *wil' min don* but *wil' minG Tun*, please

**Wim' ble don** should be pronounced so that the *b* is heard. The first two syllables rime with *thimble*; the last syllable is *dun*, not *dabn*. Don't say *wimeldon*

**wind**, noun and verb, is pronounced with long or short *i* according to meaning. It rimes with *grind* in *to wind* a clock or a cord, or *to wind* (blow) a horn, or as noun in poetic use in reference to any movement of air. It rimes with *grinned* in ordinary uses referring to air, breeze, gust, and the like, or to expose to air or to ventilate or be out of breath. In this latter use its parts are *wind*, *winded*, *winded*; in the former (winding a clock) its parts are *wind*, *wound*, *wound*. It rimes with *grinned* in such colloquial expressions as *What's in the wind* for *What's afoot*, and *to get the wind* for *to get the scent of*. The noun *wind*, breeze, riming with *grind*, is now archaic, but *wind*, turn, riming with *grind*, is in good use

**Win' der mere** should be pronounced so that the first *r* is heard, but *win' di mere* is general. The rime is *bin deR fear*

**wind' jam mer** is a solid compound—*windjammer*—riming with *tinned hammer*. It is slang for a very talkative person, and for a bugler; it is technical for sailing vessel or a member of its crew

**Wind' sor** rimes with *sin sir*, that is, *win' zer*. The *d* is silent

**winged** is preferably monosyllabic; but in poetic and rhetorical uses it may be made dissyllabic—*wing' ed*. It means not only being equipt with wings, but also—in figurative and colloquial usage—lofty, dignified, sublime in mental and emotional flight; being hurt or wounded or killed, as of soldiers in war. (See *aged*, *blessed*, *beloved*, *cursed*, *learned*, *peaked*)

**Win' i fred** is trisyllabic and has short vowels only. The last syllable may be pronounced *frid*, that is, with short *i* rather than short *e*. The corresponding masculine is dissyllabic *Win' fred*—*fred* or *frid* in pronunciation. Don't confuse these two forms. Don't pronounce the last syllable *ferd*

**Win ne pe sau' kee** is quinesyllabic. Make all syllables heard—*wine pe-saw' ke*. Don't say *winnip soak' ee*

**Wino' na** is *no* indeed in the second and accented syllable. Don't say *win' o na*. The rime is *we own' a* (final *a* neutral)

**wire**, noun and adjective, is monosyllabic, with meanings too numerous to transcribe here (see dictionary). But it must not be pronounced *wy' er*. It has a kind of vocal elasticity that encourages such dissyllabic treatment. Its use as a synonym for telegram or to telegraph is now accepted. The adjective *wir' y* is spelt, please note, without *e*. Derivatively it means enduring, sinewy, "tough." The adverb *wir' i ly* is little used

**Wis con' sin** is pronounced *wiss kabn' s'n*, not *wiz kun' zin* or *wiss kabnt' zin*

**wish** must not be pronounced *wizh*. Its imperfect tense is *wished* or *wisht*. Don't use the imperfect for the present, as is not uncommonly done in colloquial expression. Say *I wish they would finish that job soon*, not *I wished (wisht) they would finish that job soon*

**wis ta' ri a** is pronounced *wiss tay' re a*, not *wiz tare' ya*. The more common spelling and pronunciation are *wis te' ri a*—and *wiss teer' i a*—tho the word comes from the surname of Caspar Wistar, the American anatomist who cultivated the powerfully coiling vine

**with** is pronounced with voiced *th* as a rule. But before a voiceless consonant or in emphatic position the *th* is often voiceless, as *I am going with you* and *He spoke with feeling*. Don't say *wid* or *wij* for *with*, as *I went wid'm* and *I'll go wija* for *I went with him* and *I'll go with you*. Don't use *with* superfluously after such words as *done*, *in*, *over*, *out*, *through*. In colloquial expression these combinations seem unfortunately to be gaining ground. *With*, as an initial or combining form, means against, as *withstand*, *withdraw*, *withhold*. As preposition *with* has many meanings and uses (see the unabridged dictionary) the chief of which is expressing the relation of cause or condition or means or instrument or accompaniment (see *by*). Don't use *with* as a verb, as *He dashed out and I with him* and *I'm with you* for *He dashed out and I went with him* or *followed him* and *I support you* or *I agree with you*. You compare one thing *with* another when you wish to point out similarities and dissimilarities; you compare one thing *to* another when you think they are similar. (See *accompany* and *compare*)

**withe** may be pronounced like the preposition *with* (with or without voiced *th*), or it may be pronounced with long *i*, to rime with *scythe*. Note the final *e*. It means a flexible branch or twig capable of being twisted and knotted, as a hickory *withe*. Its use as verb meaning to bind with such twigs, is now archaic

**with hold'** is a solid compound with two *h*'s coming together—*withhold* (with plus *hold*). It does not at all mean to hold with, but, rather, to hold back or restrain or refrain or refuse

**with in'** rather than *inside of* should be used to indicate a short period of time. Don't say *I shall return inside of an hour*. *I shall return within an hour* is correct. Use *of* as correlative of *within*, not *to* or *from*, as *within an inch of his life* and *waves within a yard of the house*. *Wilbin* is both adverb and preposition. (See *inside*)

**with out'** is adverb and preposition. It is listed in the dictionaries as a conjunction meaning *unless* or *except*, but it is preferably not so used. Say *I shall be there unless something happens to prevent*, not *I shall be there except or without something happens*. As in so many other cases, pressure and prevalence of illiteracy in the use of *without* as conjunction, has brought about the recording in the dictionaries. Don't use *hardly*, *merely*, *scarcely* after *without* in such expressions as *They played all day without scarcely growing tired* for *They played all day without growing very tired* or *They played all day, scarcely growing tired*

**wiz'en** rimes with *fixin'*, tho the dialectic *weez'en*, to rime with *squeezin'*, is recorded in the dictionaries. The more generally used participial adjective form *wiz'ened* follows suit—*wiz'end* or *weez'nd*—the former preferably. It means thin, withered, emaciated. *Weazen* is now archaic

**wom'an** (*wom'an* in Webster, *wo'man* in Standard and Oxford) should not be confused with *lady*. It is the correlative of *man*, and you speak of *womankind* as of *mankind* (tho the latter term is frequently used to include the former). *Woman* is used more generally to refer to the qualities of the female sex, than *lady* is, and to indicate position or vocation. You say *woman servant* and *manservant*, as likewise *saleswoman*, *woman chauffeur*, *scrubwoman*, *washerwoman* (note well that



*washwoman* and *washlady* are vulgarisms), *women's rest room*. But *lady in waiting* is the name of the lady in a queen's or a princess' household appointed to wait upon or attend, not *woman in waiting*. A humorous origin is sometimes given of this word: When God had made woman out of the rib of man, it is said that upon looking at His handiwork, He exclaimed, "Woe, man!" This, by slurred pronunciation, became *woman*. Needless to say this "word history" is not acceptable to the distaff side. The adjective *wom'an ish* is not complimentary; it means effeminate. *Wom'an ly*, on the other hand, is the derivative adjective meaning gentleness, compassion, modesty, and the other characteristic qualities of women. Don't confuse the plural and singular forms—*wom'An* and *wom'En*—as is so frequently done in both spelling and pronunciation. (See *lady*)

*wom'an serv'ant* is ridiculously listed by the dictionaries as two unhyphenated words, tho *manservant* is solid. Write this solid too. The plural is *womenservants*

*won' der ful* is used far too loosely and commonly—and gushingly. Use it sparingly and as it should be used. Don't use a modifier before it. It means amazing, outstanding, extraordinary, filled with wonder. You may speak of a wonderful sight and a wonderful exhibition, but hardly of a wonderful blade of grass or a wonderful shave

*wont* means custom, habit, use; or, as adjective, accustomed, used; or, as verb (rare) to accustom, as *He wonted himself to the strenuous life*. The British pronounce it with long *o*, to rime with *don't*. But this makes it hard to differentiate from *won't*. The preferred pronunciation is that which makes it rime with *stunt*—the *o* as short *u*

*won't* is a contraction of the old *woll not*—*will not*. It rimes with *don't*. *Wunt*, to rime with *stunt*, is allowable but not preferred. Logically there should be an apostrophe also after *o* to indicate the omission of *ll*. But this contraction has become "frozen" into a solid word (see *was n't*) and if there were no similarly spelt word, the apostrophe could be omitted altogether. Shaw has long since done this with all such contractions. *He'll not* is preferable to *He won't*, tho perhaps not so emphatic

*wood* has the short sound of *oo*, like *u* in *full* and *push*. Don't give it the *boo* or long sound of *oo*. *Wood* rimes with *good*. Don't pronounce it *wooded*. *Woods* is plural in form but singular in meaning and use when it indicates a grove or dense growth of trees. But the singular form is used also in the same sense, as *The woods is wet and gloomy* or *The wood is wet and gloomy*. (Cf *Birnam Wood*.) Similarly, *out of the woods* meaning out of trouble or difficulty, may be *out of the wood* and is so preferably, in England

*woof*, cross threads of a woven fabric, has the *boo* sound of *oo*. Don't say *wuf* or *woef*; the rime is *hoof*

*wool* has the short sound of *oo*, like *u* in *full* and *push*. Don't give it the *boo* or long sound of *oo*. It rimes with *pull* and *full*

*Woon' sock et* rimes with *moon pocket*, not with *one pocket*, as it is so often made to do

*Worces'ter* is dissyllabic in spelling and pronunciation, even tho derivatively it is *Wor'ces ter*. It is pronounced *woos'ter* (short *oo*) to rime neither with *booster* nor with *buster* but with *puss ter*

*Words' worth* must have both *r*'s heard. Say *wuRdɹ'wuRth* (*th* voiceless), not *wuds* or *wads woith* or *woids woith*

**Worms** is generally pronounced *wurmz* by English-speaking people, *vorms* by Germans. The former is the plural of *worm* indeed; the latter rimes with *door* with *ms* added. Billy Boner wrote in his examination that Worms is the place where modern dieting originated

**wors'en** rimes with *nursin'*. This is a colloquial and provincial verb form set off from *worse*, meaning to make worse or to become worse. Use it sparingly if at all. Its antonym is the verb to *best*

**worst** must not be used for *worse* in such expressions as *He goes from worse to worst*. If you say *He goes from worst to worst* you make nonsense, for if he starts from *worst* there can be no other *worst* for him to go to, and the assumption is that you mean further degree by the last word in your statement. The old comparative *worser* is no longer used; say *the worse of two*, not *the worser of two*. *Worst way* and *worst kind* are not correctly or even permissibly used in such expressions as *I want that coat the worst way* or *I want to go to the circus the worst kind*. Say, rather, *I want that coat very much* or *I am eager to go to the circus*. Don't use *worst* for *most* or for specific superlatives, as in *What we want worst is a garage* and *That was the worst battle of the war*. Say *What we want most is a garage* and *That was the most fatal or most serious or most keenly contested battle of the war*. *Worst*, as the superlative of *bad*, is generic, and should not be used for specific description, or, worse yet, for its antonym *most*. The comparative form *worse* is frequently misused for the comparative of *much*—*more*. Don't say *I want to win worse than ever* for *I want to win more than ever*. *Worst* is pronounced *wurst* to rime with *curst*. Don't say *woist* or *voist*

**wor'sted** is from a town in Norfolk, now spelt *Worstead*. As noun meaning yarn it is preferably pronounced *woos'ted* (*tid*). It is allowable to pronounce it with *r* sounded, the first syllable riming with *boor*. As imperfect tense of the verb *worst*—*worst'ed*—to defeat, the pronunciation is *wurst'ed*, the first syllable riming with *curst*

**worth** means intrinsic quality of desirability, regardless of commercial estimate. It is more static, less fluctuating than mere value. Worth lies within an object itself; value is objective. Thus, a thing may have value and yet be quite worthless; it may have worth but no market. A diamond stickpin has value; excellent character has worth. (See *value*)

**would** is the imperfect of *will*. *Would* and *should* (the imperfect of *shall*) are in general used with the same distinctions and differences as *will* and *shall*, with the exception that *would* and *should* represent past time. *Would* is, in addition, used as *will* is to express determination, as in *Ile would go in spite of my protest*. It is likewise used to express desire or inclination, as in *He determined that he would learn to drive*. And it is used to express condition, as in *Ile would contribute generously if he were here*. *Would* has become a very hackneyed and affected term in much conversation and writing, especially business letter writing. *Would say*, *would state*, *would wish*, *would announce*, and the like, are labored and artificial. *Better* is preferably not used after *would* or *should*, tho the expressions *would better* and *should better* are not grammatically wrong. When you say *You would better apologize* you mean *You would do better to apologize*. The expression *would rather* is interchangeable with *had rather*, both forms meaning *prefer*, as *I would rather go* and *I had rather go*, that is, *I prefer to go*. The expression *would best* is likewise permissible, as in *You would best take your coat*, meaning *It will be best for you to take your coat*. But this is not desirable unless there are three or more other things involved; that is, in the example given, *muffler*

or sweater or coat may be taken, but *You would best take your coat*. Some authorities rule that in the *would-better* and *had-better* expressions, *had better* is preferable in the first person and *would better* in second and third persons. Don't use *would have* for *had*, as in *I wish you would have come sooner for I wish you had come sooner*. Don't say *would of* for *would have*, as in *He would of gone for He would have gone*. Don't say *would liked* or *would loved* or *would wished* for *would have liked*, *would have loved*, *would have wished*, as in *He would liked to have gone for He would have liked to go*, and *They would wished to have danced for They would have wished to dance*. (See *had, shall, should, would*)

**would you** is preferably pronounced as two definite and separate sounds—*would u*. Don't say *wouldcha* or *wouldja*, tho the palatization is so well established that reform is probably impossible now

**wouldn't you** is preferably pronounced as three definite and separate sounds—*would int u*. Don't say *wouldntchew* or, worse yet, *wooncha*

**wound** rimes with *sound*, when it is the imperfect tense of *wind*. It rimes with *swooned* when it is a verb meaning to injure, or a noun meaning injury. In the latter meaning it does *not* rime with *sound* except in rare cases in poetry, and then always by license

**Wran' gell** rimes with *bangle—rang' gel*. The *g* is hard. Don't accent the second syllable

**wran' gler** is pronounced *rang' gler*. In the West it means herdsman; hence, derivatively, any one who takes or gathers or "herds" guests or "dudes" or tenderfeet on a ranch to permit them to see and study ranch life. At Cambridge University, England, a wrangler was formerly a student who took first honors in the mathematical group of studies; now, any honor man. In general usage, *to wran' gle—rang' gl*—means to argue or dispute, and *wrangler* means an arguer, a disputatious person. The extension to herding and to attaining honors is perhaps not so far-fetched

**wrath** rimes with *bath* and *path*, whether you habitually use the Italian *a* or the intermediate *a* (between *a* in *fat* and *a* in *father*). It is a noun meaning anger or indignation. It is no longer an adjective synonymous with *wroth*. *Wrath' ful* is preferred to *wrath' y* as derivative adjective

**wreathe** is a verb meaning to twine or twist about, as to make a circlet of flowers. The *ea* is pronounced long *e*, and the *th* is voiced. It rimes with *breathe*. The noun, however, has voiceless *th*—*wreath*—riming with *beath* and *sbeath*. Don't pronounce the verb and the singular noun alike. But the plural noun—*wreaths*—and the third person singular, present indicative of the verb—*wreathes*—are pronounced exactly alike—*reethz*. For this reason sanction is accumulating for the pronunciation of *wreaths* with voiceless *th*

**wrench** rimes with *drench*. Don't say *rinch* or *wrenzh* but *rench*. Don't spell with a *t*—*wrentch*. As both noun and verb it is being phonetically spelt, to some extent in advertising copy, much to the horror of the purists and to the delight of the simplifiers. A *wrenched* accent is one that is wrongly placed either deliberately or ignorantly, as *mariner'* and *positive' ly*. See the dictionary for the many meanings of this word. Billy Boner says he loves to read about the cowboys on the western wrenches

**writ** is archaic as the past participle of *write*. It is now used as proper noun in *Holy Writ* as a synonym for *Bible*, and in legal phraseology to mean an order or other legal process executed under seal. Don't say *I have writ* for *I have written*

**writ'er** should not be used in a strained or self-conscious effort to avoid *I* or *me*, *we* or *us*. This affectation is far too often evinced in business letter writing. Say *Your note has been referred to me*, not *Your note has been referred to the writer*. In nine cases out of ten this first-personal reticence leads to serious violations of the sequence of both number and person as composition proceeds, and is ambiguous besides

**wrong** may be pronounced with either Italian *a* or broad *a* for *o*—*ralng* or *rawng*. This choice applies to the sounding of *o* in similar words, such as *gong*, *long*, *prong*, *song*, *strong*, *thong*, *tong*, *throng*, the preference in England being for the *ab* sound and in the United States for the *aw* sound. The *w*, of course, is silent. (See *o*)

**wroth** is an Anglo-Saxon word (*wrath*) meaning bad or crooked. It is now an adjective meaning angry. In England it is pronounced to rime with *growth*. In the United States it may be pronounced with Italian *a* or with broad *a* for *o*, to rime with *broth*, *froth*, *cloth*, *troth*. Dr Johnson recorded this word in his dictionary as out of use. It is certainly archaic by this time. But it is found in early literature. "The Lord said unto Cain, Why art thou wroth?"

**wrought** is a now almost archaic imperfect of the verb *work*, used principally as an adjective. It may be used interchangeably with *worked* in many senses, but it connotes chiefly the ideas of molded or patterned or fashioned while *worked* implies processing by hand or manufacture in the senses of knead and stir and manipulate. Butter and dough are worked; iron and other metals are wrought. On the other hand, excess weight may be worked off by exercise or massage, and nerves may be highly wrought or wrought up. It rimes with *brought*. Don't spell it *wraught*. (See Oxford for an extended differentiation between *worked* and *wrought*)

**wry** is a homophone of *rye*. It is verb and adjective. The imperfect tense is *wried* and the present participle *wry'ing*. The comparative of the adjective is *wri'er* and the superlative *wri'est*. The adverb is *wry'ly*, tho its perfect rime *dri'ly* is preferably spelt as indicated. The meaning is twist, distort; twisted, distorted, perverse, wrongheaded

**Würz' burg** is pronounced *verts' boork*, the *er* not being quite the equivalent of umlaut *u* before *r* but as closely so as English can make it. The last syllable is *boor* plus *k*. There is no *g* in the pronunciation

**Wy'an dotte**, either chicken or city, rimes with *try an ott*. Don't make it dissyllabic—*wine' dot*

**Wych'er ley**—William—has short *i* for *y*. Say *witch'er le*, not *y'cher ley*

**Wyoming** is preferably accented on the second syllable. But first-syllable accent is permissible. Keep the pronunciation trisyllabic. Say *wy owe'-ming* or *wy' owe ming*, not *wym'ing*

## X

*The flowering moments of the mind drop half their petals  
in our speech*

OLIVER WENDELL HOLMES

**x** is alphabetically pronounced *eks*. Its plural is *x's* pronounced *ek' seez* or *ek' siz*. It is pronounced *z* when it stands at the beginning of a word,

as *xy'lo phone* (xīl' or xīle' o fone). It is pronounced *ks*, *khs*, *sh* when it directly follows an accented vowel, as *tax* (taks), *flux'ion* (fluk' shun), *anx'ious* (ang' shus, also angk' shus). When *x* directly follows an unaccented vowel it is pronounced *gz*, *gzh*, *z* as *exalt'* (eg zolt'), *luxu'riance* (lug zhoor' ians), *auxi'ety* (ang zi' et). But there are many exceptions to these rules, especially to the last. *Luxuriance*, for instance, may be pronounced *luksu'rians*, and *exot'ic* may be either *eksot'ik* or *egzot'ik*; *exec'utive* may be either *eksek'utiv* or *egzek'utiv*. It is better, however, to follow them. Words ending with *x* derive plurals and present indicative, third singular, usually by adding *es*; sometimes by changing *x* to *c* or *g*. These exceptions are noted in parentheses in this list: *affix*, *affixes*; *annex*, *annexes*; *apex*, *apexes* (*apices*); *appendix*, *appendixes* (*appendices*); *ax* (*axe*), *axes*; *borax*, *boraxes*; *box*, *boxes*; *calyx*, *calyxes* (*calyces*); *circumflex*, *circumflexes*; *climax*, *climaxes*; *complex*, *complexes*; *convex*, *convexes*; *cortex*, *cortexes* (*cortices*); *crucifix*, *crucifixes*; *crux*, *cruxes* (*cruces*); *equinox*, *equinoxes*; *executrix*, *executrices* (*executrices*); *fix*, *fixes*; *flax*, *flaxes*; *flux*, *fluxes*; *fox*, *foxes*; *index*, *indexes* (*indices*); *lax*, *laxes*; *matrix*, *matrixes* (*matrices*); *mix*, *mixes*; *nix*, *nixes*; *onyx*, *onyxes*; but *ox*, *oxen*; *paradox*, *paradoxes*; *parallax*, *parallaxes*; *perplex*, *perplexes*; *prefix*, *prefixes*; *radox*, *radixes* (*radices*); *reflex*, *reflexes*; *relax*, *relaxes*; *sex*, *sexes*; *six*, *sixes*; *sphinx*, *sphinxes* (*sphinges*); *suffix*, *suffixes*; *tax*, *taxes*; *thorax*, *thoraxes* (*thoraces*); *transfix*, *transfixes*; *vex*, *vexes*; *vertex*, *vertexes* (*vertices*); *vortex*, *vortexes* (*vortices*); *wax*, *waxes*. In the cause of making the Mother Tongue a more uniform medium of communication, forget the foreign or *c* and *g* forms and make them all *es*. The same advice with even greater emphasis must be given in regard to foreign plurals formed by *x*—*beaux* for *beaus*, *bureaux* for *bureaus*, *chapeaux* for *chapeaus*, *chateaux* for *chateaus*, *chevaux* for *chevaus*, *tableaux* for *tableaus*, *trousseaux* for *trousseaus*, and so forth. Discard the *x* and pluralize regularly with *s*. (See *ex*.) *X* is colloquially used before many words to mean *cross*, as *X-road*, *X-way*, *X-reference*, *X-question*, and the like. In all such uses it is preferably hyphenated, especially when the term is a verb or an adjective. In *X-ray* it is not hyphenated as noun but is as verb and adjective. (See *Christmas* and *ex*.) In *X-Phi-kie-sie*—the Greek-letter fraternity, it is the twenty-second letter of the Greek alphabet—*chi*; it is sometimes pronounced with long *e*—*kee*. Followed by a single syllable, *X* is equally accented with it; by a word of more than one syllable it is accented equally with the accented syllable of such word.

**Xan tip'pe** was the wife of Socrates, and was so "difficult" that her name has long since been used to indicate the embodiment of shrewishness. The first syllable is *xan*, riming with *dan*. The rest is in tune with *zippy*.

**Xav'ier** may be pronounced with short *a* or with long—*zav'ier* or *zay'ver*, the first syllable riming with *have* or with *say*. Don't say *zavv'ier* or *zavv'yer* or *zavvee'a'* or *zavvyea'*. The Spanish say *babvyare'*, to rime with *ab there*.

**xe'bec** is pronounced *zee'bek*. It is a three-masted vessel seen usually in waters surrounding Africa; its bow and stern are longer than those of most sailing vessels.

**xe'nia** is pronounced *zee'nea*. It means the influence of pollen upon seed in cross-pollination, especially by way of color, shape, and the like. It is likewise a feminine proper name and, as such, is, of course, capitalized.

**xen'o-** is a Greek prefix meaning strange, foreign, or stranger, foreigner. It rimes with *den* and *o*. In the word *xen o pho' bi a*—*xen o joe' b a*—it combines with *phobia* (*q v*) to mean hatred of foreigners.

**xi**—ξ **Ξ**—is the fourteenth letter of the Greek alphabet; it is equivalent to **x**. It is pronounced *zie*, to rime with *fly*, or *ksee*, to rime with *tree*, preferably the former

**-xion** is a variant of *-ction*, *-sion*, *-tion*. The Britisher sensibly prefers *connexion*, *deflexion*, *genuflexion*, *inflexion*, *reflexion*, etc. We don't spell them *-xion* but we may do so, as we already do most of the following: *affixion*, *affluxion*, *annexion*, *commixion*, *complexion*, *crucifixion*, *defluxion*, *effluxion*, *fluxion*, *prefixion*, *transexion* (*-ection*)

**xy'lo phone** is pronounced *zile' o fone* or *zill' o fone*. The former is preferred. It is a musical instrument consisting of a row of parallel wooden bars, graduated in length and so arranged in sound values as to yield the musical scale when struck with tappers

**xy's' ter** is pronounced *zis' ter*, to rime with *sister*. It is a surgical instrument used for scraping, especially bones

**xyz** are the last three letters of the alphabet sometimes run together as antonym of *abc*, as *from your abc to your xyz*, equivalent to *alpha* and *omega*. They likewise stand sometimes for serial notation

## Y

*Our words have wings, but fly not where we would*

GEORGE ELIOT

**y** is alphabetically pronounced *wye*, to rime with *rye*. Its plural is *y's* pronounced *wize*. It is alphabetic or long *i* in *style*, neutral (slight or obscure) in *truly*, dull *e* or *u* in *myrtle*. It is a consonant at the beginning of words and syllables; a vowel with the sound of long or short *i* in other positions—short *i* especially at the ends of words. It is consonant in *year*, *yes*, *beyond*; it is vowel in *martyr*, *syllph*, *try*, *wintry*. It is heard but not spelt in many words, such as *contiguous* (*kontig-yu us*), *unite* (*yu nite'*), *use* (*yuse*), long *u* and modified long *u* always being pronounced *yu* when they are initial. *Y* is also pronounced, but not spelt, for *i* in such words as *billion*, *bunion*, *minion*, *pinion*, *scallion*, *scullion*, *union*—*bil' yun*, *bun' yun*, *min' yun*, *pin' yun*, *skal' yun*, *skul' yun*, *yune' yun*. It is pronounced for *g* in *lorgnette* and *vignette*—*lor nyet'* and *vin yet'*, and for *j* in *hallelujah*—*hal e loo' ya*—but this word may be grouped with *billion* and the others inasmuch as it is correctly spelt with *i* also. Preceded by a consonant at the end of dissyllables and longer words, *y* is short and indistinct, as *policy*, *quickly*, *ready*, *smartly*. But verbs ending with *fy ly py sy* are exceptions, as *fortify*, *ally*, *occupy*, *prophecy*. Monosyllabic derivatives are likewise exceptions, as *awry*, *outcry*, *reply*, *retry*, *thereby*. Two particular errors are made in the everyday pronunciation of *y*: One is sounding it as *ee* or *ie* when it is final, as *read ee* and *pity ie* for *ready* and *pity*—the old ballad trick for forcing and emphasizing rime; the other is combining it with *a* to form a single syllable at the end of words, in *ia*, as *diphther' ya* for *diphthe' ria*, *encycloped' ya* for *encyclope' dia*, *in som' nya* for *in som' ni a*, *petu' ya* for *petu' ni a*, *pneumon' ya* for *pneu mo' ni a*. This final slurring has become so persistent that the lexicographers will probably succumb to the momentum and record it as always permissible, as they have already done in the cases of *ammonia* (*ya*) and *paraphernalia* (*ya*) and *regalia* (*ya*), and many other words. But *ia* is pronounced *ya* or *ye* or *yu* very often in final unaccented syllables ending with a

consonant, as *billiard*, *Christian*, *filial*, *genial*, *poniard*—*bil' yerd*, *krist' yan* (also *kris' chan*), *fil' yal*, *jeen' yal*, *pon' yard*. *Y* like *ie*, is a suffix indicating diminutive or endearing quality, as *Jimmy*, *doggy*, *kitty*; it is also used to indicate *pertaining to*, *having quality of*, *full of*, as *dewy*, *heavy*, *stormy*. After *y* itself it becomes *ey*, as *clayey*, *skyeey*. As a word ending, *y* causes many spelling errors. Note that when preceded by a vowel, *y* is usually retained before a suffix, as *employ*—*employable*, *employed*, *employe*, *employer*, *employing*, *employment*, and *convey*—*conveyable*, *conveyance*, *conveyancer*, *conveyed*, *conveyer*, *conveying*, *conveyor*. The words *day* and *daily*, *lay* and *laid*, *pay* and *paid*, *say* and *said*, *slay* and *slain*, *stay* and *staid* are exceptions, tho *stayed* and *payed* have not yet entirely passed, the latter especially in the sense of running or passing out a rope on shipboard or of smearing or coating a vessel with tar or other waterproof composition. This part of the *y*-rule applies also to the formation of plurals in which the letter *s* only is added, as *alleys*, *attorneys*, *boys*, *days*, *journeys*, *keys*, *kidneys*, *moneys* (*q v*), *monkeys*, *trolleys*, *turkeys*, *valleys*, *ways*, and also, of course, to the present indicative, third person singular, of all such words as may be used as verbs, as *He keys the answers* and *He journeys far*. Note that the second part of the final *y*-rule says that when preceded by a consonant, *y* is usually changed to *i* before a suffix beginning with a vowel, unless the suffix itself begins with *i* when it remains unchanged to prevent awkward doubling of *i*, as *accompany*, *accompanied*, *accompanier*, *accompaniment*, *accompanying*, *accompanyist* (now preferably *accompanist*), and—giving two or three parts only—*apply*, *applied*, *applying*, *carry*, *carrier*, *carrying*; *copy*, *copier*, *copyist*; *dry*, *drier*, *driest*; *burry*, *hurried*, *hurrying*; *icy*, *icily*, *iciness*; *likely*, *likelier*; *shy*, *wriest*; *study*, *studied*, *studying*; *woolly*, *woollier*, *woolliness*; *wry*, *wrier*, *wriest*. Again, this part of the rule applies likewise to the present indicative, third person singular, of all such words as may be used as verbs, as *He tries*, *He flies*, *He fancies*. The plural of *colloquy* is *colloquies*, of *soliloquy*, *soliloquies*. They are known as "sound plurals" for the reason that *quy* is really *kwy* (short *y*) in pronunciation, and *y* is therefore preceded by a consonant as far as hearing is concerned. Such monosyllables as *dry*, *sly*, *sly*, *spry* are undergoing an evolution which has already been achieved by such "relatives" as *fly* and *wry*; that is, they at present have two forms for comparative and superlative, as *drier* and *dryer*, *driest* and *dryest*; *sbier* and *sbyer*, *sbierst* and *sbyest*, and so forth. *L'lier* and *wrier* have pretty well passed the test and become stabilized. But the *able* suffix is confused. *Ply* becomes *pliable*, *try* becomes *triable*, and there is no reason why *criable*, *driable*, *fiabile* should not be accepted since there are no other similar spellings to cause confusion. *Friable* (*q v*) cannot be the adjective of *fry*. The *y* is generally retained before *ly* and *ness*, no matter what precedes it. Yet, here too, evolution is at work: *daily* has long since been graduated from the *dayly* class, but *drily* and *dryly*, *gaily* and *gayly*, and *gaiety* and *gayety* are still trying to make up their minds. There is no vacillation, however, about *dryness*, *slyness*, *wryness* and other *y*-ness combinations. The most wayward children of the *y* family are *dewy*, *mildewy*, and *screwy* (if the last ever becomes a truly adopted black sheep). Just regard the *w* as a pure dyed-in-the-wool consonant (wrong as this is, for *ew* is long *u*) and change the *y* to *i*—*dewier*, *dewiest*, *mildewiness*, "screwiest," "screwiness"

*yacht* is pronounced *yot*, to rime with *hot*. Don't say *yat* or *yakt*. The imperfect tense of the verb *yacht* is rarely used, but *yacht' ed*—*yot' ted*—is a correct form, as is the more common *yacht' ing* as noun, adjective, participle

**yam** is a variety of the sweet potato, somewhat deeper in color and sweeter than the regular sweet potato. It rimes with *ham*. Don't say *yabm* to rime with *Tom* or *yem* to rime with *bem*, any more than you would say *habm* or *hem* for *ham*, *dabm* or *dem* for *dam*, *Sabm* or *Sem* for *Sam*, and the like

**Yang' tze' Kiang'**—an unhyphenated two-word name—is pronounced *yabng'-tse' kyabng'*, the *ng* not only vibrant but reverberating. The syllables are equally accented. Note that the *z* is pronounced *s*

**Ya' qui** is preferably pronounced *yab' kee*, to rime with *ah me*. It is the name of a tribe of Indians in the Southwest and Mexico; the name of a river in New Mexico

**Yar' mouth** is dissyllabic—*yahr' muth* (*th* voiceless). Don't say *yabrmth* or *yoremth*. The *a* is Italian

**ye** is an old-style printing of *the*. It is frequently seen today in signs and announcements that affect archaic spelling for the sake of atmosphere, as *Ye Olde Tea Shoppe*. Pronounce it *the*, not *yee*. Don't mistake it for the archaic second-person personal pronoun *ye*

**ye** is pronounced *yee*, to rime with *tree*. It is the now archaic nominative plural of *you*. The Authorized Version uses it thus consistently, but it is loosely used as objective plural also, and still more loosely for singular nominative and objective *you*. Omit it altogether

**yea** is an affirmative adverb meaning *yes*. It rimes with *way*, not with *see*. It is now archaic except as noun (chiefly plural) and adverb used in connection with voting or balloting, as *Vote yea on this issue* and *The yeas have it*

**yeast** is pronounced *yeest* and rimes with *feast*. The *y* is not silent. Don't say *east* for *yeast*, tho this is a common mispronunciation in rural parts. The adjective *yeast' y—yeest' e*—means frothy, foamy, like yeast, and, derivatively, frivolous

**Yeats**—William Butler—rimes with *fates* or with *feats*, never with *fats*; that is, with long *a* or long *e* for *ea*

**yegg** is slang; it rimes with *beg*, and it once meant beg. Now it means to steal or one who steals. The more generally used noun is *yegg' man*. Don't say *yeckman*. Don't spell with one *g*

**yel' low** is pronounced to rime with *bell owe*. Don't say *yel' la* or *yel' ler* or *yal' la* or *yal' ler*

**yeo' man** rimes with *Roman*. Don't say *ya' man* or *yee' man* or *yee' o man*. The plural is *yeomen—yoe' men*. The accent remains on the first syllable in *yeo' man ry* and *yeo' man ly*. The word has several meanings, but in general usage it derives from the fact that a yeoman was a freeholder next under the rank of gentleman; that he owned land and paid taxes and was self-respecting, and that, as one of the people, he was stanch and upright and dependable. Yeoman service is loyal service, brave service. It refers also to a certain rank in the military, and always with the connotation of faithfulness in office

**yes** used as a verb or an adjective is regarded incorrect by the purists, but it may be colorful so used. It is an affirmative or assertive or responsive adverb, and a noun. As the latter its plural is *yeses—yes' ez* (*iz*). But the plural form is seldom used. In a summary of voting we do not say the *yeses* have it (tho this would be correct) but the *yeas* or *ayes* or *ays* have it. *Vote yea or nay or yes or no* are, however, interchangeably used.



Don't say *He yessed me* and *He yesses the boss* or *He was yessing everybody in the office*. Don't say *yes-man*, *yes-woman*, *yes-policy*. These misuses or abuses of *yes* have grown out of the so-called "high-powered" salesmanship with its "inspirational or electrifying punch talks," a kind of dictional evangelism that is responsible for much barbarism and solecism that come to be adopted temporarily (see *contact*). There are more than forty variants in the pronunciation of this simple monosyllable, *yep*, *yeh*, *yuh*, *yeah* being probably the most common, *yes'm* or *yessum* for *yes madam* or *ma'am* probably the worst. Inasmuch as only two or three of them are shorter than *yes* and most are longer, it would seem to be not too much trouble to pronounce the word correctly—*yes*, to rime with *guess*, not *yez*, to rime with *fez*. The expression *yes-and-no* may mean that there are two proper responses to be made to a question; it may be used deliberately to create ambiguity; it may be used to describe or explain a noun that it modifies, as a *yes-and-no person*, one who is positive in decisions. In legal parlance *yes-or-no* is frequently used as a compound adjective to indicate a question that requires the one monosyllable or the other for an answer.

**yes' ter day** is a trisyllable. Don't say *yes'd* or, worse *yes't*. The last syllable may be either *d* or *day*—*yes' ter d* or *yes' ter day*. It is used figuratively to mean the past in time or action. It is adjective, adverb, or noun. But don't use it as verb, as *We yesterdayed in the city*. This is the only word in which *yester* remains in common usage, the words *yestereve* (*yestreen*), *yestermorn*, *yesterdawn*, *yestergloaming*, *yesternoon*, *yesterweek*, *yesteryear*, and so forth, being found now only in poetry.

**yet** should not be used after *but* when either word is sufficient to convey the meaning desired. In *He studies hard but yet he cannot succeed*, *yet* is superfluous, *but* emphasizing the adversative idea sufficiently. *But* denotes opposition without emphasizing it; *yet* implies an unexpected conclusion no matter how extreme a concession may be. If you say *He is a common soldier but yet he is a master of military strategy* you probably wish to emphasize the qualities of generalship possessed by this common soldier. You can do this by saying *but*; but you can do it more emphatically by the addition of *yet*, or by the use of *yet* (or *tho*, *nevertheless*, *notwithstanding*) alone. Used as adverb, *yet* may correctly follow *but*, as in *He came but yet they waited*. Here *yet* is an adverb with the force of *still* modifying *waited*. *Yet* rimes with *bet*, not with *bit*.

**yield**, please note, has *i* before *e*. It is commonly misspelt. As noun, it means product or that which is produced or yielded; as verb, it means to produce, as *Planting yields so much an acre*, or to give up or surrender. In the latter sense it is less emphatic than *submit*.

**yo' gi** is pronounced to rime with *no sea*—*yoe' gee*. *Yo' gin*—*yoe' gin*—is an interchangeable form. The *g* is hard, as in *go*. It means a follower or administrator of *yo' ga* (the rime is *toga*) philosophy the principal tenet of which is meditation upon the Supreme Spirit and its consequent power to perform supernatural acts.

**yo' kel** is pronounced *yoe' k'l* riming with *focal*. It means a bumpkin, a rustic, an awkward country boy. Billy Boner says his mother showed him an egg with a double yokel in it.

**Yo' ko ha' ma** rimes with *no no Mama*. The first and third syllables are equally accented. Don't say *yoe ko home' a*.

**yolk** rimes with *joke*. You may, however, sound the *l* if you care to—and can. The variant *yelk* is long since archaic except in rural parts. It was frequently used a century ago, and is to be found in literature. The adjective is *yolk' y*, to rime with *poky* (also *pokey*).

**yon** rimes with *on*; *yond* with *fond*; *yon' der* with *ponder*. They may be adjective, adverb, preposition, and pronoun (rarely). All three are rapidly becoming archaic except in verse. Don't pronounce them respectively *yan*, *yand*, *yander*

**Yon' kers** is pronounced *yabng' kerz*, not *yabnk'* or *yawnk'* or *yabn' kers*

**Yo sem'ite** rimes with *O Emily*. Make all four syllables heard. Don't say *Yo' sem ite*

**you** is both singular and plural. But remember that it must always be given the plural form of the verb, even when it is singular, as *You* (meaning one) *are* and *You* (meaning one) *were*. Don't say *You was*. Inasmuch as *you* is the same in both nominative and objective, it sometimes leads writers and speakers to use wrong case forms of pronouns connected with it. *He gave it to you and me* is correct; don't say *He gave it to you and I*. But, of course, in *They were not dressed as you and I (were)* the nominative of *I* is required as the part subject of the understood verb. Don't say *you-uns* for *you* (a corruption of *you ones*). Don't use the expression *you-all*, common to the South for plural *you* tho frequently used in addressing one person as representative of others. *You* should not be merged with a preceding *d* or *t* to form *jew* or *chew*. *Bid you* is two distinct and separate sounds—*bid u*. Don't say *bidja*. Similarly, *fit you* is or should be *fit u*, not *fit chew*. There are authorities who admit *rid jew* and *hit chew* as allowable colloquialisms for *rid u* and *hit u*, but these are nevertheless slovenly and down-at-heel forms of expression

**young'ish** is pronounced *yung' ish*. Don't say *yunk' ish*; don't say *yung' gish*

**your** is the possessive singular and plural of the personal pronoun *you*. Don't say *yer*. *Yours* is the possessive form of *you* that is used when the following noun is omitted, as *This prize is yours* for *This is your prize*. There is no such word as *your's* or *yours'* or *yours's* or *yourn* or *youse*. Illiterate persons have been known to say and write *Yours's on wrong*, meaning, perhaps, *Your hat is on wrong*. The possessive pronoun *your* is sometimes used in a generic or abstract sense, as in *Today you have your sunshine* and *Your high-school graduate has everything but knowledge*. It is frequently equivalent to the article in such usage, and is sometimes known as ethical possessive. Don't use *your* before a proper name to indicate that some one is employed in a certain business. Such expressions as *your Mr Jones* and *your Miss Ferguson* are hackneyed and affected. (See *our*, *their*, *you're*)

**you're** is the contraction used in colloquial expression for *you are*. Don't confuse it with *your*. *You're losing your hat* illustrates the correct use of both *you're* and *your*

**yourn** is a vulgarism for *your* and *yours*. Don't use this vicious twin-sister of *youse*

**your self' (your selves')** is the reflexive and intensive form of the personal pronoun *you*, *your* being the possessive second person singular and plural. Don't use these intensive pronominal forms superfluously. *He spoke to you* is correct. Don't say *He spoke to yourself*. Say *John and you are ready*, not *John and yourself are ready*. The uses of the reflexive pronouns are as follows: *You yourself saw it* and *You bought one for yourself* and *You went by yourself* are all emphatic reflexives. *You help yourself* and *You have at last found yourself* and *You have hurt yourself* are pure or clarifying or idiomatic reflexives. Don't say *yerself* or *yousef*

**youse** is the ultimate in vulgarity. Morons habitually use it for *you* (plural) in such expressions as *youse boys* and—more choicely—*youse guys!* And some of them have been heard to rime it with *rouse* rather than with *fuse!*

**youth** rimes with *booth* and *tooth*. Don't rime it with *smooth*. The *th* is voiceless. The plural—*youths*—is either *yooths* or *yoothz*, that is, either voiceless or voiced *th*. Used collectively *youth* is plural as well as singular. Don't use this word as a verb, or with a verb formation, as *youthify* or *youthize*. *Youth* is common gender; it means young persons, not exclusively young men

**Y'pres** is pronounced either *ee'pr* (almost *eepr*, the *r* very slightly heard) or, as most English-speaking people say it, *ee'prez*, the *ez* very slight

**Yp silan' ti** rimes with *slip the panty*—*ip se lan' t*. But if you say *pabn' t*, then you may say *ip se labn' t*

**yt** is an old-style printing of *that*. It is sometimes met today in signs and announcements that affect an archaic atmosphere

**Yu ca tan'** rimes with *boo ah Don*—*yoo kah tabn'*. But in general usage the last syllable is pronounced *tan* indeed

**yuo'ea** is pronounced *yoo'ka*. There is authority likewise for the short *u* which makes the word rime with *chuck a*. It is the name of a plant of the lily family, native to Mexico and Central America, but it grows abundantly in the United States

**Yu go sla' via** or **Ju go sla' via** is a five-syllable name—*yoo go slab' v a*. The first three syllables rime with *you know Ma*. Don't slur the last two syllables to *vya* or *vyab*. Similarly, *Yu go sla' vi an* is the adjective and agent noun, rather than *Yu go slav' yan*

**Yu'kon** rimes with *boo on*, that is *yoo'kahn*. Don't accent the second syllable

**Y'onne'** is pronounced *i vabn'*, with initial *i* short. Don't say *ee' vabn* or *i von' e*. (See *Ivan*)

**-yze**, instead of *ize*, is the ending of *analyze* and *paralyze*. The Britisher spells them *-yse*, and this is being increasingly done in the United States. (See Oxford)

## Z

*I did not know whether to say purple or blue, so in the mixture of thought wrote PURPLUE which may be an excellent name for the color made up of those two*

JOHN KEATS

**z** is sometimes represented (especially in England) by *zed* in spelling and pronunciation. It was formerly called *izzard*, and still is occasionally. The former rimes with *bed*; the latter with *blizzard*. *Zee*, to rime with *see*, better represents the spelling and pronunciation of this last letter of the alphabet; its plural is *z's* pronounced *zeeze*. **Z** must not be pronounced like soft *c* or *s*; tho *s* may and must be pronounced like *z* in many words, *c* may be pronounced *z* in *sacrifice* (*sak' ri fize*) and *suffice* (*su fize*), and *sc* together may be *z* in *discern* (*di zurn*). It is a mark of illiteracy to sound *z* soft in such words as *analyze*, *assize*, *blaze*, *booze*, *breeze*, *craze*, *crazy*, *daze*, *dazzle*, *doze*, *drizzle*, *embezzle*, *fixz*, *freeze*, *frieze*, *froze*, *gaze*, *glaze*, *gloze*, *humanize* (all *ize* endings), *maze*, *muzzle*,

*ooze, paralyze, prize, puzzle, raze, seize, size, sizable, sneeze, squeeze, wheeze, whiz.* Moreover, such mistake in pronunciation may be misleading—*cease, dose, glace, ice, mace, muscle, price, race* may be heard instead of the corresponding *z* word intended. To pronounce a soft *c* or *s* word with *z* is equally offending; *nize* for *nice* and *twize* for *twice* are two such vulgarisms that seem always to be with us. *Zh* must not be pronounced *sh*; *allusion* is a *lew' zhun* not a *lew' shun*, and *confusion* is *kon-few' zhun* not *kon few' shun*, *erasure* is *eray' zher* not *e ray' sher*. Most words ending with *sion* and *sian* preceded by an accented vowel, have the *zh* rather than the *sh* sound (the *tion* words are pronounced *sh* as a rule), and words ending with *sure* preceded by an accented vowel follow suit, the *s* in such words being part of the root and *ure* the suffix. Here are a few of the *zh* words that are frequently mispronounced in the daily round: *abrasion, adhesion, affusion, closure, collision, conclusion, contusion, corrosion, decision, derision, diffusion, division, effusion, elision, elusion, erosion, evasion, exclusion, explosion, exposure, fusion, infusion, intrusion, invasion, leisure, measure, persuasion, pervasion, pleasure, precisian, precision, profusion, protrusion, provision, revision, seclusion, swasion, suffusion, transfusion, transition* (*sh* also), *treasure, vision*. But note that the *sive* adjectives have soft *s*, as *adhesive*, not *adhezive*; *conclusive*, not *concluzive*; *decisive*, not *decizive*. When *z* and *h* are in separate syllables they are of course pronounced separately, as *Fitzherbert*. *Zh* is also the sound of *zi* and *zu* in many words, as *glad' zier* (*glay' zher*), *gray' zier* (*gray' zher*), *bra' zier* (*bra' zher*), *az' ure* (*a' zher*), *sei' zure* (*see' zher*). The first three in this group are pronounced with clear *zi* in England—*glay' zier*, *gray' zier*, *bra' zier*—thus becoming trisyllabic. *Vizier* is a wayward child being *viz' ier* in England and *vi' zeer'* or *vi' yer* in the United States. *Z* officiates for *x* in words beginning with *x*, as *xenia* (*zee' ni a*), but not, of course, in *X-ray*; and *zh* for *ge* or *j* in many words of French importation, as *bijou* (*bee zhoo'*), *gens du-monde* (*zhahn du mond'*), *jour* (*zhoor*), *rouge* (*roozh*). (See *c* and *s*)

**Zam be' si** is pronounced *zam bee' z* or *zam bay' z*, preferably the former. The rime is *dam cheesy* or *dam lazy*

**za' ny** means fool or buffoon. In the old days, when foolery was a consciously organized pursuit, a *zany* was not the chief fool but one of the lesser clowns who aped the chief fool. The word is pronounced to rime with *rainy*

**Zan zi bar** may be accented on the first syllable or on the last—*zan zi bahr*. The rime is *pansy car*

**zeal** rimes with *eel*; *zeal' ous*, with *jealous*; *zeal' ot* with *pellet*; *zeal' ot ry* with *tell it me*. While it is a good thing to have enthusiasm and fervor and ardor, that is, *zeal*, it is not so good to permit oneself to become a fanatical partisan of anything, that is, a *zealot*. Note that the long *e* occurs in *zeal* only; don't say *zeelous* or *zeelot* or *zeelotry*

**Zeal' land** is pronounced *zee' land*, not *zay' land*. But note the spelling of the first syllable

**ze' bra** is pronounced *zee' bra*, final *a* neutral. Don't say *zee' bray* or *zee' brah*

**zee** (see *z*) is the name of the letter *z*. The British call this letter *zed*. It is sometimes referred to as *izzard*, especially in the expression *from a to izzard*, meaning *from a to z*, *from alpha to omega*; hence, thoroughly, searchingly

**Zee'brugge** is a trisyllabic word, not two words. The last syllable is almost obscure *e*, barely touched by voice. The *u* is short *oo* as in *book*—*zay' brooge*

**zeitgeist** rimes with *right priced*. Some authorities would accent the syllables equally; some the first syllable only. This is a German importation meaning time spirit, the intellectual and moral and cultural trend and pace of a time. It is usually capitalized only because all nouns are or were so written in German. But used in English, it is, as indicated, a common noun and capitalization is unnecessary

**ze' nith** is pronounced with long *e* and short *i*, that is, it rimes with *tree pilb*. The Britisher, however, says *zen' ith*, riming with *Kenneth*. It is the point in the sky vertically above you; figuratively, the summit or peak, as of a career or achievement

**zeph' yr** rimes with *heifer*. Don't say *zee' fer*. It originally meant the west wind; it now means any light or soft breeze; thus, anything that is light and fine and soft, principally as an adjective, as zephyr yarn or zephyr thread. The noun *Zeph' yrus*—*zef' irus*—is used chiefly in reference to the gentlest of all sylvan deities, or to personify the west wind, and is thus capitalized

**Zeppe lin'**—the surname—is pronounced *tsepe leen'*, to rime with *step a dean*. It is usually preceded by uncapitalized *von—fon*. Used generally in reference to the rigid airship, it is a common noun accented on the first syllable and pronounced with all vowels short—*zep' e lin*—riming with *step a Finn*

**Zer matt'** is pronounced *tser mabt'*, to rime with *her cot*. The accent here marked is correct but in general usage the syllables are almost if not quite equally accented

**ze' ro** rimes with *hero*. The plural is *ze' ros* or *ze' roes* (*rose*). The term *zero hour* is a British military term meaning the time at which a strategic maneuver starts or is planned to start; in general, the time of a crisis or ordeal or trial

**ze' ta**—ζ *Z*—is the sixth letter of the Greek alphabet; it corresponds to *z* and *tz*. It is pronounced *zee' ta* or *zay' ta* (final *a* neutral) to rime with *eat a* or *ate a*, the former preferably in England

**Zeus** is a word of one syllable. The *eu* is pronounced like long *u* in *tune* and *duty*, thus riming with the second syllable in the noun *abuse*. The word may also be pronounced *zoos*, to rime with *goose*. Don't say *zee' use*

**-zhan** is the customary pronunciation of *sian* at the end of a word, as *artesian*, *Cartesian*, *Elysian*, *Persian*, *precisian*—*ahr tee' zhan*, *Kahr-tee' zhan*, *E lizh' an*, *Pur' zhan*, *pre sizh an*

**-zhun** is customary pronunciation of *sion* at the end of a word, as *adhesion*, *explosion*, *persuasion*, *precision*, *suffusion*—*ad hee' zhun*, *eks ploee' zhun*, *per sway' zhun*, *pre sizh' un*, *su few' zhun*. (See *z*)

**zig zag** is a solid compound—*zigzag*. Don't hyphen it. Some authorities accent the syllables equally, some the first. The verb forms follow the final-consonant rule (*q v*)—*zig' zagged* and *zig' zag ging*

**zinc** is pronounced *zingk*. Note the four adjectives—*zinc' ic* (*zingk' ik*), *zinc' oid*, *zinc' ous*, *zinch' y* or *zinc' y* or *zink' y*—and choose the simplest. The imperfect of the verb is *zinked* or *zinc'd* (*zingkt*) and the present participle *zinch' ing* or *zinc' ing* (*zingk' ing*). (See final *c*)















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